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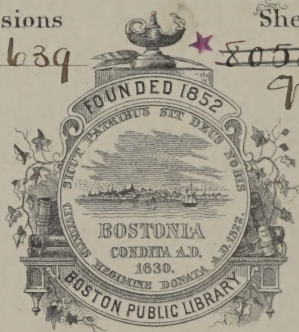
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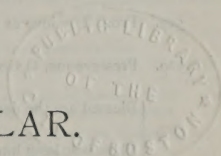
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MUSIC IN VOL. XXVII.

PIECES WITH SACRED WORDS.

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516.	Blessed are they that fear the Lord	Sir George Elvey.
517.	While my watch I am keeping ("Redemption")	Ch. Gounod.
519.	From Thy love as a Father ("Redemption")	...	...	...	Ch. Gounod.
520.	Preserve me, O God	...	...	...	Charles Salaman.
522.	{ Blessed are the dead	...	...	...	C. Villiers Stanford.
	{ Thou wilt keep him in perfect peace	...	...	...	T. Tallis Trimmell.
523.	Jesu, give Thy servants (Ave Maris stella)	...	...	...	Franz Liszt.

PIECES WITH SECULAR WORDS.

515.	Moonlight	...	...	...	...	Eaton Faning.
517.	A Singer's Requiem	...	...	...	...	J. Frederick Bridge.
518.	The Voice of Spring	...	...	...	...	J. G. Veaco.
521.	All is Peace	...	...	...	...	Berthold Tours.
524.	When icicles hang by the wall	...	...	...	...	Walter W. Brooks.
525.	From o'er the Sea	Sir W. C. F. Robinson.
526.	Silvery Christmas Bells	Alberto Randegger.

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THE SPECTRE'S BRIDE at ST. JAMES'S HALL.—TUESDAY, February 2, at Eight o'clock.

PATRIOTIC HYMN (DVORAK) and LA BELLE DAME SANS MERCI (MACKENZIE) at ST. JAMES'S HALL.—TUESDAY, February 2.

THE SPECTRE'S BRIDE.—Madame ALBANI.

THE SPECTRE'S BRIDE.—Mr. MAAS.

THE SPECTRE'S BRIDE.—Mr. SANTLEY.

THE SPECTRE'S BRIDE.—On TUESDAY, Feb. 2.

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TUFNELL PARK CHORAL SOCIETY.

Conductor, Mr. W. HENRY THOMAS,
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REHEARSALS in January, 1886, will be on TUESDAY Evenings, January 12 and 19, in the St. George's Room, Tufnell Park, N., at 8 o'clock. Subscription for the remainder of the Season, 12s.

Mr. W. Henry Thomas will, with the assistance of the Tufnell Park Choral Society, give a CONCERT, for the Holloway Nursing Home Charity, on January 26, 1886, in the Athenaeum, Camden Road, when Cowen's SLEEPING BEAUTY will be repeated. Artists: Miss Eleanor Farnol, Miss Agnes Janson, Mr. Dalgetty Henderson, Mr. Kent Sutton, Mr. Bridson. Pianoforte, Mr. F. L. Thomas; Violin, Mdlle. Anna Lang.

After this Concert, the Rehearsals will be resumed on February 2, and be continued until the Easter Concert. Apply to the Conductor.

MESSRS. F. LEWIS THOMAS and WM. C. HANN beg to announce that the third of the series of
CHAMBER CONCERTS

will take place at the Hall, West Street, Bromley, Kent, on WEDNESDAY EVENING, January 13, 1886. Works to be performed: Beethoven's Trio in B flat; Mendelssohn's Sonata in D, for Piano and Cello, &c. Mr. F. Lewis Thomas will play Solos, Prelude and Fugue in B flat (Bach), Romance in E flat (Rubinstein), and Mazurka in A (Liszt).

MESSRS. F. LEWIS THOMAS and WM. C. HANN will give a

GRAND EVENING CONCERT,

at the Drill Hall, Bromley, Kent, on MONDAY EVENING, February 15, 1886, when they will be assisted by

Miss ADA PATTERSON,
Mr. EDWARD LLOYD,
Mr. BRIDSON,
Signor BOTTESINI,

and other distinguished artists.

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Candidates for Membership must write, with references, to the Conductor, who will arrange to test their musical ability.

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Rev. E. K. KENDALL, M.A.

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Patron: HER MAJESTY THE QUEEN.

President: H.R.H. THE DUKE OF EDINBURGH, K.G.

Conductor: Mr. BARNEY.

HANDEL'S MESSIAH, on FRIDAY, January 1, at 8. Artists: Miss ANNA WILLIAMS, Madame PATEY, Mr. EDWARD LLOYD, and Mr. WATKIN MILLS. Organist: Dr. STAINER. Prices: 7s. 6d., 5s., 4s., 3s., and Gallery, 1s.

BERLIOZ'S FAUST will be performed on WEDNESDAY, January 20, at 8. Artists: Madame VALERIA, Mr. EDWARD LLOYD, Mr. HENRY PYATT, and Mr. BARRINGTON FOOTE. Band and Chorus 1,000. Organist: Dr. STAINER. Prices: 7s. 6d., 5s., 4s., 3s., and Gallery, 1s.

COLLEGE OF ORGANISTS.—Tuesday,

January 12, 1886, Examination, F.C.O.; Wednesday, January 13, Examination, A.C.O.; Thursday, January 14, Examination, A.C.O.; Friday, January 15, Diploma Distribution at 11. The Diplomas will be presented by the Rev. Sir F. A. Gore Ouseley, Bart., Mus. Doc. Candidates' names, together with Examination Fees, must be sent in on or before January 7. Tuesday, January 26, Lecture by S. S. Stratton, Esq., Organs and Organists: Gleanings from the by-ways of Musical History"; Tuesday, February 23, Lecture; Tuesday, March 23, Lecture; Monday, May 3, Annual College Dinner; Tuesday, May 4, Special Lecture by Dr. E. J. Hopkins; Tuesday, May 25, Lecture; Tuesday, June 22, Lecture; Tuesday, July 13, Examination, F.C.O.; Wednesday, July 14, Examination, A.C.O.; Thursday, July 15, Examination, A.C.O.; Friday, July 16, Diploma Distribution at 11; Tuesday, July 27, Annual General Meeting. The meetings will be held at the Neumeyer Hall, Hart Street, W.C.
E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury, W.C.

PUDSEY (formerly Stanningley) and **DISTRICT SUNDAY SCHOOL UNION—WHITSUNTIDE PRIZE COMPETITION, 1886.** The Committee offer Three Prizes (First £2, Second £1, and Third, 5s.), to Professional or Amateur, for the Composition of Psalm Tune, with Chorus, suitable for Whitsuntide Scholars' Outdoor Festival. For conditions, send stamped addressed envelope to the Secretary, Mr. William Kaye, Sunfield, Stanningley, near Leeds.

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MR. W. FITZHENRY'S VIOLIN CLASSES at the Birkbeck Literary and Scientific Institution, Bream's Buildings, Chancery Lane, will meet for the new Quarter on WEDNESDAY, January 6, at 7 o'clock.

MR. W. FITZHENRY'S VIOLIN CLASSES at the City of London College, White Street, Little Moorfields, E.C., will meet for the new Quarter on MONDAY, January 11, at 6.30.

MR. W. FITZHENRY'S VIOLIN CLASSES at the South London Institute of Music, Camberwell New Road, S.E., will meet for the new Quarter on TUESDAY, January 12, at 7 o'clock. Further particulars may be had on application to the above Institutions.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1886.

THE FAUST LEGEND, AND ITS MUSICAL TREATMENT BY COMPOSERS.

By F. CORDER.

SUPERSTITION is the inevitable accompaniment of ignorance. The primitive man, the untutored savage in all ages, and the London ragamuffin of to-day have this much in common, that knowing nothing they are prepared to believe anything. Knowledge is such a mysterious attribute in the minds of the ignorant that they are ready to accept its possessor as a superior being—a god or a devil. Rather the latter than the former, however, for it is the curious property of the human mind to be far readier in acknowledging evil than good influences. So throughout the history of the world every man who has succeeded in piercing the dense mists of ignorance and religious dogma has always been considered to have allied himself with the powers of evil, and every savage tribe has its conjuror or devil-man who is looked on with mingled feelings of reverence and repugnance. It was of course natural for the priests of every age to endeavour to keep the monopoly of knowledge, and this is the reason why the traditions of sorcery and ill-gotten wisdom lasted as long as the supremacy of the Church. The Middle Ages gave birth to numerous legends of this kind, and by a mere chance one of the victims of this undeserved reprobation became immortalised in both poetry and prose.

It was in 1587 that an unknown partisan of the Reformed Church produced a highly interesting and moral work of fictitious biography in which we can discern three separate aims, first to instruct and edify the general public, secondly to rebuke the impious seekers after knowledge, and thirdly to administer a slap in the face to the Romanists. He succeeded admirably in accomplishing all of his objects. This book was a collection of mediæval legends of sorcery compiled (for in those days authors rarely invented their material) in the form of a biography. The author took as his hero a real personage of the time, about whom very little was known save that he was generally regarded, from his unusual powers of mind, as having been a sorcerer. This person was one John Faust, a doctor of theology, and who from the similarity of the names was afterwards wrongly confounded with John Fust, one of the inventors of printing. The following is a literal translation of the title of this very celebrated book:

The History of Dr. Johann Faust, the far-famed Magician and Necromancer. How he bound himself to belong to the Devil at a certain time, and what marvellous Adventures he made and went through in the meanwhile until he at last received his well-deserved Reward. Mostly compiled from his own Writings and published for an awful Instance, a fearful Example and an earnest Warning to all arrogant, light-minded and godless Men. James III. Submit yourselves therefore to God. Resist the Devil and he will flee from you. *Cum gratia et Privilegio*, imprinted at Frankfort-on-the-Main by Johann Speig. 1587.

The best proof of the extraordinary popularity which this book obtained is the fact that it was immediately translated into English, Dutch, French, and Flemish, and soon followed by a sequel, known as the "Wagner-buch" which gave further accounts of the doings of *Faust* and his servant *Wagner*. The English translation, entitled "The History of the Damnable Life and Deserved Death of Doctor John Faustus," is of course now a rare book, but it has been reprinted in Thoms' "Early English Prose Romances" along with other Faust literature of exceeding interest.

John Faust, or Faustus, it appears, was educated for the Church, which accounts for his being a man of learning, but "being of a naughty mind and otherwise addicted" he began to search into forbidden lore until finally he discovered how to invoke evil spirits. Accordingly he repaired to the legitimate spot for his undertaking, a "cross-road" (a conformation which, one would think, ought rather to be holy than evil), and so vigorously used his spells and incantations that a "fiery globe" appeared before him. Stimulated by success, *Faust* renewed his conjurations till at length this globe "suddenly opened and sprang up in the height of a man, so burning a time in the end it converted to the shape of a fiery man. This pleasant beast ran about the circle a great while and lastly appeared in the manner of a Grey Fryar, asking Faustus what was his request." A meeting being arranged at *Faust's* house the magician returned home well pleased with the success of his labours. "He thought the Devil was not so black as they use to paint him, nor hell so hot as the people say."

Mephistopheles visited *Faust* according to promise and a covenant was entered into, the devil agreeing to serve the magician for twenty-four years and afterwards to take possession of him; this agreement was afterwards put into writing and duly signed. "A pitiful case, Christian reader, for certainly this letter or obligation was found in his house after his most lamentable end . . . wherefore I wish all Christians to take example by this wicked doctor, and to be comforted in Christ," &c. The author comments gravely in this style after each incident in the book, the more absurd the incident the more seriously does he moralise. We are then given a specimen of the manner in which *Mephistopheles* entertained his victim.

"Dr. Faustus sitting pensive, having but one only boy with him, suddenly there appeared his spirit *Mephistophiles* in likeness of a very man, from whom issued most horrible fiery flames, insomuch that the boy was afraid, but being hardened by his master, he bid him stand still and he should have no harm; this spirit began to bleat as in a singing manner. This pretty sport pleased Dr. Faustus well; but he would not call his spirit into his counting house until he had seen more. Anon was heard a rushing of armed men and trampling of horses, this ceasing, came a kennel of hounds, and they chased a great hart into the hall and there the hart was slain. Faustus took heart, came forth and looked upon the hart, but presently before him there was a lion and a dragon together, fighting so fiercely that Faustus thought they would have thrown down the house; but the dragon overcame the lion and so they vanished. . . . Afterward followed a great old ape; this ape offered Faustus the hand, but he refused, so the ape ran out of the hall again. . . . Lastly was heard by Faustus all manner of instruments of musick, as organs, clariglolds, lutes, viols, citterns, waits, hornpipes, flutes, anomes, harps, and all manner of other instruments, which so ravished his mind that he thought he had been in another world, forgot both body and soul, insomuch that he was minded never to change his opinion concerning that which he had done. Hereat came *Mephistophiles* into the hall to Faustus in apparel like unto a fryar, to whom Faustus spake, thou hast done me a wonderful pleasure in shewing me this pastime; if thou continue as thou hast begun thou shalt win my heart and soul, yea and have it." The worthy magician seems to have had singular ideas of pleasure, though certainly later on his taste became somewhat more refined. The text of the famous agreement is next given and further details of its signature. *Faust* "set his Blood in a Saucer on warm ashes and wrote" a very

lawyer-like covenant, and "thus the spirit and Faustus were agreed and dwelt together; no doubt," concludes the author with quiet irony, "there was a virtuous housekeeping."

Faust kept a boy with him, "an unhappy wag called Christopher Wagner," and this servant becomes the hero of several "second parts" of *Faust*. These two, aided by *Mephistopheles*, stole whatever they took a fancy to and played all manner of silly pranks. "Besides that Faustus was become so cunning that when he opened his window what fowl soever he wished for it came presently flying into the house, were it never so dainty. . . All their maintenance was but stolen and borrowed ware; and thus they lived an odious life in the sight of God." Soon after this *Faust* took it into his head to wish for a wife, at which the devil took terrible umbrage, and visited him with grotesque horrors until he was brought to a more sensible frame of mind. It then occurred to *Faust* to enquire into the condition of the domain which he was to inhabit after death, and we are treated to an interesting detailed description of the infernal regions. *Faust* learned, too, all the secrets of nature and made and published almanacs with predictions of the weather, which predictions we are assured could be relied upon, so that Zadkiel, Old Moore, and Raphael are put to the blush. One day he fell into a despondency at thinking over the bargain he had made, and which he had certainly not yet turned to much profit; so there appeared to him—presumably to cheer his spirits—a rout of devils, of whom a number are named and their personal appearance described. As thus—"Lucifer himself sate in a manner of a man all hairy, but of a brown colour like a squirrel curled and his tail turning upwards on his back as the squirrels use; I think he could crack nuts too, like a squirrel . . . after him came Dithican; he was a short thief in form of a large bird with shining feathers and four feet; his neck was green and body red and his feet black . . . the rest of the devils were in form of unreasonable beasts, as swine, harts, bears, wolfs, &c."

From these slight samples the reader will perceive the amusing simplicity of this famous old romance; to follow the story in detail to the end would be beyond the present scope. The principal incidents, such as the wine-cellar illusion (performed in our own times by every mesmerist), the invocation of "Helen of Troy," and the struggle between the rival Powers for *Faust's* soul, re-appear in most modern versions; the minor incidents are simply plagiarised from every available source. Baron Reichlin-Meldegg wrote an elaborate work, analysing the *Faust*-book, and giving the various incidents, side by side, with their multifarious originals. Four whole volumes of Scheible's series, "Das Kloster," are devoted to "*Faust*," legends of various kinds, and indeed it would be beyond the powers of any bibliographer to compile a full list of the "*Faust*" literature up to the present time. We have here only to do with absolute versions of the legend itself. To finish our account of the original story, however, a glance at some of the remaining contents is necessary. *Faust* makes a tour of the world in eight days, flying through the air. The geography, pretty correct so far as the author's own travels on the Continent extend, is "considerably mixed" when more distant regions are spoken of. Of course there are numerous love adventures, of which respect for the "British matron" (whose blushes seem to have superseded those of the proverbial "young person") will not allow us to speak. The "Helen of Troy" incident, however, is very imaginative, and might have been turned to better account by the poets. Being requested, as a specimen of his powers, to call up the shade of that

celebrated beauty, *Faust* does so, and falls violently in love with the fair ghost, so much so that he remains devoted to her all the rest of his days. After his death, however, she and the son she has borne him vanish like a dream. *Faust's* time having elapsed, he falls into great terror and remorse, and here the moralising of the author, put into the mouth of the hero, is really fine. He takes a solemn farewell of his numerous pupils and student friends, and retires to a little country inn; frightful sounds are heard in the night, and the next morning the magician's body is found torn to pieces. Before his death he leaves his magical books to his friend and servant, *Wagner*, at whose wish he also bequeaths him the services of a familiar spirit called *Abercock* (*Auerhahn* in the German original).

The speedy popularity attained by this book is proved by the fact that in the very year of its publication Christopher Marlowe dramatised it, and the Bishop of London licensed a metrical version of the story, entitled "A Ballad of the Life and Death of Faustus, the great Congerer." Marlowe is supposed to have obtained it through a company of English players, who were about that time in the service of the Duke of Saxony. His tragedy is very crude and simple, being cast in the mould of the old moralities of the period; the most childish incidents of the story, such as *Faust's* pranks at Rome, where he boxes the Pope's ears, eats his dinner and lights squibs under the table, and his tricks upon the horse-dealer and others are all introduced, the only really dignified portion being the last Act, in which *Faust's* remorse and death are depicted in language of great power and beauty, as is indeed also the case in the original prose romance. The final speech of the chorus, beginning—

Cut is the branch that might have grown full straight,
And burned is Apollo's laurel bough
That sometime grew within this learned man,

is, perhaps, the only part of the tragedy familiar to the general reader through frequent quotation, but the whole of the last scene is of a very high order of poetry. This play has never, I believe, inspired any musician to write even an overture to it.

The ballad alluded to above is no longer extant, but various imitations of later date survive, among them being a chap-ballad, entitled "The just Judgement of God shew'd upon Dr. Faustus. To the tune of *Fortune my Foe*." One of the last verses may be quoted as a specimen. The hero tells the whole sad tale, even of his death:—

Then, presently, they came into the hall
Whereas my brains were cast against the wall,
Both arms and legs in pieces they did see,
My bowels gone, there was an end of me.

Six years later, in 1593, appeared in Germany a sequel to the *Faust*-book. Its full title occupies several pages, so it is generally called "The *Wagnerbuch*" for short. It gives some more accounts of the doings of *Faust*, and then relates the career of his successor, *Wagner*. It is more soberly and cleverly written than the first book, but scarcely so interesting. It was imitated, not translated exactly, in English, under the title of "A Second Report of Dr. Faustus and His Familiar, *Wagner*," with a long preface by the author, who styles himself a student of Wittenburg, but who is evidently an English country gentleman. It begins thus:—

"It is plaine that many things in the first book are meere lies, for prooffe marke this, it is said to be translated and where it is word for word. But I have talked with the man that first wrote them, having them from *Wagner's* very friend, wherein he saith that many things are corrupted, some added *de novo*, some cancelled and taken awaie, and many were augmented. As for addition to the copy is

there where Mephistophiles disputeth of the number of Hells and some other disputations. And let a man marke them duly he shall find them I will not say childish, but certainly very superficial, not like the talk of Divills wherewith foldings of words they doe use to dilate at large and more subtell by farre. But as for his obligation and the most part it is certain they are most credible and out of all question."

He then gives several conclusive proofs of *Faust's* existence, declaring that he has seen with his own eyes the house where he lived, and the tree beneath which he used to teach his pupils, "which I think is sufficient testimony to any reasonable ear." This book is now of extreme rarity. The only reprint is that of Mr. Thoms, also scarce. The 18th century brought a higher development of the legend. The great poet Lessing attempted a drama on the subject, of which only one scene was written, but the main idea, on the testimony of friends, was to have run thus:—

In an ancient dome at midnight the devil has assembled all the spirits of hell to a carnival, at which each relates his individual achievements; one declares "I have done nothing; I have only conceived a thought more devilish than the deeds of others: I will rob God of His favourite, a youth devoted to the pursuit of truth, and for its sake renouncing every other passion." Satan exults in anticipation over the accomplishment of his design. Then a voice proclaims from on high—"Ye shall not prevail!"

It remained for Johann Wolfgang von Goethe, the poet, philosopher, alchemist, journalist, art-critic, botanist, savant, theatre director, and heaven knows what—the man whose knowledge and sympathies were almost as extensive and all-embracing as Shakespeare's—to supplement these materials with scenes and ideas suggested by, if not directly springing from, his own romantic career, and to weld the whole into two immortal art-works, of which the first is the fiery outpouring of a young and ardent human genius who looks on the world from within, and the second the cold and mystic utterance of the venerable sage who looks upon the world from without, and little heeding the real, contemplates with wrapt and serene delight those ideal worlds which are his familiar haunts. In other words the first part of Goethe's "Faust" is a poetic drama, and the second a dramatic poem—fantastic, allegorical, and profoundly obscure. Every educated Englishman is supposed to know Goethe's "Faust" almost as well as he is supposed to know his Shakespeare, but there are, as a matter of fact, considerable numbers of people who have but the vaguest acquaintance with either. As most of the musical settings of "Faust" are more or less directly inspired by Goethe's poem, and as the English reader can obtain through the best of translations only an imperfect idea of that poem—indeed, no idea at all of the second part—a plain and simple analysis of its general scope seems here advisable.

During the 17th century the "Faust" legend had sunk into the form of a play for the puppet-show, never written down, but familiar to the world as our own Punch and Judy. A toy puppet-show first introduced the boy Goethe to the immortal story, which, as he says, "murmured with many voices in his soul." This grotesque play has been given a local habitation in print by Carl Simrock, but needs no further notice, as it is very similar in its scope to Marlowe's tragedy. Containing the principal incidents of the legend it was sufficient to impress the imagination of such an ardent thinker as Goethe.

The tragedy of "Faust," then, consists of two separate portions, the first of which was very slowly composed, some isolated fragments having been penned as early as 1774, Goethe then being twenty-

five years of age. It was a life-work in more than one sense, for it was the reflection of his inner self and portrayed the whole growth of his own great soul from its first wild youthful cravings for truth and happiness to the reposeful and dignified philosophy of maturity. The first part completed in 1797, Goethe re-wrote the whole during the succeeding four years, remodelling it, adding the Prologues and the Walpurgis Night scene (which certainly show themselves to be excrescences) and published it in its present form in 1806. Its principal incidents are familiar enough, though in a vulgarised and distorted form, to the modern musician, through the versions of M.M. Barbier and Carré, Berlioz and Boito. The exquisite lyrics which abound in it have been seized upon by every composer, but the drama as a whole is too complicated and subtle to afford a satisfactory basis for a musical work without alterations which rob it of much of its beauty.

The opening prologue in the theatre is a dialogue on popular taste between the manager, the poet, and the clown (or low-comedian), which, though a keen piece of satire enough, has no connection with anything that follows. The prologue to the drama itself takes place in Heaven, and is really an adaptation of the oldest of all existing dramatic prologues, the opening of the Book of Job. The importance and depth of meaning which this idea gives to the tragedy cannot be over-estimated. We hear the songs of the archangels and heavenly hosts, and *Mephistophiles*, on a visit to the higher spheres, holds a conversation with God which the unpoetic may deem irreverent at the least, though it is no more so than the original. *Faust* being held out to us as the noblest specimen of a human soul, earnestly seeking after truth, though self-willed and ill-regulated, the devil obtains permission to tempt this struggler in any way he pleases—

Till baffled and in shame thou dost admit
A good man, clouded though his senses be
By error, is no willing slave to it.

We are then introduced to *Faust* in his study, the same opening as Marlowe's play. The man, or more than man, who has ransacked Nature's store house of secrets only finds that he has wasted his life. Aged and dispirited he vainly raises spirits which have no sympathy for him, vainly instructs his disciple *Wagner* in the knowledge whose hollowness he so bitterly feels; in an access of life-weariness he is about to drink poison and hurl himself into a better world, or into nothingness, when Easter Day dawns and in the chiming bells he hears the voices of angels proclaiming "Christ is risen." Moved, not to the soul by piety, but to the heart by reminiscences of childhood's days, he is melted to tears and abandons his purpose. Scene ii. gives us a picture of burgher and peasant life, to illustrate which various groups of characters are momentarily introduced, interspersed with the song of a beggar at the town gate, a soldier's chorus, a dance and song of peasants under the linden trees, &c. Goethe seems here hardly to have caught the spirit of low life gaiety as our Elizabethan dramatists used so exquisitely to do. *Faust* wanders gloomily with *Wagner* through the merry scenes, unsoftened by the love and homage paid him by those whom he has healed; he still utters his vain repinings, till on expressing a wish for a spirit who will assist and relieve him a black poodle dog appears, and after weird circlings and gambollings adopts him for master. Scene iii. returns to *Faust's* study. Recognising the dog as a spirit in disguise the magician after much fantastic conjuration succeeds in making *Mephistophiles* present himself in more imposing form, not a ridiculous figure in flaming scarlet as we see him on the operatic stage, but as a sober travelling student.

Describing himself finely as the spirit "which evermore denies" he holds a fantastic conversation with his invoker, ending by offering, as a specimen of his powers, to give the wearied philosopher an hour's unalloyed pleasure. Here follows the chorus of sylphs, singing *Faust* to dreamy slumbers, which Berlioz has treated so exquisitely. Another scene laid in the same place shows how *Mephistopheles* pays his second visit, and makes the celebrated compact. After much metaphysical discussion *Faust*, in a burst of despair, curses life and all that it contains. A noble chorus of invisible spirits, "Woe, woe! thou hast destroyed it! This beautiful world!" reproves his folly, and *Mephisto* persuades him to mix once more with the world under happier auspices ere he renounces it. As the compact which he makes with his tempter is of a much more refined nature to that in any other version of the story, and as it is not often clearly understood, it may be as well to quote it at length, for it is, of course, the key to the whole poem:—

Faust. Comfort and quiet?—no, no! none of these
For me—I ask them not—I seek them not. . . .
Canst thou by falsehood or by flattery
Delude me into self-complacent smiles,
Cheat me into tranquillity—come then
And welcome life's last day—be this our wager. . . .
If ever time should flow so calmly on,
Soothing my spirit into such oblivion,
That in the pleasant trance I would arrest
And hail the happy moment in its course,
Bidding it linger with me—"O how fair
Art thou, delicious moment—fly not yet." . . .
Or words like these—then throw me into fetters;
Then willingly do I consent to perish;
Then is thy service at an end—and then
The clock may cease to strike—the hand to move—
For me be time then passed away for ever.

In all other versions of the legend the compact is perfectly irrational, for if *Faust* signs away his soul, what need is there for the Devil to tempt him to wickedness afterwards? But here is a noble poetical conception of the strife between the rival Powers for possession of the human soul. So long as *Faust* aspires to raise his soul above its present condition he cannot be on the road to perdition, but should the "divine discontent" cease to torment him he becomes the subject of *Mephistopheles*. Unfortunately the poet seems to have lost sight of his own idea, for during the remainder of the first part there is no further allusion to the compact, and no signs of its bearing on the drama.

Faust and his companion now set out on their travels. They behold first a pair of vulgar sots revelling in some "shades" at Leipzig, and *Mephisto* plays on them the traditional jests of drawing wine from the table and then casting a glamour over the drinkers so that they believe themselves in a lovely vineyard and tweak each other's noses in the attempt to pluck imaginary grapes. The songs of the Rat and the Flea in this scene, which Berlioz has made so much of, are characteristically vulgar, but their humour is very German—in other words, very feeble to English ideas. The travellers next are seen in a witch's kitchen, whither they have repaired to obtain a potion which will restore *Faust* his youth. Here Goethe's acquaintance with all appertaining to the Black Art stands him in good stead. The grotesque scene between *Mephisto* and the cat-apes, the old witch's familiars, forms a fine contrast to the serious interest. *Faust* beholds in a magic mirror a lovely female image, and in the hope of beholding its living original conquers his repugnance to the puerile mummery of witchcraft and accepts the potion. In the next scene he meets *Gretchen* in the street, and his rejuvenated blood fires within him. Seeking the aid of his friend to win this maiden, *Mephisto* artfully inflames his passion by restraining him, and finally

agrees to show *Faust* her dwelling and to place in her room some tempting present. The scene of *Gretchen's* chamber, which follows, gives rise to a most beautiful soliloquy for *Faust*, the prototype of "Salve dimora," and the corresponding solo in Berlioz's work; but, needless to say, that in neither of these is the poetry of Goethe even to be faintly discerned. *Faust's* better nature reasserts itself and he renounces his evil designs, though, alas! too late. The jewels are hidden in *Margaret's* cupboard, where anon the maiden finds them. She is persuaded, however, that they came there by enchantment, and her mother makes her give them up to the priest. *Mephisto* then repairs to the house to repeat the offering, and ingratiates himself with *Margaret's* friend, *Martha*. Then follows the scene in the garden, too familiar to need dwelling upon. The lovers confess their passion, *Faust* vainly flies to the solitude of rocks and forests and strives to overcome temptation; he yields, and the old, old story is told again. The remainder of the drama is almost exactly followed in Gounod's opera, the girls at the fountain, *Gretchen* praying before the shrine of the Mater Dolorosa, *Faust's* encounter with the soldier-brother *Valentine*, whom he slays, and who dies cursing his lost sister; *Margaret's* agonised scene in the church, where the solemn sounds of the requiem mass combine with the whispered goadings of the evil spirit to drive her to utter despair; the scene on the Brocken, whither *Mephisto* takes *Faust*, in order to distract his thoughts and make him forget *Gretchen*. How he is only partially successful, and how on learning that *Gretchen* is in prison for causing the death of her mother by the sleeping-draught given that the lovers might meet undisturbed, *Faust's* better nature again asserts itself, and he insists on going to her aid; how the prison doors are opened and the guilty man vainly strives to undo his work in part, for the poor distraught girl is unable to recognise him, and dies in her misery—all this is a too familiar tale to every one. A few words on the later scenes are all that is here necessary. The Walpurgis Night scene, one of the later additions to the play, is long and, to the general reader, obscure. Various fantastic characters are introduced into it, and it ends with an Interlude, or play within a play, called "Walpurgis Night's Dream," or the "Golden Wedding of Oberon and Titania," which is simply a long series of four-line epigrams, spoken by numerous different phantoms, and which seem to serve no purpose but the doubtful one of taking one's thoughts away for a time from the main story. The prison scene, and consequently the whole drama, ends in a way which concludes nothing:—

Marg.—Father of heaven, have mercy on thy child!
Ye angels, holy hosts, keep watch around me.
Henry, I am afraid to look at thee. [*She dies.*]
Meph.—Come, she is judged! Is saved!
Voice (from above), Hither to me!
Meph. (to Faust), [Disappears with Faust.]
Voice (from within, dying away).—Henry! Henry!
The end.

One must not imagine that the Devil seizes upon *Faust* and takes him down below, but feeling that anything after the death of *Margaret* would be an anticlimax, the author simply abstains from continuing the story. Poets so rarely keep firm hold of an idea when they get one, and are so apt to let their thoughts wander off into other trains. How many of Byron's strongest poems fade off towards the end, or remain unfinished! Here Goethe has forgotten all about the compact between *Faust* and *Mephistopheles*, or has allowed the interest of the *Gretchen* episode to make him alter his first design. Of course after this a second part, embodying some kind of a

conclusion, was a necessity, but circumstances conspired to delay it so long that it had better, perhaps, have been never written at all, at least as regards the unity of the work.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XVIII.—SCHUBERT.*

UNLESS the stranger in Vienna has some special reason, he is not likely to wander into the district called Lichtenthal. It is a common-place part of the city now, and must have been equally common-place ninety years back, although, at that time, one of the streets was called the "Gate of Heaven"—a fine name given, probably, by some authority with a sense of humour in his composition. It may be that the inhabitants, at some period or other since, resented the comparison thus invited. Anyhow, the street is now known as "Säulengasse," which architectural designation may or may not be deserved, but certainly makes pretensions more modest than the "Gate of Heaven." Within the ninety years, the houses in the street have been renumbered, and an enquiry into the antecedents of the present No. 54 shows that it was once No. 72. No. 54 is now—or was recently—a milk shop, under the sign of the "Red Crab." It has over the entrance door a marble tablet, whereon may be read the legend, "Franz Schuberts Geburtshaus" ("Franz Schubert's birthplace"). There is, also, the quite superfluous representation of a lyre, to indicate that Franz Schubert was musical, and a laurel wreath to declare that Vienna regards him as worthy of (*post-mortem*) honour. Should any one call for documentary proof that the "Red Crab" is really what its marble adornment pretends, such proof may be found (assuming that No. 54 was once No. 72) in the parish register, where the curious can read: "Franz Schubert, the lawfully begotten son of Franz Schubert, schoolmaster, and his wife, Elisabeth, both of the Catholic religion, was born at Himmelfortgrund, No. 72, and baptised as a Catholic in this church on February 1, 1797, by the Co-operator Johann Wanzka, in the presence of Herr Carl Schubert, acting as sponsor." Carl Schubert, it may be added, was the infant's uncle—elder brother of his father, and a respectable man who carried on a school in the Leopoldstadt.

So both father and uncle of the new-made Catholic were schoolmasters! The reason was that pedagogism ran in the family. Grandfather Schubert, it is true, escaped it. He was a "peasant cultivator" at Neudorf, in Moravia, and a person prominent enough among his fellows for the honour of some small magisterial position, equivalent, perhaps, to that held by the rural *Maires* of France. But if pedagogism skipped the Neudorf dignitary, it descended all the more heavily upon the next generation and the next. Carl, son of Grandfather Schubert, became a teacher in Vienna, as already stated, and to him, as assistant, went his brother Franz, who after two years' probation became parish schoolmaster in the Lichtenthal district; exercising his vocation, and also residing at the house No. 72, in Gate of Heaven Street.

Schoolmaster Franz had precocious tendencies in the direction of marriage. While yet his brother's helper, and not twenty years old, he fell in love with Elisabeth Fitz, a lady three years his senior, whose

personal charms were supplemented by skill as a cook. Franz, we may well suppose, did not fare sumptuously every day in Carl's house, and it is easy to imagine that his beloved Elisabeth had for him incidental, though surreptitious, attractions of a gastronomic nature. Boys of nineteen sometimes possess wonderful appetites. But speculation apart, Franz and his cook consummated their happiness by matrimony, probably in 1783, and when the young husband removed to Gate of Heaven Street, an exceedingly good prospect of domestic provocation to industry helped him to settle down. His income was, of course, very small, but Providence has peculiar notions about the proportion of family to means. The proportion is often an inverse one, and inverse it was in the case of poor Franz. Elisabeth presented him with fourteen children, while, to make matters more incomprehensible, the pain and cost of bringing nine into the world went for nothing, owing to their speedy departure out of it. The five survivors were Ignaz, Ferdinand, Carl, Franz (our young Catholic of February 1, 1797), and Theresa. Of these, all the boys began life as schoolteachers, and the daughter married into the same profession, her husband, Mathias Schneider, becoming father of the Dr. Schneider, in whose famous cupboard Sir George Grove found the "Rosamunde" music. Let us add to these family details that, when Elisabeth Schubert died, in 1812, her husband speedily married again, and five other children came to augment alike his joys and sorrows.

Little Franz Schubert could not have had a very luxurious time during his childish days. There were too many in the family, and there was too little in the family purse for better than the hard life which respectable poverty entails. Happily, Providence had bestowed upon the child a gift which enabled him to create a world of his own—an enchanted world, where all was bright and lovely. He had in him the spirit of music, and circumstances, otherwise so forbidding, favoured its development. Music, like pedagogy, was a family appanage. The father played the violin, so did Ignaz and Ferdinand, the brothers. Ignaz could also play upon the pianoforte, and from him young Franz received his first lessons; the sire, meanwhile, teaching him the violin. But even before entering upon this course of home instruction, such as it was, the boy had found means to indulge his passion. While yet a mere tottler of five or six, he made close friends, as children sometimes will, with a joiner's apprentice—a namesake and a relative. Here was Franz's first hero—a big lad, no doubt, who could handle tools, who had a little money in his pocket sometimes, and knew, oh! so much about many things mysterious to the schoolmaster's little son. Best of all, the joiner's apprentice had the *entrée* of a piano factory, and often would take Franz with him on a visit to the place. Then the boy's soul, we may imagine, was "dissolved in ecstasy." At home there was only a poor old, cracked piano, that had long ago seen its best days, but the new ones in the factory were sonorous and eloquent enough to bring all heaven before the little boy's eyes. Upon them he practised his scales and exercises as best he could without a master, and when, having reached his seventh year, he passed under the regular tuition of his father and brother, there was general wonderment at what he knew and what he could do. In other matters he was quick to learn. His father tells us that, when at school in his sixth year, "he became distinguished invariably as the first of his competers." At the same time Franz loved healthful play. "From early childhood he delighted in companionship, and was never happier than when at play in a circle of merry

* In THE MUSICAL TIMES for January and February, 1881, two articles dealing with Schubert's letters appeared under the first general title of this series: "The Great Composers, sketched by themselves." These are now to be supplemented by an outline of the master's life.

schoolfellows." Here we have the picture of a perfectly natural boy, mentally older than his years, but with the spirit and instincts of a child.

Franz made wonderful progress in music and knew it. Indeed, it is easy to suppose that his not very skilful teachers were rather afraid of him. He must have been to them an *enfant terrible*, especially when he coolly dismissed his brother as no longer of any use. "I was amazed," says Ignaz, "when Franz told me, a few months after we began, that he had no need of any further instruction from me, and that, for the future, he would make his own way. And, in truth, his progress in a short period was so great that I was forced to acknowledge in him a master who had completely distanced and outstripped me, and whom I despaired of overtaking." We are not told whether Franz treated his father in the same fashion, but Franz *père* must have been blind if he did not see that here was a child for higher and better teaching than could be given at home. Many a time, we may suppose, did father, mother, and elder brothers discuss the wonderful boy, and what to do with him. At last they made up their minds, and Franz was taken to Michael Holzer, a choir-master in the Lichtenthal district, from him to receive lessons in thorough bass, and in playing the organ and pianoforte.

Worthy Master Holzer seems to have been one of the ordinary unaccented professors that swarm in German cities. Much learned perhaps, but little gifted, he was accustomed to plod along in musical ways, neither astonishing others nor being amazed himself. The new pupil from Gate of Heaven Street rather shook up the respectable choir-master, and opened his eyes to undreamed of prodigies. He, too, must have been half afraid of Franz, and a little abashed to boot. Plodding, matter-of-fact Holzer frankly tells us that he could not make his little scholar out. "If ever I wished to teach him anything new," says that excellent man, "I found he had already mastered it. Consequently, I cannot be said to have given him any lessons at all. I merely amused myself, and looked at my pupil with silent astonishment." Well he might, for young Franz had the power of anticipating the acquirement of knowledge by the exercise of an unerring instinct. He would extemporise on a theme in such a manner as to run beyond books he had never even begun, and Holzer, listening to him, would exclaim, "He has harmony at his fingers' ends!" Upon this Sir George Grove pertinently remarks: "Such astonishment was natural enough, but it would have been far better if he had taught him counterpoint." It appears, indeed, that the boy was "too clever by half," and his teachers sat in mute admiration of natural gifts which they should carefully have trained.

It would seem that young Franz practised composition even at this early period. According to his brother Ferdinand, his first work was a pianoforte piece for four hands, written in 1810, when Schubert was in his thirteenth year, but Kreissle von Hellborn speaks of songs and even string quartets bearing an earlier date. It is very easy to believe this. No doubt the boy began to write music as soon as he began to think it.

Schubert's fame as a "wonder-child" naturally spread through the Lichtenthal, and his fine treble voice made him a desirable youth in the eyes of choir-masters. So, at eleven years of age, he entered the choir of the parish church, as solo boy and violinist. Von Hellborn writes of surviving members of the congregation who recall the charm of his singing, "marked by correct and delicate expression." This, of course, was too good for the frequenters of a mere parish church and Franz Schubert *père* soon

began to look higher for his hopeful son. "The Court Chapel is the place" thought the ambitious parent, and he at once enrolled young Franz among the candidates. There were a number of these, and on October 9, 1808, all had to appear for trial before an awful tribunal consisting of the two Imperial Kapellmeisters, Salieri and Eybler. For this momentous occasion Franz was dressed up in his best, though that was not much to boast of. He wore, we are told, an old blouse that, once blue, had washed nearly white; and the garment excited the ridicule of his fellow competitors. "Why, here's a miller's son!" exclaimed the Viennese youths, with the delicacy that distinguishes boys all the world over. There may have been, and probably was, something grotesque in the lad's appearance. His squat figure, round face, and rebellious hair were not prepossessing, nor, when he passed in to the examiners, can we suppose that he looked the conquering hero of the occasion. But as Franz opened his mouth things took another turn. The "miller's son" carried all before him. Difficulties were not such to him, and the sweet boyish voice pleaded eloquently in his favour. The examiners at once admitted him, and from that hour Schubert became a chorister of the Imperial Chapel, with the right to wear a resplendent uniform, and the privilege of board, lodging, and education in the choristers' school, known as the *Convict*.

Our young hero now entered upon a new phase of his career. He was separated from home and friends to a large extent, but against this could be set the fact that he lived in an atmosphere of music, which was to him the very breath of life. This became more and more evident as time went on. The education given in the *Convict* was general as well as special. Mathematics, geography, writing, French, Italian, and other branches of a "polite education" were taught by a staff of masters, who, for a while, had no trouble with their new pupil. But after a year, Franz fell hopelessly out of the race for the prize of general proficiency. Music claimed him more and more, and for his beloved art he neglected all things. Opportunities of indulging this passion were liberally afforded, especially through the medium of a small orchestra, composed of the boys and their teachers. In this Schubert played one of the first violins; sitting behind the leader—a big boy named Spaun, some seven years his senior. On the first occasion Spaun was astonished to hear an unusually excellent violin in rear, and, turning round, saw a small boy in spectacles named Franz Schubert. He at once took kindly to the small boy, and the two soon established relations of mutual confidence. The orchestra played the symphonies of the day with much assiduity, and young Schubert fed largely upon Haydn, Mozart, Krummer, Kozeluch, and others of more or less note. Sometimes, moreover, the earlier symphonies of Beethoven were tried, no doubt dubiously and as curiosities. These works, however, appealed more than all to the romanticism of Schubert's nature. He recognised them as kindred to himself, and, from that time, lowly worshipped at the shrine of the great master, whose companionship, though they were citizens of the same city, he unhappily never enjoyed. So ardently did our hero enter into this orchestral work, that he at length became leader and deputy conductor—a proud post which he would not have exchanged for the throne of the realm.

All this while the creative genius in Schubert was burning to exercise itself. The boy wrote incessantly, or, at any rate, whenever he could lay hands upon a scrap of music-paper. Want of paper seems to have been his chief difficulty. He had no money for its purchase, and the regulations of the Emperor's

school were drawn up with such economy that it was not provided. In this strait, Schubert confessed to his friend Spaun the obstacle that lay in his path, whereupon the good-natured senior took care that a supply of paper was forthcoming. Sir George Grove gives some very interesting particulars of the works that now sprang from his teeming brain. They seem to have tumbled over each other in their hurry to issue forth, and to have been created with an impulse that never allowed reflection. We read of a Pianoforte Fantasia in a dozen movements, all of different character, and ending in a different key from that in which the work opens. Of another work—a song called "Hagar's Lament"—Kreissle von Helbbron says: "This lengthy and plaintive composition is extended over no less than twenty-eight pages, and is divided into several parts entirely distinct from one another in key and rhythm. It contains two short recitatives. This work certainly suffers from its fragmentary character; the vocal intervals are at times forced, the sequences harsh, and the pianoforte accompaniment here and there reminding the hearer of Zumsteg and Mozart. Still the work, viewed as a whole, has a value of its own, and never fails to make an impression when well executed by competent singers. There are some passages which breathe unmistakably the spirit of Schubert, and from these one catches, almost imperceptibly, the rustling of the wings of this genius." According to some authorities, it was this piece which specially attracted Salieri's attention and led him to arrange for Schubert's instruction in thorough-bass. Other works mentioned as belonging to this early period are a "Corpsé Fantasia"—a setting of some gloomy lines by Schiller, and a Christmas piece for voice and piano, pleasantly entitled "The Parricide."

It is clear from the foregoing particulars that Schubert wrote as one "possessed." The question with him was not so much of art as of utterance, and he disregarded the rules of the one in order to enjoy the full liberty of the other. Whatever came to his mind was flung on paper, and in all things he obeyed the dictates of his artistic impulse. Such a lad should have the bit in his mouth, and the reins in the hand of a firm and judicious guide. This, however, was never Schubert's position, for even when Salieri handed him over to Rucizka for thorough-bass lessons that professor did little save hold up amazed hands and exclaim, "He knows everything and God has been his teacher."

At a later period, Salieri himself took Schubert in hand, but master and pupil, though on excellent terms together, were not quite of one mind. The Italian musician desired to train Schubert as he himself had been brought up, whereas the young genius preferred German methods. Mozart and Haydn were his idols and he would sacrifice on no other altars. This ultimately led to a rupture between the two. According to Schubert's friend and boon companion, the breach took place because Salieri cut out or corrected all the passages in his pupil's Mass in B which reflected Haydn or Mozart. This is most probably the truth, but from the first the formal Italian and the impulsive young German were ill-assorted, and very little was required to break the connection. How closely Schubert clung to Mozart appears from an entry in his diary, where we read: "Gently, as if out of the distance, did the magic tones of Mozart strike my ears. With what inconceivable alternate force and tenderness did Schlesinger's masterly playing impress it deep, deep into my heart. Such lovely impressions remain on the soul, there to work for good, past all power of time or circumstances. In the darkness of this life they reveal a clear, bright, beautiful prospect, inspiring confidence and hope. O Mozart, immortal

Mozart, what countless consolatory images of a bright better world hast thou stamped upon our souls!" Adoration such as this was not likely to cease at Salieri's command.

Meanwhile, Schubert went on composing as though for dear life. It would serve little purpose to give here a catalogue of his productions during the last three years at the Convict. Enough that they were many, and ranged over a wide extent of ground: from cantatas to songs, and from overtures to pianoforte pieces. He closed the list with a Symphony in D, played from MS. at the Crystal Palace in 1881, and since published by Breitkopf and Härtel. This was composed to celebrate the birthday of Dr. Innocenz Lang, director of the School, in whose honour the pupils performed it.

Schubert left the Convict, after five years' residence, at the end of October, 1813. He was then in his seventeenth year, and his boyish voice had broken. Yet he might have remained longer, and, it is said, that proposals were made to establish him on the foundation. But the youth longed for liberty, prompted thereto, perhaps, by a nature which was more jovial than circumspect. At any rate, he returned home, about the time when his father took a second wife.

That the Convict was not the best school for our young genius is perfectly clear. It did not subject him to the rigid course of training which his gifts required, nor does it seem to have exercised even a guiding influence. Schubert followed what was right in his own eyes, and hardened into practices the full disadvantage of which he saw and regretted in after life. In other respects the School had its drawbacks. Life there was very hard. A Spartan severity presided over the arrangements, even to the extent of denying growing lads enough to eat. We get a glimpse of this through a letter written by Schubert, in 1812, to his brother Ferdinand:—

"I've been thinking a good long time about my position, and find that it's very well on the whole, but that in some respects it can be improved. You know, from experience, that one can enjoy eating a roll and an apple or two, all the more when one must wait eight hours and a half after a poor dinner for a meagre supper. This wish has haunted me so often and so perseveringly that at last, *volens volens*, I must make a change. The few groschen my father gave me are all gone to the devil—what am I to do the rest of the time? 'They that hope in Thee shall not be ashamed' (Matt. ii. 4). So I thought. Supposing you advance me monthly a few kreutzen. You would never miss them, whilst I should shut myself up in my cell and be quite happy. As I said, I rely on the words of the Apostle Matthew, who says: 'Let him that hath two coats give one to the poor.' Meanwhile, I trust you will listen to the voice which unceasingly begs you to remember your loving, hoping, poverty-stricken—and once again I repeat poverty-stricken—brother,—FRANZ."

After hearing this cry of a hungry boy, we are not surprised that Schubert left the Convict as soon as he could, and went forth to liberty and enjoyment. Poor fellow, what remained for him was scarcely better than his past experience.

(To be continued.)

ORCHESTRAL MUSIC AND THE AMATEUR.

MANY of our readers have doubtless seen the correspondence between Mr. Manns and one of his subscribers upon the composition of the Crystal Palace programmes, and have enjoyed his masterly and overwhelming retort to the *naïve* protest that he exhibited an exclusive preference for German, and

unmelodious German, music. The process of breaking a butterfly on the wheel could not have been more effectively performed. But we have waited in vain for some one to point out that in such a protest, irrelevant and injudicious as it appeared to be on the face of it, there is contained a certain substratum of truth, which it is difficult for cultivated musicians to realise unless they endeavour to place themselves on the platform and adopt the point of view of their less educated brethren. Their own training has begun so early, and thus enables them to take in the significance of a new composition with such readiness, that it is well-nigh impossible for them to understand the slower and more painful process by which the amateur mind works, and the imperative necessity of frequent hearings to enable it to fathom the true meaning of orchestral masterpieces, new and old. We would, therefore, advise good musicians not to indulge in mere scornful amazement at such a comparison as that instituted by the "Subscriber" between Raff's Symphony and the caterwauling of cats, but rather to recognise therein the not unnatural bewilderment of an untrained intelligence in the face of an elaborate manifestation of the resources of modern musical art—a bewilderment, however, which, given frequent opportunities of hearing the work, is not incompatible with subsequent appreciation culminating in enthusiastic admiration. The whole course of musical history teems with endless illustrations of the gradual growth of popularity in the case of acknowledged masterpieces. Critics of acknowledged eminence are sometimes candid enough to admit the various estimates induced in their own minds by successive hearings of works of note. In this connection we may quote the confession of M. de Saint-Saëns, who, in the introduction to his recently-published "*Harmonie et Mélodie*," remarks: "The first time that I heard Schumann's famous Quintet, I failed to recognise its high value to such an extent that it amazes me still when I think of it." And if this be the case with a trained intelligence, how much more complete must be the failure, and how much more gradual the development of appreciation in those who depend entirely upon public performances for their knowledge of orchestral music, and cannot supplement it by the previous study of a score or pianoforte arrangement? Under such circumstances, must not the impression left by a single hearing of any complicated orchestral work be somewhat bewildering? No one expects to fathom the depth of a play of Shakespeare's or any *chef-d'œuvre* of literature at a single perusal. Can we wonder if a Symphony by Raff or Brahms or Dvorák on a first hearing creates but a faint, unsatisfactory, or even disagreeable impression on the average musical intelligence? For it should be borne in mind that conscious incapacity to understand a thing often begets dislike towards it. And then music is at this great disadvantage, as compared with literature, in that everybody can read a play of Shakespeare as often as he likes, but only a privileged few can read a musical score, and the great majority come away from the performance of a new Symphony with the sense of confusion or dislike that we have described impressed upon their minds, until the next opportunity of hearing the work in question serves to clear away the clouds a little bit, and abate their ignorance and prejudice. Whether this difficulty is one which admits of any remedy or solution is a question on which we propose to offer a few remarks presently, but in the meantime we trust that our indication of its existence will not be met with the rejoinder that those persons in whom it is encountered are unworthy of the consideration of true musicians. This uncon-

promising attitude, we know, is maintained by some thoroughgoing enthusiasts; but, practically, can musicians afford to absolutely ignore persons like the "Subscriber"? In the millennium perhaps, but not before. They still compose a large proportion of the concert-going public, and, so far as it is compatible with the true interests of art, they should be dealt with tenderly. We are not arguing, be it remembered, for the smallest lowering of the artistic level of works performed, but only for an extension of opportunities. For in these purblind intelligences, as they appear to be, there exists, often unknown to themselves, a latent possibility of intense appreciation for the highest outcomes of the art. Their taste is often excellent, so far as it goes, and they have a strong desire, in many cases, to extend the sphere of their appreciation. We have it on the best authority that a high official at the Crystal Palace, who began by execrating and abominating the "Tannhäuser" overture, ended, after repeated hearings, by preferring it to any other piece in Mr. Manns's *répertoire*. The writer of this article owes the most valuable part of a very irregular and imperfect education in music to his attendance at orchestral rehearsals, in other words, to the facilities afforded him of hearing pieces as often as possible. A famous German conductor some few years back, dissatisfied with the impression created by a performance of the Choral Symphony, repeated it on the spot, and this somewhat arbitrary procedure was amply justified by the redoubled plaudits of his audience. Herr Richter, wise in his generation, evidently sets great store by the principle of repetition so far as English audiences are concerned, and his reluctance to extend his *répertoire* is probably due to the fact that his most often repeated pieces are undoubtedly the most popular. The orchestral arrangement of "Tristan und Isolde" was never more enthusiastically received than at its most recent performance in St. James's Hall. Indeed, the old proverb needs recasting. Familiarity breeds not contempt, but understanding and admiration in the mind of the average concert-goer. With the chosen few, the critic and the enlightened connoisseur, the case is entirely different. Mr. Manns is indefatigable in his efforts to provide novelty and variety for their jaded palates, but unless any work of first-rate importance is to be produced, there is a sad emptiness in the benches of a certain classical section of the gallery of the Crystal Palace Concert-room. After making due allowance for inclement weather, distance, and concurrent engagements, we are yet driven to believe that the Crystal Palace programmes overshoot the capacity of the "Subscriber" by just as much as they fall short of the demands of the critic and connoisseur. For our own part, we have no desire to see any further concessions made to insatiate hankers after novelty. We are rather concerned with the attempt to discover a method of relieving that sense of helplessness which so often assails the ordinary amateur when confronted for the first time by symphonic music. In such cases, as we have already pointed out, their only chance of attaining to ultimate comprehension consists in hearing the work as often as possible. If they really have the wish to appreciate, they will avail themselves of such opportunities as already exist. The orchestral performances, which take place three times a week at the Crystal Palace, and at each of which a Symphony is generally given, afford just such a training as would have prevented the "Subscriber" from uttering her unlucky complaint. But in the case of absolute novelties, which are often given but once, no such remedy exists, unless the public were admitted at a reduced fee to rehearsals, a

course which has much to recommend it, in spite of obvious disadvantages. It has often occurred to us that the publication and circulation of analytical programmes some little time previous to the performance would be an additional aid in a small way to the general public. For, as the musical critic of the *Athenæum*, in its issue of the 12th ult., justly remarks, analytical programmes are not primarily intended for musicians in the strict sense of the word, but for amateurs; and, let us add, such programmes are now-a-days so complete and long that unfortunate amateurs may often be seen, with eyes glued to the book, struggling to keep pace with the orchestra, and deriving more bewilderment than enlightenment from the comments and musical illustrations of the analyst.

THE Committee of the Leeds Musical Festival met the other day to receive a report of progress from their able and energetic honorary secretary, Mr. Alderman F. Spark. They must have been satisfied, we fancy. Mr. Spark had nothing but good news, alike as to business and art. The guarantee fund has reached a total of £19,000, or thereabouts—"sinews of war," indeed!—to say nothing of the reserve fund, now considerably exceeding £1,000. This is excellent, and we are glad to note that the reserve fund is likely to receive a substantial addition next autumn. The more the better, because it gives confidence and warrants adventure. The Committee desire, of course, to avoid the necessity of calling upon the guarantors, and having a good round sum at their banker's, they can do this without in any way checking the spirit of enterprise. In the matter of new works Mr. Spark had to tell of completed negotiations with two native composers (Sir Arthur Sullivan and Mr. Mackenzie) and one foreigner (Antonín Dvořák). The gifted Bohemian master will prepare an Oratorio on the subject of one of his national saints, and already interested expectation is felt in musical circles about a work which cannot but be peculiarly acceptable to oratorio-loving England. Sir Arthur Sullivan has promised a Cantata on the lines of his "Martyr of Antioch," and Mr. Mackenzie a secular Cantata, the libretto of which has been written by his co-labourer on "The Rose of Sharon"—Mr. Joseph Bennett. In "The Story of Sayid" Mr. Bennett has followed pretty closely the "argument" of a short poem in Mr. Edwin Arnold's "Pearls of the Faith," Mr. Arnold having not only given a kind permission, but sanctioned the use of any extracts likely to prove useful. The book is full of dramatic and picturesque incident. With these three new compositions, the Festival will have enough of novelty, and time to spare for standard works, which ought on no account to be neglected. The dates of the Festival are fixed for October 13, 14, 15, and 16 next.

THE sittings of the Viennese Conference have resulted in the adoption of the French pitch, and, considering the collapse of the movement in England, it is not to be wondered at that our press should have contented itself with a bare announcement of the fact. Indeed, there was justice in the satisfaction expressed by one of our contemporaries that no English representative was sent, for, as it was remarked, where would have been the use in the absence of any effective means of enforcing the decision of the Conference in this country? Mr. Grønings has called our attention to a third letter of his to the *Era*, in which the relief which a lowered pitch would bring to the players of the E flat soprano cornet in our brass bands is clearly and forcibly demonstrated. Now, as the writer goes on to point out, brass bands

are a most important factor in the musical education of the masses. "Most school children are now taught the rudiments of music, and learn songs suitable for their age. So far so good; but what after they leave school? Perhaps not ten per cent. can afford to attend concerts. For further cultivation of musical taste (or the reverse) and for musical enjoyment (or annoyance) at least ninety per cent. are for the rest of their lives thrown principally on street-music and on open-air music. . . . Our singers and orchestras may perform to thousands, and our military bands to tens of thousands; whereas our brass bands reach constantly the ears of hundreds of thousands. Decent and adequate performances of adaptations of good musical works foster the desire with many to come indoors and hear the original setting, and thereby act gratuitously, and on a large scale, as outdoor heralds to the real shows. Any assistance rendered them by the musical profession would, therefore, soon bring its own reward in a material shape. The first (and a very important) step towards helping them would be to ease the task of those thousands of performers on the most trying instrument (*i.e.*, the soprano cornet) by bringing about a reasonably lowered standard pitch." We have quoted the foregoing remarks more for their judicious tone in regard to the great question of the popularisation of good music and the resources available to that end, than for their bearing on the pitch controversy, which even the letters of Mr. Grønings have been unable to galvanise into life.

OUR debt to the East in respect of design and colour has been so great of late years as to have given quite a fresh impulse to decorative art in all its branches. Under these circumstances, and employing the argument from analogy, is it not rather a bold thing to imply that the lack of appreciation we evince for Oriental music is due to our ignorance rather than its intrinsic demerit? For this we take to be the point made by the writer of an interesting "turnover" article on this subject in the *Globe*, of November 26. Is it not more probable, in view of the rage for Oriental art, that efforts would have been made by æsthetic enthusiasts to cultivate a passion for eastern music, if they saw any grounds, however small, for a hope of succeeding in their task? Rather are we inclined to side with a modern musical critic of eminence—M. de Saint-Saëns—who, in his recently published volume, classes the Orientals along with the ancients and the negroes of Africa as unable, by their inferior organisation, to raise themselves to the conception of harmony. He adds, "The Orientals have pushed their studies in the domain of melody and rhythm very far indeed, but harmony is unknown to them." Composers, from Mozart downwards, have not hesitated to avail themselves of such resources where they thought it desirable to infuse a local colouring into their compositions, but a wholesale appreciation of Oriental music could only be affected by [the annihilation of the civilisation of the West.

WHEN we read that on the appearance of Madame Minnie Hauk, at New York, in the character of *Carmen*, she positively refused to take the slightest notice of the bouquets which, according to custom, were showered upon the stage, we began to think that *prime donne* were gradually discovering that in gratifying their vanity they are degrading the art of which they profess to be representatives. That Madame Hauk's example of self-denial, however, is a solitary one seems to be indicated by the fact of Madame Nevada adopting the absurd system of

changing her dress after every song at the Concerts she is now giving in America. On one occasion we are informed that she first appeared in a costume of pale blue silk, tastefully embroidered with daisies; afterwards she came forward in a red velvet bodice and overskirt which "told with effect against the under-skirt of white satin, bearing, like the bodice, large rose-coloured flowers embroidered in high relief." Then came the wedding dress (of which we have heard so much) that she wore at her marriage in the French capital, a costume almost defying description, but sufficiently distracting in its effect upon the audience to make it doubtful whether the applause which was showered upon her was elicited by her singing or her dress. Should this custom grow, composers will have a hard task before them in battling successfully with the dressmaker. A charming vocal solo may be positively killed by a more charming costume, and even artistic defects may be covered by the skill of the *modiste*. Worse than this, when we are told that a public singer has no "style," we must be careful to know whether this criticism comes from the musical critic or the *costumier*.

MR. A. C. MACKENZIE IN SCOTLAND.

THE progress which is being made in music in Scotland has been exhibited in a remarkable degree, as well by the enthusiastic reception accorded to Mr. A. C. Mackenzie, as by the performances of the great works which have been recently given under the auspices of the larger choral societies in such important centres as Edinburgh, Glasgow, Dundee, and Stirling. At the latter place, Gounod's "*Mors et Vita*" was presented for the first time in English. At the other towns named, Mackenzie's "*Rose of Sharon*" has been performed, under the personal direction of the author. The occasion of his return to his native land, with the *cachet* of approval from England and several foreign countries, has inspired the kindly Scottish people with a belief in the reality of their almost unique possession—a Scottish composer.

It is somewhat remarkable, that while Scotland can show a long line of illustrious names in every department of art, literature, science, mechanics, and philosophy, the number of composers of music has been very few. There have been song-writers, it is true, since the days of David Rizzio, but their efforts have not commanded all the admiration they deserve for any wide distance beyond the immediate field of their operations. It may therefore be asserted, with some degree of unstretched truth, that Alexander Campbell Mackenzie is the first distinguished composer Scotland has had, and that the enthusiastic welcome given to him on his return to his native land proves the readiness of musicians and compatriots to accept him according to his merits. Certain of his orchestral and vocal pieces have already found their way into programmes of music in Scotland, thanks to the untiring efforts of Mr. August Manns in the cause of native art. There was, therefore, an almost eager desire to hear a great vocal work from his pen, more especially as his countrymen, with native peculiarity, preferred to test for themselves the value of the encomiums which had been evoked by the performances "down South," before they lifted their "approving voices."

The first representation of the "*Rose of Sharon*" was given at the opening Concert of the season by the Glasgow Choral Union, a body whose labours in the cause of music in the West of Scotland have been productive of the most gratifying results. Madame Albani, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills were the chief vocalists, and it may be almost unnecessary to say that in their competent hands the work was done not only accurately, but also conscientiously and artistically. The chorus singing was especially good, and reflected the highest credit upon Mr. Allan Macbeth, who had been at the trouble of making the most careful preparation. The first performance on Tuesday, the 8th ult., was excellent, but the singers were not encouraged in their efforts by the warm applause of the audience. There was

no lack of appreciation, however, and every one present remained until the conclusion of the performance. On the following Saturday, when the work was repeated at popular prices, and with the assistance of Mrs. Hutchinson instead of Madame Albani, there were over 3,000 persons in the audience, many of whom had been present at the first representation, but the majority heard it for the first time. The enthusiastic reception of the work on this occasion was beyond all description; the composer was recalled after each part, with cheers that must have made his heart leap with delight. The performers, feeling that they were before an audience who were in the most sympathetic agreement with their efforts, were moved to exertions which had the best results. The chorus singing especially was particularly fine, and those who had heard disparaging remarks from time to time concerning the character of Scottish chorus singing in general, and of the labours of the Glasgow Choral Union in particular, had then and there the opportunity of judging for themselves. The effect produced resulted in a most agreeable disappointment. Glasgow may well be proud of such a choir, as they have reason to congratulate themselves upon their trainer, Mr. Allan Macbeth.

In the interval of time between the two performances in Glasgow, the Oratorio had been given in Edinburgh and in Dundee, the first with Madame Albani, the second with Mrs. Hutchinson and the other vocalists. In Dundee the reception accorded to the work and to the composer was most enthusiastic, and in Edinburgh the return of the composer to his native city, crowned with the laurels of his English triumphs, was signalled by a fine performance of the work, for which the chorus had been trained by Mr. Collinson. The band was the same in each place.

It is not, however, necessary to speak of the work in detail, inasmuch as it has already become familiar in London, and has taken a distinct place among the important art creations of its kind all over the country. The work which the composer had done before had been the means of calling the attention of all interested in the progress of art to the great ability he possessed, and when finally his own countrymen were determined to do him honour and to give him the enthusiastic reception which was his due, they not only honoured him, but conferred a recognition of art which all Scottish musicians may share. Besides then making careful preparations to render his work in a worthy manner in the chief musical centres of Scotland, the musicians of the several places gathered together to offer him both hospitality and their expressions of admiration and encouragement upon an occasion almost, if not absolutely, unique in the history of music in the North. Scotland possesses now a composer who owes his birth and infant nurture to her soil, a composer of its own nationality, who may become the national composer, if the country is as true to its musical children as it has always been to her sons in other walks of art, science, and mental culture. There is little fear that she will be wanting in her duty in this respect if the tone of the remarks made by Dr. Pryde, who presided at the banquet given in honour of Mr. Mackenzie at Edinburgh, represents the feeling of the nation in the matter. In proposing "Long life, success, and continued fame to Mr. A. C. Mackenzie," he said:—

"In spite of his hereditary advantages, Mr. Mackenzie, like every good and true man, had his own battle to fight, and his own difficulties to surmount, at the commencement of his career; but, notwithstanding all these, the divine spark within him would not be quenched. The soul of music within his breast behaved to find expression. Accordingly, every spare hour was devoted to his beloved study, and he became master of all the resources of his art, so that when the proper time and the proper opportunity arrived, he produced a masterpiece which at once challenged the admiration of the public. Like Lord Byron, he awoke one morning and found himself famous; and since that time there was scarcely a species of musical composition which he had not tried and in which he had not made a great hit. In cantata, in opera, in oratorio, in concerto for the violin, he had more than realised the expectations of the public; and at the present time the best critics of music were his warmest admirers."

To this Mr. Mackenzie, rising amid enthusiastic applause to reply, said:—"It was one thing to listen to the applause of a satisfied public, and quite another thing to receive the cordial greeting of an assembly of friends like the present; and within an hour, he might say, he had had the pleasurable experience of both of these. At that moment it was most difficult for him to give expression to his feelings, but he hoped they would forgive him if he did not succeed in conveying to those present as clearly as he would wish all that was passing through his mind." He must not forget to whom he was mainly indebted, not only for the musical and artistic success of that evening, but for the pleasure of meeting his old friends. It was to the Choral Unions of Glasgow and Edinburgh that he was so indebted; and it was an event in the career of any composer, however ambitious, to have four performances of his work, with perhaps the finest vocal quartet in Europe. He would take that opportunity of thanking those Choral Unions for having placed all this in his power. He did, after the lapse of these years, expect to find improvement in those societies, but he had been astonished at the refinement and enthusiasm which were so long wanting. For all this improvement they had to thank the gentlemen who had been preparing the works. Nothing could have been better than the way in which Mr. Collinson, conductor of the Edinburgh Choral Union, had drilled his forces, and he had the same to say about Glasgow in regard of a townsman of their own, Mr. Macbeth. The memory of this evening," Mr. Mackenzie added, "would certainly not fade away. They had given him the greatest encouragement; and he should, in any future work, strive to show that they had not repaid their confidence in him in vain."

Mr. James G. Syme, who was the Vice-Chairman, also made some happy references to the occasion of their meeting together; and Mr. W. A. Barrett, who was on a professional visit to Edinburgh, in replying to the toast of "Music," said, among other things, "it was a great pleasure to him, as an individual musician, to find so much good feeling and so much enthusiasm in the cause of music in a country that had for so long a time been looked upon as almost barren of musical results. But in the South they looked upon Glasgow and Edinburgh now as the great centres of music in Scotland, and it was a great pleasure to him, and to all who were interested in the cause of art, to find that they had now their own national composer—a composer whose genius and talents had received the cordial recognition of other countries besides his own."

On the following Friday evening, Mr. Mackenzie was entertained at a banquet in St. Andrew's Hall, by the Glasgow Society of Musicians, and was made an honorary member of the Society. There was a numerous company. Mr. Julius Seligmann, president of the Society, occupied the chair, and among the other gentlemen present were Sir William Thomson, Dr. Hueffer, Dr. Peace, Rev. Dr. Corbett, Professor Simpson, Messrs Barrett (London), Allan Macbeth, Alfred Littleton, of Messrs Novello, Ewer and Co.; John Wallace, J. T. Fyfe, Berger, Sellars, and Myles. The Chairman, in proposing the toast of the evening and in welcoming Mr. Mackenzie as an honorary member of the Society, remarked that it was only comparatively recently that Scotchmen had begun to see that they had not made sufficient progress in music. Formerly there were not many good teachers in Scotland, and Scotchmen did not go abroad for the purpose of learning. With increased means of communication, and a generally higher culture, another state of matters was introduced. A better class of teachers came from abroad, and Scotch musicians travelled to London and the Continent, and returned laden with experience and new ideas, and they made the best of them. Among those who had done so, none had taken a higher place than the Scotchman, in whose honour they were met that evening. He said, without the slightest fear of contradiction, that Mr. Mackenzie was Scotland's greatest musician, and he was acknowledged to be one of the best of the young living composers. The Society had much pleasure in welcoming Mr. Mackenzie as an honorary member, and as a guest whom they wished to honour, and they desired to assure him of their respect, esteem, and appreciation, and to wish him long life, health and wealth,

prosperity and happiness, and their good wishes would accompany him wherever he went. Mr. Mackenzie, who was received with prolonged cheering, said he had been deeply touched by the kindness which had prompted his brother artists in the principal cities of the country to extend to him an outstretched hand. It was to the Choral Unions of Glasgow, Edinburgh, and Dundee, that he owed his visit to Scotland for the first time in a professional capacity. It was to the Choral Unions in Scotland that the immense advance that had been made in the knowledge of music was due. It was in Glasgow that he first conducted, and, indeed, first heard an orchestral score. He had been struck by the improvement that he found everywhere in choral singing; especially did he find that the apathy and indolence which used to be prominent had almost entirely disappeared. They must not forget to give honour to those who had brought this about, namely—the Choral Unions, and the gentlemen who trained them; and he wished to express his indebtedness to Mr. Macbeth for the trouble he had taken in this direction. Although he dared not hope to justify all that had been said of him, he should endeavour to do so. He was certain that he would not fail from laziness or from want of energy, and he would be quite happy to fall when he received the blow from a better and stronger man. In conclusion, Mr. Mackenzie urged that something might be done towards forming a society for the encouragement of young musicians by offering scholarships and giving prizes for the smaller kinds of compositions.

Messrs. Hueffer and W. A. Barrett replied to the toast of the "Guests," and the close of the evening was distinguished by a performance of vocal and instrumental music, including many of the compositions of Mr. Mackenzie. The whole course of events has not only been remarkable in itself, but is particularly noteworthy as a page of the history of music in Scotland.

Apud the visit of Mr. Mackenzie to Scotland, the following letters, which have appeared in several Glasgow papers, will be read with interest:—

"58, West Regent Street, Glasgow,
"December 16, 1885.

"Sir,—Herewith I send you copies of letters received by our president, Mr. Andrew Myles, from Mr. A. C. Mackenzie, the composer, and Mr. W. A. Barrett, Mus. Bac. (Oxon.), H.M. Inspector of Music in Schools, and Vicar Choral of St. Paul's, London, and will feel obliged by your kindly inserting same in to-morrow's paper.

"I am, &c.,

"JOHN WALLACE, Acting Secretary."

"London, December 15, 1885."

"Dear Mr. Myles,—Let me request you to convey my thanks to the active members of the Glasgow Choral Union for the care and attention which they devoted to the preparation and performance of the 'Rose.' Particularly on the evening of Saturday, the 12th, was I gratified and pleased with the rendering of the choral portions of my work, and I have never conducted it with greater pleasure. It was on that occasion abundantly proved to me that the choristers have an earnest desire to do their very best, also that there is certainly no lack of that rare commodity, enthusiasm, and a conductor should consider himself fortunate to meet with the decided, ready, and willing response which was accorded to my beat on the evening in question. Since I am fully aware that the desire for improvement exists strongly in your Union, I need not point out the necessity for continued, careful, and constant practice, attention to the finer lights and shades, &c., all that is in the hands of their own talented conductor. The choir possesses the qualifications which must lead to successful public renderings of any work it may choose to study; and once more expressing entire satisfaction with the choral efforts of the past week,

"Believe me, dear Sir, very faithfully yours,

"A. C. MACKENZIE.

"Andrew Myles, Esq., President of the
Glasgow Choral Union."

"Glasgow, December 12, 1885.

"My Dear Mr. Myles,—I should like to be permitted to offer, through you, my best thanks to your committee for the opportunity given to me to hear the two performances

of Mr. Mackenzie's Oratorio 'The Rose of Sharon,' by the Glasgow Choral Union. I have heard many performances of the work since it was produced at Norwich, and I am bound to say that few were equal in excellence and all-round earnestness to those given by the Choral Union on Tuesday and Saturday last. The efforts of the principal vocalists and of the band deserve all praise for their splendid co-operation; but the chorus, which is the stationary portion of the whole musical body, and to a certain extent the Choral Union proper, may, in my opinion, be singled out for especial commendation. There are some excellent singers in the choir, and they have evidently given great attention to the instructions of their competent and artistic trainer, Mr. Allan Macbeth. They exhibited an amount of enthusiasm and attention which must have been prompted by the greatest interest in their labours and confidence in their guide. It was probably this spirit which sustained them throughout the performance on Tuesday before an appreciative though undemonstrative audience. On Saturday, when the sympathies of the hearers with the performers were unmistakably shown by the warmest applause, the whole body of musicians employed in interpreting the work—conductor, principals, organist, band, and chorus—were inspired to exertions which displayed their qualifications in the most satisfactory form. The result proved, to my mind at least, that you have every reason to be proud of the united body forming the Union, and especially of your chorus. I am sure that Mr. Mackenzie must have been gratified by the issue, and I hope that the encouragement thus given to him as a national composer may inspire both him and others to pursue the path now so brilliantly opened. I trust that I may have the privilege of noting the progress you may make in time to come on the occasion of any subsequent visit to Glasgow which I may make when the Choral Union is at work. Wishing you all the success you desire and deserve,—Believe me, yours very truly,

"WM. ALEX. BARRETT."

ROYAL ALBERT HALL CHORAL SOCIETY.

SINCE the opening of the season with Gounod's "Mors et Vita," only familiar works have been performed by this Society, and it is therefore merely necessary to refer briefly to what has been done. To make the record complete we must go back to the performance of "Elijah," on November 25. Not even at the great provincial festivals are the choruses in Mendelssohn's Oratorio heard to such advantage as in the Albert Hall by Mr. Barnby's splendidly trained force, and in saying that the present rendering was equal to the average, we imply that it was little short of perfection. Unqualified terms of praise may also be employed respecting the soloists. Seldom of late has Mr. Santley been in such fine voice, and thus the title part was interpreted in a manner impossible to surpass. Madame Albani in the soprano solos, and Mr. Maas in those for tenor, were of course everything that could be desired, and Miss Hilda Wilson strengthened her reputation by her artistic and impressive delivery of "O rest in the Lord."

Handel's martial Oratorio "Judas Maccabæus" was given on the 9th ult., the usual orchestra being supplemented by a military band. Musicians will regret that Mr. Barnby should deem it advisable to make such a concession to the tastes of the vulgar, for though the effectiveness of the added brass and percussion in certain numbers may be conceded, the thing is wrong in principle, and should be discouraged. In every other respect the performance was thoroughly satisfactory. The choruses were sung with immense spirit, and due justice was rendered to the solos by Miss Anna Williams, Miss Eleanor Farnol, Miss Hope Glenn, Mr. Joseph Maas, Mr. Arthur Thompson, and Signor Foli.

NOVELLO'S ORATORIO CONCERTS.

THE high opinion on the merits of the choir assembled under the *bâton* of Mr. Mackenzie, which we expressed at the first Oratorio Concert, was more than confirmed by the performance of Gounod's "Mors et Vita," given at the second Concert, on the 1st ult. It is rarely indeed that we listen to choral music rendered with such faultless precision,

such perfect balance of tone, and such true perception of the composer's meaning; and, considering the limited time which was occupied in the preparation of the work, we cannot but marvel how these effects were realised. We may even go so far as to say that many beauties which depended for due appreciation upon the utmost clearness of enunciation in all the parts were more accurately defined than at the performance at the Birmingham Festival. Not only were the elaborate contrapuntal passages sung with that decision which places the hearer in true sympathy with the music, but the attacks were given with thrilling effect, and where the solemnity of the text called for a subdued and reverential tone in the choir, the demand was responded to with a success which produced a powerful impression upon the auditors. It is unnecessary again to enlarge upon the exquisite manner in which Madame Albani sang the soprano solos. Madame Trebelli, like a true artist, threw her whole heart into the music assigned to her, and received warm and well merited applause. Messrs. Lloyd and Santley—who, with Madame Albani, were the original singers at Birmingham—repeated with their usual success their inimitable rendering of the tenor and bass solos. Mr. Mackenzie's thorough command of band and chorus was the theme of admiration throughout the evening. Cool and collected at all times, he has the power of infusing his spirit into the body of executants under his direction with a result which has already placed him in the foremost rank of Conductors; and his popularity was fully attested by the spontaneous plaudits of an overwhelming audience, both after the first part, and at the conclusion of the performance. The orchestral portions were played throughout with a refined appreciation of the beauty of the music; and Mr. Oliver King presided with the utmost skill and judgment at the organ. The demands for tickets were so numerous that hundreds had to be refused admission; and there can be little doubt that this earnest desire to hear Gounod's latest great work will be materially deepened by a performance so absolutely perfect in all its details.

The third performance of the season took place in St. James's Hall on the 22nd ult., and was attended by a large and distinguished audience. Gounod's "Redemption" supplied the theme—one of which our public seems never to tire. But if the French master's work draws crowds without regard to time and season, it should surely do so when the great Christian festivals are near at hand, and men's thoughts turn more than usual to the history of the Redeemer. Its effect at the Christmas performance, therefore, was asserted to the consciousness of many present with added force. We are not called upon to discuss the "Redemption." That has been done sufficiently, and the Trilogy has passed beyond argument to the place which public feeling decreed for it. What place that is everybody knows, and even critics who think it undeserved have perforce to acquiesce in a judgment they cannot reverse.

The performance, taken as a whole, was excellent, and conducted with singular good judgment and skill by Mr. Mackenzie. Obviously the Scottish composer exercises an independent opinion in his place as Conductor, and there were points of difference from rule in his reading of the "Redemption," which may be put to his credit as distinct advantages. Moreover he sought to endow the work of the chorus with greater vitality by giving it expression. As a rule the Oratorio chorus is very much like that of Italian Opera. It simply sings and gives no sign of feeling or of appreciation of the fact that it is taking part in a drama. We noticed some improvement upon this under Mr. Mackenzie, indications being given now and again of a desire to obtain declamatory force. This was well, and much more might be done in the same direction. The soloists were Madame Albani, Miss Hilda Coward, Madame Trebelli, Mr. Maas, Mr. Bridson (in place of Mr. Ludwig), and Mr. Santley. Concerning some of these it is superfluous to say more than that they repeated a familiar success. We refer especially to Madame Albani and Mr. Santley, the original interpreters of their respective parts. Madame Albani, it may be added, gave the solo in "From His love as a Father" with intense earnestness, and made a great sensation. Madame Trebelli, efficient as usual, offered no fault to the shafts of criticism, and Mr. Maas, on his part, showed how intelligently he had prepared his difficult task

as tenor narrator. He delivered the text without exaggeration yet with deep feeling. Mr. Bridson justified his choice as an artist capable of doing things well at short notice, and thus the *ensemble* was complete.

CRYSTAL PALACE.

For conscientious adherence to the composer's minute directions, as well as for fine quality of tone and general finish of execution, no finer performance of the "Symphonie Fantastique" has been given in England than that conducted by Mr. Manns on November 28. The beautiful second movement, which affords signal proof of the success with which a waltz measure can be treated symphonically, was especially enjoyable, and full justice was done to the melancholy grace of the *Scène aux champs* (Adagio). The revival of one of Handel's six "Concerti per l'organo ed altri stromenti" was fully justified by the intrinsic interest of the work, as well as by the evident appreciation of the audience. The solo part, given to the harp on this occasion, and judiciously expanded in places by the substitution of chords for single notes, was admirably played by Mr. Lockwood, who contrived to throw a great deal of expression into his rendering, while the accompaniment, for muted violins and basses *pizzicato*, was given with admirable restraint and purity of tone. The singer was Miss Amy Sherwin, who was heard to advantage in Félicien David's graceful romance, "Charmant oiseau" ("La Perle du Brésil"), an *aria di agilità*, which is marked by the two qualities, which a recent critic justly ascribes to David—*naïveté* and colour. Miss Sherwin's rendering of Schubert's "Du bist die Ruh" was more noticeable for refinement than perfect intonation, but was received with favour. The Concert opened with a finished performance of the "Athalie" Overture, in which the strings were especially distinguished, and was concluded by the "Tannhäuser" Overture.

The 5th ult., being the date of Mozart's death, the first part of the eighth Concert was entirely devoted to works by that composer. The performance of the "Jupiter" Symphony, which opened the Concert, calls for no criticism except the remark that by some oversight the violins were not muted in the Andante. The Adagio from the Clarinet Concerto served to display that perfect command over his instrument, combined with good taste, which invariably characterise Mr. Clinton's performances. The rendering given by Madame Frickenhaus of the solo part in the "Coronation" Concerto, if slightly wanting in power, was at least laudably free from eccentricity, and marked by refinement and sound method. In agreeable contrast with the orchestral music already mentioned was the performance by Mr. Santley of "Deh vieni alla finestra" ("Don Giovanni") delightfully accompanied by the orchestra, and "Fin ch' han dal vino" from the same work. Dvorák's *Notturmo*, for strings only, is one of the least original works of that most original writer, and failed to create a marked impression, though finely played, while the absence of distinction in the melodies of Tschaiowsky's *Capriccio Italien* is not compensated for by their clever orchestration. Of the various sections of this work the opening Andante is much the most attractive. Mr. Santley contributed Sir Arthur Sullivan's very Gounodesque "Thou'rt passing hence, my brother!" with great feeling, and the programme ended with Mr. F. H. Cowen's cleverly scored *suite de ballet* "The language of the flowers."

A first appearance of more than usual importance was made on the 12th ult., by M. Stanislaus Bercewicz, whose choice of the second Concerto of his compatriot Wieniawski—that dedicated to Señor Sarasate—was excellently suited for the display of his abilities as an executant. Let us say at once that the difficulties with which it bristles could not have been surmounted more triumphantly by the Spanish virtuoso himself. M. Bercewicz's intonation is very good and his tone agreeable, though inclined at times to be nasal in his lower notes, and the effect of his performance may be measured by the fact that some of the audience, with injudicious enthusiasm, broke out into applause in the middle of one of the movements of the Concerto. His playing of a *Moto*

perpetuo, by Franz Ries, was an amazing display of clean execution and perfect intonation, and provoked an irresistible encore. It remains to be seen whether the remarkably favourable impression created by M. Bercewicz in these *tours de force* will be confirmed by his performance of those compositions which make a larger demand upon the intelligence and sentiment than the executive faculties. The great pace at which the second part of the first movement of Schumann's Symphony (No. 1, in B flat) was taken, seemed rather to blur its outlines, but the performance of the remaining sections was masterly, and it would be unjust not to mention the fine playing of the first horn and flute in the *Finale*. In the greatest of overtures ("Leonora," No. 3) the orchestra was heard at its very best: indeed, we doubt if Mr. Manns has ever directed a more splendid performance. Here, if ever, was an opportunity for a demonstration, but the audience, presumably, had exhausted their powers of applauding, and would have deemed it an ineptitude to exhibit enthusiasm towards the last piece on the programme. Other orchestral numbers were Sir G. Macfarren's scholarly Overture to his "St. John the Baptist," and a prettily scored but thin *Scherzo* by Goldmark. The vocalist was Madame Biro de Marion, whose chief contribution was Beethoven's great *Scena* "Ah perfido." This lady's method is good, but her voice, though of considerable volume and compass, is sadly wanting in freshness, and her choice of "La Calandrina," a florid Air by Jomelli, most unfortunate. Such a song, ranging to the highest register of the soprano voice, is only tolerable if sung to absolute perfection. Short of that—and we are obliged to say that Madame de Marion came a good deal short—such efforts are only productive of pain and pity in the auditor.

Before what must be considered a good house for the Crystal Palace, Mr. Cowen's "Sleeping Beauty" was brought for the first time to the hearing of a Metropolitan audience on the 19th ult. The *habitudes* of these Concerts are not particularly demonstrative, but there was no mistaking the fact that the verdict passed at Birmingham was fully confirmed, and the hearty applause bestowed at the conclusion by audience and chorus on the composer, who conducted his work, was the outcome of genuine appreciation. For this satisfactory result, Mr. Cowen was chiefly indebted to the orchestra and chorus. The accompaniments might have been softer in several cases, but in the main the delicate texture of the work lost little in the interpretation given on this occasion, the piquant interchanges of the wood-wind and strings being especially well managed. We have already commented in these notices upon the increased efficiency of the choir, and are glad to record that, with the exception of one undecided entry, their singing was marked by precision, good intonation, and distinct enunciation—qualities which were especially displayed in the Chorus of Fays. The Solo Quartet included two of the original cast, but to only one number of it is unreserved approbation due. Miss Hope Glenn's ringing tones told admirably in the part of the *Wicked Fairy*, and the sinister character of her ballad, one of the most original numbers of the work, was admirably brought out in her rendering. In the delivery of her recitatives, Mrs. Hutchinson showed her usual distinction of style, but an access of *tremolo* seriously impaired the effect of her *Scena*, "Whither away, my heart?" Mr. King, in the small part which falls to the baritone, seemed wanting in colour and incisiveness; and Mr. Winch was so obviously unwell that we can only hope we may soon have an opportunity of hearing him in an important part under more favourable circumstances. The programme included one other item, the "Euryanthe" Overture, which received a fine rendering from the band. Mr. Cowen conducted with judgment and decision throughout. The series recommenced on February 13 with a performance of "The Spectre's Bride," conducted by Mr. Mackenzie, in which Novello's Oratorio Choir will take part, and Madame Albani make her first appearance at these Concerts.

The announcements for the latter half of the season include Brahms's new Symphony and selections from Liszt's compositions, to be performed on April 10, when the great *virtuoso* will be present. Amongst those who will make first appearances at these Concerts, Signor Bottesini and

Pan Franz Ondricek, the Bohemian violinist, justly attract attention. Finally, the management announce their intention of giving Gounod's "Redemption" at an early date in the following season, on the scale of the Handel Festivals.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE most noteworthy feature in the conduct of these entertainments during the past month has been the unusual proportion of unfamiliar works and novelties in the programmes. Mr. Arthur Chappell's public do not, like the Athenians of old, run greedily after some new thing, but there is an intelligent minority which desires to keep abreast of the times, musically speaking, and the requirements of this section have received more than ordinary attention of late. Resuming our record, we have first to speak of the Concert of Saturday, November 28, concerning which, however, very few remarks are necessary. It would certainly be out of place to criticise Schubert's "Hungarian" Quartet in A minor and Schumann's Trio in D minor, works which every amateur knows and esteems at their proper worth. Miss Fanny Davies delighted the audience by her beautifully refined rendering of Mendelssohn's Capriccio in F sharp minor and a spirited Gigue by Graun. Another popular success was Signor Bottesini's performance of two movements from his Concerto in F sharp minor for double bass. Mr. Maas has won such favour with Handel's air "Tell fair Irene," that he should make further dives into the scores of the composer's forgotten operas. He would be certain to discover many treasures that would well repay his search. The audience on the following Monday had a rare treat in the performance of Schubert's great Quartet in G (Op. 161). The word "rare" is peculiarly appropriate to the occasion, as for some unaccountable reason we are only permitted to hear this masterpiece at long intervals, this being the third performance since the establishment of the Popular Concerts. There are some works so gigantic in conception, and so stamped with genius and beauty throughout, that it is a positive irreverence to criticise them. Such are Handel's "Messiah" and the ninth Symphonies of Beethoven and Schubert, and the Quartet in G of the last-named composer may be placed in this select category. In it the personality of the man stands fully revealed; it is an intense outpouring of his longings, aspirations, and sufferings, and the tale is told with all the eloquence of a divinely gifted imagination. Long as the Quartet is those who know it well would not sacrifice a single bar, and it certainly did not weary the audience for every movement was enthusiastically applauded and the recall at the end was more than usually hearty. Chopin's Fantasia in F minor, played in his most delicate manner by M. de Pachmann, some solos by Signor Bottesini, and Mozart's Pianoforte Quartet in G minor completed the instrumental programme. There were some manifestations of displeasure after Madame Sinico had sung Handel's "O had I Jubal's Lyre," but they probably had reference to the slipshod accompaniment and not to the vocalist. A Beethoven programme, on Saturday the 5th ult., drew an immense audience, the Bonn master being far more attractive than any other composer at these Concerts. The works presented were the Quartet in E flat (Op. 74), the perennial Kreutzer Sonata and the piano Sonata in C minor (Op. 111). Mr. Charles Hallé gave an extremely fine interpretation of the last-named work, with which Beethoven closed his labours as a composer for the piano-forte. Mr. Ben Davies, who has relinquished the operatic stage for the concert-room, made a favourable impression in airs by Mozart and Mendelssohn.

The Concert of the following Monday merits special attention for its peculiarly constituted programme, not one of the instrumental items being familiar. Even Beethoven's Sonata in F (Op. 54) is but rarely heard, for reasons not far to seek. Coming between the Waldstein and the Appassionata, it is almost crushed by those colossal masterpieces, while as abstract music it is scarcely up to the composer's usual mark. Mr. Charles Hallé, who played it, obtained a unanimous recall. The piano Quartet in E minor, by Fibich (Op. 11), which closed the Concert, is a work of

promise. The composer is a Bohemian, and has already written a quantity of music in the Czechish style, of which we are likely to hear a good deal in the future. Passing to the novelties, we have first to notice Brahms's Quartet in C minor (Op. 51, No. 1), the only one of the composer's three Quartets remaining to be heard. The genius of Brahms has not fully manifested itself in this class of composition, the Quartets being decidedly inferior to the Sextets, and also to the works for piano and strings. The example introduced on this occasion, however, is superior to its companion in A minor, particularly in the second and third movements. These are worthy of the composer, while the first and final sections are too sombre and complex to be pleasing. Still if Brahms is sometimes stern and ungenial he is never trivial, and the audience were quick to recognise the good qualities in the C minor Quartet. It is a most extraordinary circumstance that, until this occasion, the name of Emmanuel Bach had never appeared in a Monday Popular programme. No possible reason can be assigned for this neglect, but reparation, though tardy, can be made by frequently introducing examples from his works in the future. There is no occasion to call the attention of readers of THE MUSICAL TIMES to the peculiar claims of Emmanuel Bach to the esteem of musicians. He completely fills the gap which would otherwise have existed between the old and the new—the contrapuntal and the melodic schools of composition—and had Haydn not lived, he would probably have been termed the father of modern music. The Sonata in C minor, for piano and violin, played by Mr. Hallé and Madame Néruda, is not one of his most advanced compositions, but it is full of characteristic touches, and the slow movement in A flat is as truly a song without words as any that Mendelssohn wrote. The Sonata was received with enthusiasm, and Mr. Chappell should take the hint and let us hear more from the same source. A favourable début as vocalist was made by Mr. Clifford Hallé, a son of the pianist and conductor. He possesses a light baritone voice, which he uses in the style of an artist. Volkmann's Quartet in G minor (Op. 14), which opened the Concert of Saturday, the 12th, is one of that generally dry composer's most genial works. The later quartets are said to be elaborate and complex, but that referred to is clear and concise, though not very original. The *Scherzo* is Mendelssohnian, and there is a palpable reminiscence of Mozart in the *Finale*. Miss Fanny Davies played Mendelssohn's Andante with Variations in E flat (Op. 82) with singular charm. Madame Néruda introduced a tasteful Berceuse Slave, by her brother, Herr Franz Néruda, and Schumann's ever welcome Quintet in E flat (Op. 44) concluded the programme. The refined singing of Miss Carlotta Elliott was an agreeable feature of the Concert.

The Concert of the 14th ult. resembled that of the previous Monday in the generally unfamiliar character of the programme. It commenced with a Quintet for piano and strings in C minor, by Kiel (Op. 76), which may be regarded as an exceedingly favourable example of what Wagner called Kapellmeister music. Kiel had not a particle of the mysterious gift which we term genius, but by the mere force of industry and learning, he penned a quantity of more or less effective music. The two middle movements of his Quintet in C minor are excellent, and the first and last exhibit a considerable amount of constructive skill. But it would be idle to assert that Kiel is ever likely to be a popular composer, for his music at the best appeals to the intellect rather than the heart. Beethoven's genial Trio for strings in G (Op. 9, No. 1) was the only other work of importance. Miss Zimmermann played Chopin's Nocturne in D flat, and a Toccata in F by Mr. Arthur O'Leary, and Herr Franz Néruda won very warm applause in two violoncello solos by Popper. Mr. Santley sang well-known airs by Handel and Signor Piatti.

The ante-Christmas season closed on Saturday, the 19th ult., with a programme as attractive as any of those on the previous Saturdays. Mozart's Clarinet Quintet retains its power to charm unimpaired, and its performance, with Mr. Lazarus in the leading part, could not well have been more refined and technically perfect. An artistic treat of a different kind was the performance, for the first time, of Spohr's Quartet in A minor (Op. 74, No. 1). This beautiful and masterly work dates from 1827, when its composer's genius was in its fullest activity, and from first to last it is

truly delightful. Other quartets of equal excellence, however, remain to be produced, and now that Mr. Arthur Chappell seems to have recognised the advisability of bringing forward those works of the greatest masters hitherto unheard, we may expect to find them in the programmes of the immediate, rather than the dim, future. M. de Pachmann played, in his most delightful manner, Raff's Prelude and Fugue, from his Suite in B minor (Op. 72), and two of Chopin's Etudes; and Mrs. Henschel contributed an extremely interesting selection of songs by Widor, Liszt, Hubert Parry, and Villiers Stanford. Madame Néruda has been the leader throughout the month, and no one would desire a change until Herr Joachim makes his reappearance on March 1.

BRINSMEAD SYMPHONY CONCERTS.

A WELL-SUSTAINED *crescendo* may be said to describe most accurately the progress of these Concerts, which have been steadily gaining as they succeeded each other, both in the interest attaching to the programmes and the artistic merit of the performances. That the attendance of the public, too, should have proportionately increased is, moreover, a matter of congratulation for the lover of serious music, the last evening of the series being also the one presenting the most crowded aspect. Thus the above undertaking has fully vindicated its *raison d'être*, quite apart from the charitable object associated therewith, and has, indeed, demonstrated practically what everyone knew to be the fact—viz., that there is room in the Metropolis for a similar institution, where the orchestral works of both classical and modern masters shall be alternately represented. We may venture to hope, therefore, that an artistic enterprise, so well begun, may develop into a permanent feature of London musical life.

We have still to record the remaining two Concerts of this short series, which took place on the 5th and 10th ult., and on which occasions Mr. W. Ganz wielded the *bâton de mesure*. One of the principal features of the former Concert was the appearance, in his capacity of pianist, of M. Saint-Saëns, who did by the solo-part in his Pianoforte Concerto in C minor (Op. 44) what a clever financier does in dealing with his own property—i.e., he made the most thereof. The Concerto, which we believe has been heard in London before, is an interesting but scarcely a very important addition to the literature of the instrument, being frequently laboured and diffuse, while exhibiting certain mannerisms which can scarcely be called individuality. The animated applause which followed the performance was intended probably quite as much for the skilful executant as for his work. A Septet in E flat, for solo trumpet, strings, and pianoforte, by the same composer (Op. 65), is a far more pleasing composition, if less coherent in form, than the Concerto; a minuet and gavotte especially being notable for refinement and melodious charm. The composer again presided at the pianoforte, while the "solo trumpet" had assumed the shape of a cornet à piston, not perhaps to the advantage of the general dynamic effect of the work, though the latter instrument was admirably played by Mr. McGrath, the "strings" having been those of the orchestra. We do not think that the gifted French composer has any reason to complain of a want of heartiness in the reception he met with during the evening in question. Other numbers in the programme were Raff's clever and imaginative "Lenore" Symphony, a most interesting and legitimate specimen of programme-music, the orchestral Interlude and Valse from Cowen's "Sleeping Beauty," and (to play the people in and out) Weber's "Euryanthe" and Rossini's "Tell" Overtures. Mr. Edward Lloyd caused quite a *furor* by his most intelligent and sympathetic rendering of Weber's "O 'tis a glorious sight," and Loder's "Wake from thy grave, Giselle," to which he had to add one of Schubert's *Lieder* before his audience would be satisfied.

At the last Concert of the season there was the *embarras de richesses* usual on such occasions, the programme including Beethoven's "Egmont" and Wagner's "Tannhäuser" Overtures, Berlioz's Symphony (Op. 4), properly surnamed *Fantastique*, and Prelude to M. Saint-Saëns's sacred Cantata, entitled "Le Déluge"; all of them works, except the latter, with which amateurs are more or less

familiar. Berlioz's gigantic Symphony probably marks the line beyond which so-called programme-music must needs become intolerable, while at the same time it reads a stupendous lesson in orchestration to all modern musicians. It was played with much *verve* by the excellent forces under Mr. Ganz's command, some portions, particularly the beautiful pastoral scenes of the third movement, evidently creating something more than a mere surface impression upon the audience, many of whom probably listened for the first time to this marvellous production of musical eclecticism. M. Saint-Saëns's Prelude is again a decidedly interesting composition, albeit depending for its artistic passport more upon the skilful orchestration than upon the intrinsic beauty of its themes. It is, moreover, an original idea to introduce—as the composer does—a solo quartet of strings playing with bow, and accompanied by orchestral strings playing *pizzicato*, the effect being very graceful, if scarcely suggestive, to the unsophisticated musical mind, of the subject it is supposed to foreshadow. The solo quartet was ably sustained by Messrs. Carodius, Nicholson, Doyle, and Howell, and the work was deservedly very well received. On this occasion also the audience were made acquainted with the Prize Pianoforte Concerto which, as already mentioned in our last number, has Mr. Oliver King for its composer, and which was very brilliantly interpreted by Madame Frickenhaus. Mr. King's new work is a distinctly remarkable production, being instinct with a certain dramatic impulse which forces his various *motivi* into recognition even where the organic life of his movements appears at times somewhat clouded, or his orchestration as yet wanting in variety of colour. The Concerto is written in orthodox form, and the genius of the solo instrument has been well-studied throughout. It was exceedingly well received by the audience, who twice called the composer on to the platform. The lady pianist also played very gracefully Hensel's "Wiegenlied" and a "Scherzo" by Moszkowski. Miss Griswold was the vocalist in airs by Massenet and Leo Délibes, and songs by Schumann, Goring Thomas, and Grieg.

"FAUST" AT THE LYCEUM.

MR. IRVING'S marvellous production will be fully commented on in the "Faust Legend" article in another part of this paper, but as it may be some time before this latest of the many versions of the immortal play can be reviewed, a few words on the music of the Lyceum performance seem desirable while the subject is fresh in people's minds. It has been hinted before, on several sides, that to invest the Lyceum productions with true artistic dignity and worth, music specially written by our foremost composers, and efficiently rendered by a real orchestra and vocalists, is absolutely necessary. Against this course, however, three powerful reasons militate. Firstly, none but the actual musical conductor of the theatre can properly supply those all-important scraps of *melodrame* music which give life to the whole play; secondly, there is the question of expense (less powerful, of course, at the Lyceum than anywhere); and, thirdly, the entire and absolute indifference of an English theatrical audience as to what music is played. In "Faust" Mr. Irving has certainly deserved the thanks of musicians, though I fear he has earned something very unlike thanks from the bulk of his audience. The six *Entr'actes* are as follows:—1. Overture "Faust" (Lindpaintner)—this is a very brilliant piece of the Weber school, which might well be heard in the London concert-room. 2. Overture "Faust" (Spohr)—this, it not one of Spohr's very best overtures, is still interesting and good music. 3. *Entr'acte*, "The Erl King" (Schubert)—If more effectively scored, this would have been an excellent *Entr'acte*, as it was it gained some slight applause, a favour accorded to no other selection. If the melody sung by the father must be played by that musical abomination, the euphonium, the part of the son should at least be given to the cornet. On the oboe it is simply inaudible. 4. Overture "The Vampyre" (Marschner)—another Weberesque piece, with plenty of noise and bustle, but little thematic interest. The three Overtures were rather too similar in character for good effect. 5 and 6. *Entr'actes*, *Mephistopheles* and *Margaret* (Hamilton Clarke)—these,

as well as the greater part of the incidental music, can be unreservedly commended. The programme states that "the incidental music has been specially composed by Mr. Hamilton Clarke and Mr. Meredith Ball, and selections have been made from the works of Berlioz, Lassen, and Beethoven, arranged by Mr. Meredith Ball for the orchestra," but we failed to recognise aught save Lassen's charming "King of Thule" ballad and Berlioz's dance of "Will o' the Wisp." The orchestra, a complete band of about thirty-five, with six first violins and two basses, was efficient; but, in the orchestral interludes, painfully weak. This was not, perhaps, so much owing to want of tone in its members as to the hum, or rather roar, of conversation in the audience. If *Entr'actes* are intended to be heard in an English theatre, the orthodox ear-splitting combination of cornet, piccolo, and euphonium is the only kind of band which is of any use.

The music then, as a whole, can be highly praised, though it was amusingly despised by the audience. Since the "Faust" music of eminent composers was selected from, there were, doubtless, good practical reasons, which in a theatre must outweigh all others, why it was not drawn upon more largely; why, for instance, Berlioz's Ballet of Sylphs was rejected, or why Lassen's very complete melodramatic music, so striking and brilliant, was not more laid under requisition. Incidental music in an English play has to be so subordinate and subdued that its composer, director, and executants have but a thankless task. *Entr'acte* music is simply not listened to, so that the vulgarest of dance-music, abominably played, is sufficient cover for conversation. Under this state of things, there was no practical necessity for Mr. Irving to do as much as he has done in the musical accompaniments to his piece, and he, therefore, deserves all the more praise for his sense of artistic propriety.

THE HECKMANN QUARTET.

It has been justly observed that although in the mere technicality of quartet-playing these artists have not afforded any new revelation to English musicians, they have taught us a lesson by their absorption of all individuality in their artistic labours. Each performer regards himself only as a component part of a delicately-organised machine for the interpretation of the thoughts of master minds, and being totally free from all professional jealousies, works cheerfully for the general good. This is the true artistic spirit, and it is not so common that it should be passed over without approving mention whenever it is found. The first of the recent series of Concerts was noticed in our last number, and a few remarks will suffice regarding the remaining performances. On the 8th ult. a Quartet in E flat, by Dittersdorf, was performed. It is a brief, concise, and perfectly intelligible work, in the style of Haydn, of whom Dittersdorf was a contemporary. He was a most prolific composer, and was much esteemed, his operas being in especial favour; but such is the fluctuation of taste, that even a musician at the present day might not feel shame at owning ignorance of his name. The other quartets presented on this occasion were Mozart in C, No. 6, and Beethoven in F (Op. 59), No. 1.

The programme of the 15th was the most interesting of the series. It commenced with a Quartet in G minor, by Grieg, dedicated to Herr Heckmann and his companions. The work is very characteristic of the Norwegian composer, especially in the middle movements, which are charming. One of the best of the Heckmann performances was that of Schubert's magnificent Quartet in G (Op. 161), and the delight of the audience was expressed by long continued applause after every movement. Beethoven's Quartet in E flat (Op. 127) formed an excellent contrast to the preceding works.

The final Concert on the 19th was composed entirely of Beethoven's works, and for the sake of variety the Sonata for pianoforte and violoncello, in A (Op. 69), was introduced between the two gigantic Quartets in A minor (Op. 132) and C sharp minor (Op. 131). It was fairly well played by Frau Heckmann and Herr R. Bellmann. The quartets are now sufficiently familiar to render it needless to describe their characteristics, though to many persons they must

ever remain enigmas. Herr Franke announces another series of Chamber Concerts, at which a special feature will be the appearance of a vocal quartet, consisting of Miss Hamlin, Miss Lena Little, Mr. W. J. Winch, and Mr. Otto Fischer.

MR. DANNREUTHER'S CONCERTS.

FAITHFUL to his policy of producing new works by known and unknown composers, Mr. Dannreuther brought forward a Pianoforte Trio in F minor, by W. Weckbecker (Op. 2), at his third Concert on the 3rd ult. Of Weckbecker's antecedents it is impossible to say anything, but if we may judge by his Trio, he is a young musician of no ordinary ability, who only needs experience to mature the talents with which nature has endowed him. In its structural details, his work shows kinship with the modern German school, but the themes are generally melodious, and exhibit an agreeable spontaneity. On the same evening the charming "Weihnachtslieder" of Cornelius (Op. 8), Dr. Hubert Parry's Sonata in A, for pianoforte and violoncello, and Beethoven's Trio in B flat (Op. 97) were included in the programme.

At the fourth Concert, on the 17th ult., a Quintet in E flat, for Strings, by Dr. Hubert Parry, which was introduced last season, was repeated in a revised form. In its present shape the work may be regarded as superior to any of its composer's earlier efforts in the direction of chamber music. The first movement is somewhat vague, but the others are clear and unlaboured, as well as attractive by the tunefulness of the principal themes. In the Scherzo and Finale there is a sense of humour, suggestive of Beethoven in his lighter mood. Mr. Dannreuther played Schumann's Fantasia in C (Op. 17) and Miss Anna Williams gave a very tasteful rendering of Liszt's "Lorelei."

MR. S. H. WALLER'S RECITAL.

THE method of making a public *début* through the means of an Invitation Concert has this to recommend it to the notice of the nervous aspirant—that the guests asked to attend can hardly have the lack of courtesy to give expression to their critical convictions. Mr. S. H. Waller, who has seen enough of life in its chequered phases to be absolved from the charge of shyness—he made his first appearance, we understand, as a youthful phenomenon, subsequently taking to the profession of arms in an Engineer corps, and ultimately reverting to his early love, music—elected to come before the world of English amateurs as a pianist at a *matinée d'invitation*, held at Prince's Hall, on the 11th ult. A short programme, consisting of six selections from Beethoven, Chopin, Liszt, Schumann, Grieg, and Rubinstein, sufficed to show off the capacity of the new pianist, and to reveal in what direction the bent of his genius should hereafter be guided. The school in which Mr. Waller has studied is, unfortunately, the sensational one, which takes Liszt for its fountain-head, and seeks to instil the false precept that the real province of the pianoforte is to supplant the orchestra, or to get as near that result as possible. What an infinite amount of pains has been expended, one way and the other, in the pursuit of this *ignis fatuus*! Nothing comes of all this slap-dash piano banging except the discordant and disagreeable jangle produced by the impact of hammers upon strings never intended to be put in such a vigorous state of vibration. The music of the salt-box, bone, and cleaver is almost as mellifluous as the "blood and iron" performance of Teutonic piano-slayers. Mr. Waller, if he affect the "Ercles" vein, with a result readily to be foreseen, can also, like the Athenian weaver, woo you as gentle as any sucking dove. And to that mood he should be exhorted to confine himself. Pachmann has shown how much real music still lies beneath the keyboard, and Mr. Waller can do no better than take the lesson well to heart. His playing of the Schumann *morceaux* ("Abends" and "Aufschwung") and Grieg's Sonata was full of delicacy and the charm of repose; but his reading of Beethoven's "Funeral March" Sonata in A flat was distorted, and his performance of Liszt's "Mephisto" Walzer, and Rubinstein's Ballet music from "Der Dämon," might have been the work of feet quite as well as that of hands. If Mr. Waller chooses to take the right path, there is a future yet in store for him.

M. DE PACHMANN'S SECOND RECITAL.

ONE of the largest audiences this season at St. James's Hall, assembled on Monday afternoon, the 14th ult., when M. de Pachmann gave his second Pianoforte Recital. The undiminished popularity of the Russian artist may be regarded on the whole as a healthy sign, for, making allowance for some pardonable mannerisms, his playing comes as near perfection as possible within its own limits, which are clearly defined. Although the names of several of the greatest masters were absent from the programme on the above occasion, the selection was, on the whole, well varied and interesting, a statement that requires some corroboration considering that Beethoven, Mozart, Schubert, and Mendelssohn were unrepresented. Weber's Sonata in E minor, however, was a noteworthy feature, for this very fine and characteristic work is not often heard in public owing to some caprice on the part of pianists. It was played with rare delicacy and feeling, and respect was shown to the original text, which is something in these days of iconoclasm and wilful tampering with the works of master-minds. Exquisite finish and beauty of touch were also exhibited in Raff's Giga with variations, from the D minor Suite (Op. 91), and his popular trifle "La Fileuse," a melodious if not very original Nocturne in A flat by Mr. J. F. Barnett, and various pieces by Liszt, Henselt, Schumann, and Chopin. Some amusement was caused in the Hall by the demonstrative way in which M. de Pachmann expressed his annoyance at the disturbance caused by late-comers. We can sympathise with a sensitive artist under the circumstances; but it must be remembered that many persons come from long distances to St. James's Hall, and those who are dependent upon public conveyances cannot be certain of arriving in time. The best solution of the difficulty is to allow a short pause after every piece, in order to enable those who have been delayed to take their seats quietly.

MR. SILAS PRATT'S CONCERT.

PREVIOUS to his departure for America, Mr. Pratt gave a farewell Concert at the Steinway Hall, on the 4th ult., the programme of which was chiefly formed of his own compositions. We have already dwelt upon the characteristics which distinguish the works of the American musician, that is to say, freshness and sometimes beauty in the ideas, but generally amateurish and clumsy workmanship. These qualities were found in the examples presented on this occasion, which comprised pianoforte solos, songs, and excerpts for string quintet. The interest of the Concert was heightened by the appearance of Herr Hermann Ritter, who played some solos on the viola-alta, which we are told is "fast superseding the old viola in Germany. It is used exclusively in the Meiningen Court Band, and is partly used in many other celebrated orchestras." Further, it was said that Herr Ritter has been engaged by Mr. Manns as the viola leader in the orchestra selected for his present Scotch tour. No explanation was forthcoming of the constructive difference between the viola-alta and the ordinary viola, but the former instrument appeared to be somewhat larger and its tone slightly fuller. The effect of the solos however, was marred by the obvious misunderstanding with the accompanist. Miss Lena Little, Miss Hamlin, and Mr. Orlando Harley rendered able vocal assistance in the Concert.

MR. AND MRS. HENSCHEL'S RECITALS.

THE varied and representative programme which had been provided for the third and concluding afternoon of the present series at Prince's Hall, on the 1st ult., again enabled the above distinguished vocalists to display both the copiousness of their *répertoire* and the versatility of their talent. Herr Henschel, more especially, excels equally in the interpretation of the most divergent styles, from the florid *Aria* of the older Italian schools to the subtle poetry embodied in the German *Lied*. Nor can any fault be found with either his method of voice-production or with his declamation. Where he fails—and it is a failing which might so easily be remedied on the part of so earnest an artist—is in the enunciation of the words, which frequently lacks

that emphasis and distinction which form such an essential element in the perfect rendering of the highly developed modern song. We need only refer to the admirable example set in this direction by another German baritone, Julius Stockhausen, in order to convince Herr Henschel that we are not judging his performance by any other than the very highest standard. There was again a fairly numerous audience, who testified by their frequent plaudits to the intelligent appreciation with which the efforts of these excellent artists are being met in the Metropolis. The Recitals are, we believe, to be resumed in the present month.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

As it would be difficult for this Society to improve its reputation, the next best thing is to sustain it, and this was certainly done by the performance of the "Rose of Sharon," on Monday, the 21st ult. When Mr. Mackenzie's Oratorio was produced with such striking success at Norwich, in October, 1884, the Hackney Society's arrangements for the coming season had been already made, and we may take it that the work has been brought forward as early as possible. Making allowance for the disadvantageous conditions under which performances are given in the Shoreditch Town Hall, "The Rose of Sharon" received the fullest possible justice. The rendering of the choruses was really remarkable for precision and general accuracy, not one noticeable slip occurring from first to last. Considering the very arduous labours which Mr. Mackenzie has imposed upon the choralists, this is no light praise, for it is equal to saying that Mr. Prout and his forces must have laboured very zealously during the brief period since the last Concert. Of the soloists the greatest praise is due to Miss Hope Glenn, who had accepted the engagement at two days' notice, and at some inconvenience to herself. She sang the contralto music, especially the beautiful air "Lo, the King," with great expression and purity of style. Miss Marianne Fenna was somewhat cold, but otherwise acceptable in the title part, and Mr. Henry Guy as the *Beloved*, and Mr. R. Forington as *Solomon*, left little to desire.

BOW AND BROMLEY INSTITUTE CHOIR.

IF the opinion is anywhere prevalent that first rate performances of oratorio music in London are only to be heard in St. James's or the Albert Halls, no more effective disproof of its erroneousness could be furnished than such a rendering of "Mors et Vita" as was given under Mr. McNaught's auspices on the 15th ult. The choir acquitted itself admirably throughout, singing with excellent firmness of attack, strict observance of light and shade, and, except in one or two trying passages, each of only a few bars' duration, with faultless intonation. The double chorus "A custodia matutina" was triumphantly concluded without any deflection of pitch, though the number lost considerably in massiveness by the pace at which it was taken. With this sole exception the divergencies in *tempo* were all in the opposite direction, as may be inferred from the fact that though the "Dies iræ" was omitted, the Requiem occupied exactly the same time in performance as at Birmingham. The quartets "Ingemisco," "Oro supplex," suffered in consequence; but the number which lost most of its effect was the "Judea," which, as is well known, is generally the most applauded in the whole work, and here failed to awake the enthusiasm of a full and decidedly appreciative audience. Where such level excellence was attained throughout, it is hard to particularise, but the "Sanctus" in Part III., the sustaining parts for the solo "Beati qui lavant," excellently sung by Miss Anna Williams, and the fugue "Quam olim Abraham," were perhaps the most successful efforts of the choir. The more purely narrative passages which fall to the baritone part were admirably declaimed by Mr. Ludwig, whose performance on this occasion shows him to possess undoubted capacities of a high order as an oratorio singer. Miss Damian's fine voice was heard to great advantage in the contralto music; a tendency is observable, however, in this singer to slacken the *tempo*, which she would do well to combat. Miss Anna Williams gave great satisfaction by

her earnest and finished rendering of the numerous and grateful solos for soprano with which M. Gounod has enriched his latest work. Of the remaining member of the solo quartet it is unfortunately impossible to speak with high commendation. Mr. McKay possesses an agreeable light tenor voice, but was completely outweighed by the heavier vocal calibre of the other soloists in the quartets, whilst his uncertainty of attack constituted a serious drawback in his individual efforts. An excellent professional orchestra of forty performers, ably led by Mr. Frye Parker, contributed not a little to the all-round character of the performance, which cannot fail to confirm the confidence felt by choir and subscribers in their indefatigable Conductor.

HIGHBURY PHILHARMONIC SOCIETY.

THE enterprising spirit which marks this excellent Society was sufficiently indicated by the choice of Berlioz's "Childhood of Christ" as the chief attraction of the opening Concert, on the 7th ult. This interesting work, which had the effect of causing Heine to withdraw his statement that the composer had little melody and simplicity, presents, by virtue of its delicate instrumentation, difficulties of the first order to an orchestra mainly composed of amateurs. Hence the treble pianos, which occur so frequently in the score, were never realised, and the accompaniments were almost invariably played too loud. With these deductions we can speak in high terms of the performance. The chorus sang throughout with precision, feeling, and commendable restraint, the composer's minute instructions for securing as ethereal a tone as possible for the unseen angels being excellently fulfilled. The beautiful "Farewell of the Shepherds" (which, as readers of Berlioz's life will remember, was passed off by the author as the composition of an imaginary writer of the 18th century named Pierre Ducré) was also given with considerable delicacy. Amongst the soloists Mr. Chilley deserves high praise for the refinement and finish with which he rendered the tenor music assigned to the *Narrator*. Miss Anna Williams sang with the thoroughness and good intention always to be expected of that excellent artist, but the part of *Mary* obviously demands a voice of lighter quality. Efficient aid was lent by Mr. Forington in the part of *Joseph*, and the minor characters were creditably filled by Messrs. Puttick and Bell. An excellent rendering of the graceful Serenade for two flutes and harp in Part III. was given by Messrs. Carozzi and Davies and Miss Adelaide Arnold. Of Dr. Bridge's efficiency as a Conductor it is needless to speak, and his beat left little to be desired on the score of vigour and clearness. In one or two numbers we have been accustomed to a rather slower *tempo*, in particular in the case of "The Repose of the Holy Family," where the beautiful *cantabile* character of the piece is impaired by an enhanced speed. The Concert was concluded by a miscellaneous selection to which the three first-named vocalists contributed songs with signal success.

ROYAL COLLEGE OF MUSIC.

FORTNIGHTLY Pupils' Concerts are a regular institution at the Royal College, but the orchestral performance given on the evening of the 21st ult. was of special interest and importance, as the large proportion of distinguished musicians in the audience testified. The College is still dependent upon some external aid, chiefly in the woodwind department, on these occasions; but the wise resolve of the Council to offer special scholarships for the players of wind instruments at the forthcoming competition will, doubtless, in time, render them entirely independent of such assistance. The programme included such test pieces as Cherubini's "Medea" Overture, Beethoven's E flat Concerto, No. 5, and Brahms's Serenade in D (Op. 11), in all of which a high level of efficiency was attained under Mr. Stanford's *bâton*. The string contingent, led by Mr. Sutcliffe, a young Lancashire player of remarkable promise, displayed a very nice quality of tone, unanimity of attack, and, in general, excellent intonation. The College possesses in Messrs. Laubach and Carrodus—son of the distinguished violinist—two competent flautists, and in Mr. Bulkiey, a clarinetist, whose good style and beautiful tone would make him

already an acquisition to any orchestra. The lion's share of applause justly fell to the young lady who sustained the solo part in the Concerto. Miss Kellett has the rare gift of a round and sympathetic touch. Her rendering of *staccato* passages is particularly crisp and effective, and her style shows individuality and intelligence, without betraying a vestige of mannerism. With the greater breadth and confidence gained by an extra year or two of study and experience, Miss Kellett cannot fail to make her mark among the ranks of legitimate pianists. In the absence, through indisposition, of one of Madame Lind-Goldschmidt's most promising pupils, the vocal numbers of the programme were confined to one contribution, the great *scena* "Where art thou father, dear?" from Dvorák's "Spectre of the Bride." Considering the demands upon voice, technique, and dramatic feeling which are made by this song, the rendering given by Miss Drew was very creditable, but the choice cannot be pronounced very judicious for so light a soprano voice as she possesses.

ROYAL ACADEMY OF MUSIC.

AN Orchestral Concert was given by the students of this institution at St. James's Hall, on the 18th ult., before a numerous audience. The programme contained only one work by a pupil—an Overture in E, by Mr. Rowland Briant—which evinced marked ability in the young composer, and the effect of good training in the art of instrumentation. The Overture was warmly received, and Mr. Briant called forward and much applauded. A movement from Sterndale Bennett's Concerto in F minor, by Mr. C. S. Macpherson, and Mendelssohn's Serenade and Allegro Giocoso, by Miss Kate Isaacson, showed to advantage both the talents of the executants and the excellent pianoforte teaching in the Academy; a highly favourable impression being also created by Mr. Lewis Hann, in Saint-Saëns's Introduction and Rondo Capriccioso, for the violin. The Concert opened with a remarkably good performance of Cherubini's fine Mass in C, the principal parts being carefully and most effectively rendered by Misses Margaret Hoare, Kate Condy, Annie Griffiths, and Lily Rowe, Messrs. Lawrence Kellie, William D. Foxon, Alec Marsh, and Edward Owen. The other solo vocalists—Misses Kate Johnson, Caroline Miller, Agnes Janson, Emily Armfield, and Mr. B. Grove—gave proof of much talent in their various selections, and the choir throughout the Concert was highly efficient. Mr. W. Shakespeare conducted with his usual care and judgment.

ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND.

THE Steinway Hall was the scene of a very interesting gathering on the occasion of the farewell Concert given by four pupils of the Royal Normal College and Academy of Music for the Blind, prior to their departure for America, where they are to fulfil engagements under Mr. Theodore Thomas and other conductors of note. Mr. Alfred Hollins is already known as an admirable performer on the pianoforte, and in the triple capacity of solo executant, accompanist, and composer his performance on the night of the 17th ult. was thoroughly worthy of the hearty reception accorded him. His playing of Liszt's arrangement of a Fugue by Bach was remarkable for its crispness and vigour, while in Raff's "Giga con Variazioni" the player displayed perfect command of the key-board, excellent sense of rhythm, strength in octave passages, and executive capacity of a high order. Mr. Hollins was ably seconded by Miss Jeannie Gilbert, who, besides contributing a refined rendering of Beethoven's Sonata (Op. 90), joined him in an admirable performance of Chopin's Rondo for two pianos (Op. 73). In reply to a peremptory recall, the two players gave a still more brilliant and exacting duet, in the rhapsodic style of Liszt, with the utmost spirit and precision. Of the two vocalists, Mr. John Moncur has a sweet and agreeable tenor voice of light calibre, and was heard to advantage in Clay's "I'll sing thee songs of Araby." "My Mary," a simple but musically and graceful MS. song, for tenor, by Mr. Hollins, and quite above the level of the ordinary drawing-room ballad, was encored, and led

to the substitution of another effective composition by the same hand. Miss Amelia Campbell contributed songs by Brahms, Rubinstein, and Liszt with signal success. This young lady has a really charming *voce di camera*, which she manages with excellent effect in *pianissimo* passages, and her style is spontaneous and winning. Besides the solos already mentioned, she took part with Mr. Moncur in Gounod's Barcarole, "Vedi che bella." A word is due, in conclusion, to the unflinching delicacy and restraint with which the accompaniments were played by Miss Gilbert and Mr. Hollins. These artists, with their excellent Principal, Dr. Campbell and his son, who travel with them, will carry across the Atlantic the heartiest good wishes of all who listened to their admirable efforts. American hospitality and their own talent render their success a foregone conclusion.

"MORS ET VITA" IN STIRLING, N.B.

A PERFORMANCE of Gounod's Trilogy "Mors et Vita" was given on the 11th ult., in the Burgh Hall, Stirling, by the Stirling Choral Society. Additional interest was attached to the occasion from its being the first introduction of the work into the Northern part of the Kingdom, and many strangers were attracted from Glasgow, Edinburgh, and all parts into the picturesque castellated town to hear it. It may at once be stated that the performance was in every respect a complete success. The solos of the Oratorio were entrusted to the care of Mrs. Hutchinson, Miss Hilda Wilson, and Messrs Edward Lloyd and Watkin Mills, and, as need hardly be said, were done every justice to. Mrs. Hutchinson was especially happy in her rendering of the charming melody "Felix culpa" and in the "Beati qui lavant," and Mr. Lloyd created a marked impression in the grand air "Inter oves" of the Sanctus. The orchestra, under the skilful leadership of Mr. W. H. Cole, although the effect suffered somewhat from the want of a few extra brass instruments, played the accompaniments and the instrumental numbers with feeling and discretion. Mr. Cherry (Brechtin) was at the organ.

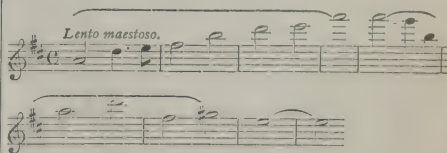
We have, however, to speak of the choir with very special commendation. Although hardly exceeding one hundred voices, the body of tone produced throughout showed their unusual excellence and training. The delicacy of the *pianissimo* with which they opened the Introit and Kyrie, and indeed their perfect rendering of the whole movement, with its gradations of tone, were most praiseworthy. Throughout the entire work the choir, which from the first took very warmly to the music, achieved a series of successes; sharpness of attack, as well as attention to the *nuances* and to correctness of intonation, marking this part of the performance. The Oratorio, which, it may be mentioned, was sung to the English text, was received by a large and fashionable audience with the most decisive expressions of approbation; indeed, we may more correctly say with the greatest enthusiasm. The prevailing opinion is that it will be most gladly heard again North of the Tweed. Mr. C. E. Allum, who has so long been Conductor of the Society, and upon whom the performance reflected the highest credit, conducted with his usual skill and judgment, holding his forces well together—the orchestra and the chorus, by the way, met together for the first time on the night of performance. Mr. Allum took some of the numbers a degree faster than they were taken, we believe, at Birmingham, thus bringing the performance, with only one slight excision, within two and a half hours, and with improvement, rather than detriment, to the general effect.

THE "EUMENIDES" AT CAMBRIDGE.

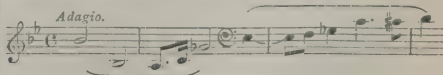
On the 1st ult., and four following days, the Cambridge Committee for the performance of Greek plays presented the "Eumenides" of Æschylus in the Theatre Royal, with new incidental music by Mr. C. Villiers Stanford. It will be in remembrance that the "Ajax" of Sophocles was produced under like conditions some time ago, the composer in that case being Professor Sir George Macfarren, the "Birds" of Aristophanes following, with a setting of the choruses by Mr. Hubert Parry. These revivals have, therefore, a double interest—first, they realise to eye and

ear, as far as modern conditions allow, the masterpieces of Greek dramatic art; and, next, they make important contributions to English music. The last-named point chiefly concerns us here, and we cannot, with our limited space, attempt to rival, or even to supplement, the copious notices which appeared in several of the daily journals. It would, however, be ungracious to withhold warm acknowledgment of the spirit and manner in which the last play of the soldier-poet's great trilogy was produced. We may wonder why the committee did not begin at the beginning, and play the "Agamemnon" first, so that the entire story of Orestes might in time be set forth. But that they did not affect in no degree our admiration of the task actually achieved, or lessens the pleasure with which we look back upon it. Great difficulties had to be overcome in putting the "Eumenides" on so small a stage as that at Cambridge. The scenery was necessarily out of proportion, the figures in the *tableaux* were much crowded, and the chorus-players had far from sufficient room for their weird dances. These drawbacks could not be helped, and we only marvel at the skill with which their effect was as far as possible modified. The characters were entrusted to Miss J. E. Case, late of Gorton (*Athena*); Mr. M. A. North, Christ's (*Prophets*); Mr. D. N. Pollock, King's (*Apollo*); Mr. A. R. Macklin, Caius (*Orestes*); Mr. C. Platts, Trinity (*Shade of Clytemnestra*); Mr. A. V. Baillie, Trinity (*Hermes*); Mr. B. V. Sortain, Caius (*Herald*), and Mr. S. M. Leathes, Trinity (Chorus-Leader). The Chorus of Furies numbered fourteen voices, and the Chorus of Attendants, eleven—all members of the University. Nothing could exceed the earnest spirit in which the actors did their work. Something of the dignity and seriousness of Greek drama was reflected on every hand, and a succession of critical audiences acknowledged with unanimous voice the high intelligence and ability displayed. The whole revival, in short, was an honour to the University, and all who took part in it deserve well of their *Alma Mater*.

Turning to Mr. Stanford's incidental music we find fifteen numbers, headed by an Overture of classic design, though not of great elaboration. It is an example of singular clearness and force, while its contrast of theme and treatment suggests that of the play itself. Mr. Stanford has written nothing more straightforward in character, or more definite in expression. He is happy, too, in his themes, especially the second, which is graceful enough for alliance with Greek art. The second number consists of orchestral music in accompaniment of the *Priestess's* monologue before the altar, and also after her discovery of *Orestes* and the *Furies* in the shrine. Here we have a theme representative of *Apollo*, and destined to prominence hereafter. It is well worthy of the honour:—



The third number is also melodrama. It attends upon the invocation of the *Furies* by the *Shade of Clytemnestra*, who has a *Leitmotiv* of her own—

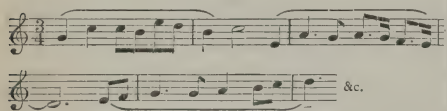


and after it comes the first chorus, "Deceived, deceived," in which the *Furies* reproach themselves for the escape of *Orestes*, and taunt his protector, *Apollo*. The voices are kept in unison, as a rule, but sometimes break into two parts, and the whole of the music is strikingly vigorous in character and expression, helped largely to this by the free play of varying rhythms. Prominent use is made, in the orchestra, of the *Clytemnestra motif*, which is heard also in No. 5—a short Allegro accompanying the exit of the *Furies* in further search of their victim. No. 6 is an

Entr'acte (*Allegro con fuoco*) in C minor, with a coda in C major, introducing the second subject of the Overture. The hurrying triplets of this movement, and its strong rhythm, admirably suggest the fierce pursuit of *Orestes* by the avengers of blood, while the calm beauty of the C major finale is no less eloquent of the protecting gods. In the next chorus, "Beware, beware," sung by the *Furies* as they track their victim to the shrine of *Athena*, close connection is maintained with the first part of the Entr'acte, and a fine contrast is obtained when the avengers turn from the expression of mere blood-thirstiness to proclaim themselves the ministers of "enthroned justice." Throughout the work, Mr. Stanford is very happy in these changes, and this is one of the best. No. 8—a setting of the *Furies'* Binding Hymn—is not only the longest, but the finest portion of the work. The composer rises here to the height of a great argument, and expresses all the force and character of the text. A sequence of monotone passages, the pitch of which steadily ascends through part of the scale, while the orchestra keeps on repeating a kind of motto phrase—



is particularly effective. So are the sudden invocation of Night (*Lento maestoso*), and the fine climax in B major, with which the number ends. The next chorus, "Now shall justice wholly fail," sung after the intervention of *Athena*, strikes a different chord. Disappointment and despondency take the place of fierce anticipation of gluttoned vengeance, and the composer gives these feelings appropriate expression. The number, it is true, cannot compare with its predecessor in powerful effect, but it has strong points, nevertheless, and brings down the curtain on a decided musical impression. No. 10 is an Entr'acte and Introduction (*molto moderato*) in C major, accompanying the entry of *Athena* and the *Areopagites* to try the case of *Orestes*. We now get relief from the wild appeals of the *Furies*, and classic elegance of phrase and beauty of colour reign supreme—



But in No. 12, the "unclean maidens" burst in, full-voiced as ever, with angry reproaches of the "young gods and gay." Here large use is made of the first subject in the Overture, that being, indeed, the basis of the entire chorus. The Overture is also drawn upon in the following chorus, "Shall it be borne?" and a reference to "Mother Night" brings in the motto phrase quoted above. From all this a happy and grateful change is made in No. 14, to the music of the now appeased *Furies*—*Furies* no longer, but *Enneides*, "Beneficent ones." This transformation finds full expression in the music, with its harp accompaniment, and melodious well-balanced phrases. The theme, it should be observed, is the one last quoted as part of the Introduction. With this, the final chorus, "Proudly pass home with our solemn escort," is in just accord. In this case the second subject of the Overture comes once more to the front, where it is always welcome, and so, in the pleasantest fashion, the music ends.

From the mere outline which is all we have attempted to give, it is plain that Mr. Stanford has treated his old-world subject with much success, and improved his position as a composer, not only of skill, but imagination. The work should undoubtedly be heard in London, and, we trust, will shortly enjoy that distinction.

The performance at Cambridge, under Mr. Stanford's own direction, was excellent as to the orchestral part, and fairly good as regards the choral music. Of the general effect of the drama, we could speak at length and in enthusiastic terms. Nothing more impressive of its kind ever called forth the plaudits of an intelligent audience.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

AFTER the political excitement which marked the closing days of November, the soothing influence of music during the past month has been doubly welcome, but in many cases the adverse influences of bad trade, and the distractions of the Christmas season, have been only too apparent in the attendance, and it is to be feared that the season, however interesting from a musical point of view, will not prove a particularly satisfactory one for musical caterers.

The musical event of the month has been Mr. Stockley's second Orchestral Concert, which took place on the 10th ult., when Mlle. Elly Warnots and Signor Foli, in the vocal department, co-operated with Mr. Carrodus and the band. The programme was of exceptional interest and excellence, comprising two works by Beethoven, his Overture in C (Op. 124) and his Symphony in A (Op. 92), Professor Macfarren's Violin Concerto in G minor, the "Sylvia" suite de ballet by Delibes, Auber's Overture to "Zanetta," and a selection from Cowen's Cantata "Sleeping Beauty." The Beethoven Symphony, which dates from the prolific year 1812, is, perhaps, the least familiar of the great tone-poet's Symphonies, and has been only once before attempted at a Birmingham Concert. Its essentially military spirit was well realised in the performance, which was a highly creditable one for all concerned, excepting in one passage of the Finale, where there was a little temporary unsteadiness. The beautiful Allegretto in A minor was charmingly played. In the "Weihe des Hauses" Overture, which belongs to a later period than the Symphony (1822), the playing of the band in the fugal second part was especially praiseworthy. Mr. Carrodus gave a magnificent rendering of the solo portion of the Concerto, originally performed by Herr Ludwig Straus in 1873, and impressed the audience more particularly by his playing of the elaborate *cadenza* in the first movement. At a later period he excited great enthusiasm by the rare technical qualities revealed in his performance of "Le Tremolo" of De Beriot, founded on the Andante theme of the Kreutzer Sonata. The selection from "Sleeping Beauty" comprised two movements, the *Allegro vivace* in E major, entitled "Maidenhood, and Dreams of Love," and the *Tempo di valse* in B flat, both admirably played. The "Sylvia" ballet music had been previously given at these Concerts, and with the Auber Overture most of the audience were already familiar. In the vocal department Mlle. Elly Warnots, the Belgian *prima donna*, won great applause by the charm of her pure, resonant, and flexible soprano voice, and the artistic style of her singing, and Signor Foli sang with his customary spirit and power. Dr. R. M. Winn was an excellent accompanist, and Mr. Stockley's conducting was marked by judgment and decision.

The eighth Artisans' Concert of the Midland Musical Society, on the 15th ult., afforded the public a second hearing of the new Cantata "Torfrida," first produced here some twelve months ago, by Mr. W. Moore, a Birmingham instrumentalist, who took part in the performance. Mr. Moore has been unfortunate in his libretto, which is based upon a wild Scandinavian legend of no great dramatic value, but his music is tuneful and expressive, and though not conspicuous for scholarship or modern ideas, is generally correct and tasteful in the scoring. Mr. Moore should be capable of better things. The performance on the whole was a very creditable one, alike as to band, chorus, and principals (including Miss Fraser Brunner, Mr. Charles Banks, and Mr. George Harris), and the composer was honoured with a call on the conclusion of the work.

At the closing Concert of the 1885 series of the Musical Association, which took place in the Town Hall, on the 5th ult., the first part was devoted to an operatic Recital, the garden scene from Gounod's "Faust," in which Miss Dakin impressed the audience very favourably by her skillful rendering of the "Jewel Song," whilst Madame Maas as Siebel, Mr. Chille as Faust, and Mr. Snaelle as Mephistopheles acquitted themselves very creditably in their respective parts. In the second part, a clarinet solo by Weber was capably played by Mr. F. E. Walter, and songs were contributed by the above-named vocalists.

Words by FRED. E. WEATHERLY.

PART-SONG.

Composed by EATON FANING.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante.

SOPRANO. *p* The night is still and ho - ly, The wa - ters

ALTO. *p* The night is still and ho - ly, The wa - ters

TENOR. *mf* The night is still . . . and ho - ly, The wa - - ters

BASS. *p* The night is still and ho - ly, The wa - ters

*** PIANO.** *Andante.* *p*

cres. soft - ly flow; A - cross . . the dark, the dark . . ho - ri - zon The

cres. soft - ly flow; A - cross the dark, the dark ho - ri - zon The

cres. soft - ly flow; A - cross . . the dark, the dark . . ho - ri - zon The

cres. soft - ly flow; A - cross the dark the dark, . . ho - ri - - zon The

dim. ma - gic moon swims low; And it seems to the eyes that are gaz - - ing

dim. ma - gic moon swims low; to the eyes that are gaz - ing

dim. ma - gic moon swims low; And it seems to the eyes that are gaz - ing

dim. ma - gic moon swims low; And it seems to the eyes that are gaz - ing

Wist - - - ful - ly o - ver the sea Like a sil - - ver

Wist - - - ful - ly o - ver the sea Like a sil - - ver

Wist - ful - ly, wist - ful - ly o - ver the sea . . . Like a sil - ver

Wist - ful - ly, wist - ful - ly o - ver the sea Like a sil - ver

p

cres. path, like a sil - - ver path that is lead - ing To where the

cres. path, like a sil - ver path that is lead - ing To where the

cres. path, . . . like a sil - - ver path . . . that is lead - ing To where the

cres. path, like a sil - ver path that is lead - ing To where the

cres. molto.

cres.

cres. molto.

ff heart, the heart would be, . . . to where the heart would be.

ff heart, the heart would be, . . . to where the heart would be.

ff heart, . . . the heart would be, . . . to where the heart would be.

ff heart, . . . where the heart, . . . the heart would be, to where the heart would be.

ff heart, the heart would be, . . . to where the heart would be.

pp più lento.

pp più lento.

pp più lento.

pp più lento.

pp più lento.

pp più lento.

a tempo. 3

And ev - er a song . . is ris - - ing Out of the tran - ced

a tempo. 3

And ev - er a song . . is ris - - ing Out of the tran - ced

a tempo. 3

And ev - er a song . . is ris - - ing Out of the tran - ced

a tempo. 3

And ev - er a song . . is ris - - ing Out of the tran - ced

f a tempo. 3

p 3 waves; Is it the mermaids sing - - - ing, Down in their cry-stal

p 3 waves; Is it the mermaids sing - - - ing, Down in their cry-stal

p 3 waves; Is it the mermaids sing - - - ing, . . Down in their cry-stal

p 3 waves; . . . Is it the mer - maids sing - - - ing,

p 3

caves, A strange and beau - ti - ful mu - - sic, Ten - der and sweet, and

caves, A strange and beau - ti - ful mu - - sic, Ten - der and sweet, and

caves, A strange and beau - ti - ful mu - - sic, Ten - der and sweet, and

Down in their crystal caves, A strange and beau - ti - ful mu - sic, Ten - der and sweet, and

pp 3

cres.

low, A song . . that the heart hears on - - - ly In the

p *cres.*

low. A song . . that the heart hears on - - - ly In the

p *cres.*

low, A song that the heart, the heart . . hears on - - -

p *cres.*

low, A song that the heart hears on - - - ly In the

p *cres.*

dim.

voice, . . the voice of the long - a - go? Shine on, . .

dim.

voice, . . the voice of the long - a - go? Shine on, shine on,

dim.

ly, In the voice of the long - a - go? Shine on, shine on,

dim.

voice, . . the voice of the long - a - go? Shine on, shine on,

dim.

f

shine on, O ma - gic moon - light, A - cross . . the

f

shine on, . . O ma - gic moon - - light, A - cross . . the

f

shine on, O ma - gic moon - light, A - cross the

f

shine on, O ma - gic moon - light, A - cross the

f

wa - - ter's flow, And sing, . . and sing, ye sweet . . mer -

wa - - ter's flow, And sing, . . and sing, . . ye sweet . . mer -

wa - - ter's flow, And sing, . . and sing, . . ye sweet mer -

wa - - ter's flow, . . And sing, . . and sing, ye sweet mer -

The first system of the musical score for 'Moonlight'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 3/4 time. The lyrics are: 'wa - - ter's flow, And sing, . . and sing, ye sweet . . mer -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex harmonic structure in the left hand.

- maid - ens, Your song, your song of long - a - go. And the heart shall for -

- maid - ens, Your song, your song of long - a - go.

- maid - ens, Your song, your song of long - a - go. And the heart

- maid - ens, Your song, your song . . of long - a - go. And the heart

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: '- maid - ens, Your song, your song of long - a - go. And the heart shall for -'. The piano accompaniment includes dynamic markings such as *dim.* (diminuendo) and *cres.* (crescendo). The vocal parts also have *dim.* markings.

- get . . its sor - row, Sad eyes no long - er, no long - er weep ; As the

shall for - get its sor - row, Sad eyes no long - er, no long - er weep ; As the

shall for - get its sor - row, Sad eyes no long - er, no long - er weep ;

shall for - get its sor - row, Sad eyes no long - er, no long - er weep ;

The third system of the musical score. The lyrics are: '- get . . its sor - row, Sad eyes no long - er, no long - er weep ; As the shall for - get its sor - row, Sad eyes no long - er, no long - er weep ; As the shall for - get its sor - row, Sad eyes no long - er, no long - er weep ;'. The piano accompaniment features a variety of dynamics including *mf* (mezzo-forte), *f* (forte), and *p* (piano). The vocal parts also have *f* and *p* markings.

[illegible]

Also published in Novello's Tonic Sol-fa Series, No. 412, price 11d.

Only bare mention was possible last month of the excellent Concert of the Festival Choral Society which took place on November 26, when Dvorák's Cantata "The Spectre's Bride" was bracketed with Spohr's "God, Thou art Great," and Mendelssohn's eight-voice setting of the 114th Psalm. The performance of the first-named Cantata, though not comparable to that which it received at the Festival of August last, was, nevertheless, a very creditable and effective one, and the many original and striking beauties of the work evidently produced a deep impression upon the audience. Miss Annie Marriott (who replaced Madame Valleria at a very short notice) showed great dramatic intensity in the part of the heroine, and her singing, more particularly of the pathetic opening solo, "Where art thou, father dear?" in the song narrating the lovers' compact, and in the final prayer, "O Virgin Mother," was marked by refinement and vocal skill of no mean order. Mr. Harper Kearton, in the tenor part of the Spectre lover, was expressive and effective, though occasionally overweighted by the accompaniment, but Mr. Barrington Foote was scarcely equal to the exigencies of the *Narrator's* part, which demands vocal powers of a very perfect and cultured order for its due effect. The chorus singing was admirable throughout, and, barring a little occasional roughness, the band accompaniments left nothing to be desired. Of the performance of Spohr's Cantata, in which the previous trio of soloists was joined by Miss Simpson, a local artist, it would be superfluous to speak, but after the weird and exciting incidents of Dvorák's work, Spohr's smooth and reposeful harmonies afforded a contrast so marked as to be almost in the nature of an anti-climax. The choral singing, however, both in this work and in Mendelssohn's Psalm, was perfect in its way.

There is to be a great gathering of the musical clans here at the anniversary of the Birmingham Clef Club, on the 22nd inst., when Sir Arthur Sullivan (the President of the Club), Sir Geo. Grove, Mr. F. H. Cowen, Mr. Charles Hallé, Mr. Prout, Mr. Praeger, Mr. Santley, and other musical celebrities have promised to attend the anniversary Concert and dinner. For the former, several novelties are promised by the President, Mr. Cowen, Mr. J. F. Barnett, and Dr. Bridge.

The Birmingham and Midland Musical Guild gave a novel Concert on the 21st ult., when the programme was composed entirely of works by the members.

The Festival Choral Society gave their Christmas performance of "The Messiah" on the 26th ult., with Mrs. Hutchinson, Miss Hilda Wilson, Mr. Maas, and Mr. Bridson as vocal principals.

MUSIC IN LIVERPOOL. (FROM OUR OWN CORRESPONDENT.)

THE round of Christmas festivities brings with it the usual series of almost innumerable "Messiah" performances, which are now taking place nightly in Liverpool and the neighbourhood. Before referring to these, however, we must record the classical events which have come and gone during the past month.

At Mr. Hallé's third Concert, at the Philharmonic Hall, on November 24, the item of paramount interest was Dvorák's Pianoforte Concerto in G minor. This was its first performance in Liverpool, and whilst in the hands of Mr. Hallé its themes appeared to be comparatively simple in their character, contrasted with many of the other efforts of this composer, the same command of orchestration was evidenced throughout the entire development of the work. Raff's "Hungarian Suite" in F—also a novelty—did duty at this Concert for the usual symphony, and although lacking the orthodox form and consecutive construction of the better known class of work, its performance—an admirable one—served to impress its auditors with a sense of Raff's superior powers and ability in writing for a large orchestra. The fourth movement of this work was particularly enjoyable, with its luxuriant passages for the wood-wind and cellos. The other instrumental works comprised Cherubini's Overture "Les deux Journées," the Overture to "La Dame Blanche," and Boccherini's delightful Menuetto in A major. Miss Hilda Wilson was the vocalist, being specially successful in Gounod's seldom-heard song "The Golden Thread."

At the following Concert of this series, which took place on the 8th ult., the programme included Field's Pianoforte Concerto in C minor and Beethoven's Symphony in B flat. Dvorák's "Three Légendes," from Op. 59, afforded another example of this prominent composer's versatility, and the other orchestral items comprised Mendelssohn's bright and breezy Overture "The Hebrides" and the Overture to "Zampa." Mr. Charles Hallé's pianoforte selections included, in addition to the Concerto, an Impromptu, by Chopin, and Brahms's Scherzo in E flat minor. Miss Mary Davies sang with her usual artistic taste the air "Where art thou, father?" from Dvorák's "Spectre's Bride," and two of Schumann's *Lieder*.

The fifth Concert of the present season of the Philharmonic Society was held on the 1st ult., and was mainly of an instrumental character. Foremost amongst the orchestral works was Spohr's Symphony, No. 5, in C minor, which, as a specimen of profound and scholarly writing, was listened to with earnest and appreciative attention. Its performance, as well as that of Reinecke's descriptive composition entitled "An adventure of Handel's," was irreproachable. Mr. Anton Dubrucq, a prominent member of Mr. Hallé's orchestra, rendered a solo on the oboe with considerable facility of execution, and Mr. Maas, as solo vocalist, gave two or three operatic selections in his usual perfect style.

A Grand Pianoforte Recital, held in the small concert-room of St. George's Hall, on the afternoon of Saturday, the 5th ult., afforded a better opportunity of studying the artistic capabilities of M. Vladimir de Pachmann than could be gained at his recent appearance at the Philharmonic Hall. There is little doubt that since M. Pachmann's last visit to Liverpool he has made a marked advance in solidity of style and intention, and although his selections from the highest classical works—such as Beethoven's Sonata, No. 2, which was included in the programme of the recital under review—are somewhat lacking in breadth and power, his interpretation of Chopin, Weber, and Henselt is a very near approach to the highest perfection. The most notable items of his performance were Weber's Rondo Brilliant and the charming Romance by Henselt, "Si oiseau j'étais," which was received and applauded with the utmost eagerness.

The Philharmonic Society's performance of "The Messiah," on the 22nd ult., was fully up to the standard required for its efficient presentation. The orchestra was admirable in its *verve* and adhesion, and the choir, whilst perhaps somewhat lacking in body in the more massive numbers, did their work intelligently. The artists comprised Miss Anna Williams, Miss Hilda Wilson, Mr. Winch, and Mr. Watkin Mills, and Mr. W. T. Best at the organ. Mr. Hallé was the Conductor.

The usual performance of Handel's great Oratorio by the Philharmonic Choral Society took place in St. George's Hall, on the 29th ult., and although too late for notice in this issue, it was confidently expected that it would maintain the high reputation enjoyed by this Society. The principals were Miss Alice Parry, Mdlle. Agnes Janson, Mr. Maldwyn Humphreys, and Mr. Alec Marsh.

Another of the performances which are periodically held at the Pro-cathedral, was given on the 17th ult., when Spohr's "Last Judgment" was rendered with an augmented choir, under the direction of the Cathedral organist, Mr. F. H. Burstall, and reflected considerable credit on the performers, the solos being allotted to members of the Cathedral choir.

The forthcoming season of opera in Liverpool promises to be as successful and as full of novelty as any of its predecessors. Mr. Carl Rosa has just issued the programme of his intended work, which will commence at the Court Theatre on the 4th inst. In addition to the London success—Mr. Goring Thomas's "Nadeshda"—we are to have for the first time in Liverpool performances of Maillart's "Fadette," which has been specially prepared for the Carl Rosa Company from the continental opera "Les Dragons de Villars," and also Marchetti's romantic opera "Ruy Blas," in addition to which a revival of Mozart's "Marriage of Figaro" is promised, with a specially strong cast of principals.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

ALREADY preparations have commenced for the holding of the Leeds Musical Festival next year, some particulars of which will be found in another column.

The Leeds Amateur Orchestral Society gave its first Concert of the season in the Albert Hall, on the 14th ult. In face of great difficulties the Society has persevered, and now, with the help of Mr. J. P. Bowling, the Conductor, it is able to give an excellent performance. Their selections on this occasion were of a popular type, and were played with precision and general efficiency. The soloists were Mr. B. M. Carodus (violin) and Mr. Staniland Hall (flute), whose performances aroused considerable enthusiasm. Miss Alice Broadhurst was the vocalist.

Herr Christensen gave the second of his series of Chamber Concerts on the 15th ult., in the Albert Hall, Leeds. He was assisted by Miss Emily Shinner (violin) and Herr Alfred Giessing (violinello), and several works of much interest were given. One of the items selected was Beethoven's Trio in C minor (Op. 1, No. 6), which received a highly sympathetic interpretation. Miss Shinner's violin playing again elicited much admiration. Her rendering of Handel's Sonata in A was especially refined and delicate. Herr Giessing rendered a solo from Goltermann's Concerto in A minor, and made a thoroughly successful first appearance in Yorkshire. He exhibited fine taste and purity and clearness of intonation. Herr Christensen contented himself with one solo, the March from "Tannhäuser," which elicited an encore. The pianist was also represented by an Impromptu for piano, violin, and cello, in three movements, all of which are well written and full of melodic beauty. The vocalist was Miss Letitia Moore, whose well cultivated mezzo-soprano was heard to great advantage.

Arrangements are being made in Leeds for the holding of a series of Popular Saturday Evening Concerts, on a similar scale to those now being given in Birmingham, Manchester, Newcastle, and other populous centres. Military and other bands will be engaged, in addition to leading vocalists in the North of England.

On November 27, Mr. Stocks Hammond gave an Orchestral Concert in the Bradford Technical College Hall, which was well filled by an appreciative audience. The local instrumental resources of Bradford stand in need of considerable improvement, and Mr. Hammond's attempt to establish an orchestra deserves encouragement. The Concert was an agreeable one and served to bring out a fund of talent which promises well for the success of Mr. Hammond's effort. The Overture to "Prometheus," and that to "Der Freischütz," proved the most difficult tests, and on the whole the orchestra came through with credit. They were much more successful, however, in the waltz music, operatic selections, and similar music, of which the rest of the programme consisted. A feature of some interest was a new Symphony, by Mr. F. Kilvington Hattersley, which was well received. Miss Kate Davies and Mr. Henry Pope were the vocalists.

Berlioz's instrumental music to "Romeo and Juliet" occupied a prominent place in the programme of the third Subscription Concert in Bradford, which took place on the 11th ult. The Concert was almost entirely orchestral, and Mr. Hallé's band was considerably augmented, chiefly, it was understood, on account of the Berlioz music. The Symphony did not fully realise all that was expected of it, although the interpretation was chaste, and tone perfect in every particular. It was not until the "Mab" Scherzo had been reached that the audience warmed into sympathy with the composer. The beautiful "Oberon" Overture, with which the Concert opened, afforded occasion for new delight, rendered, as it was, with all the dash and piquancy of which Mr. Hallé's orchestra is capable, and was one of the most charming contributions of the evening. Equally well appreciated was the Overture to "Lohengrin," in which the trombones were exceedingly good. Liszt's Rhapsodie Hongroise in F was remarkably well played, but it met with but scanty approval. Not so, however, the "Athalie" Overture, which, although it was the last item on the programme, kept the audience to

the end. The vocalist was Madame Albani. M. Brossa gave an admirably-executed flute accompaniment to one of Madame Albani's songs, and shared with the vocalist a hearty recall. The hall was crowded.

Mr. Charles Henrich, Jun., who achieved very high reputation last winter, gave a Pianoforte Recital on the 15th ult., in the Bradford Church Institute. Mr. Henrich again established his position as an accomplished pianist. His rendering of four of Chopin's works provided him with material with which to exhibit, not only extraordinary powers of execution, but of a rare gift of intellectuality. In addition to the first movement of Chopin's first Concerto (Op. 11), to which Mr. E. Misdale supplied an accompaniment, the Scherzo in B minor, the Nocturne in G, and the Study in A minor, Mr. Henrich's selections included a Ballade by Reinecke, and a Study by Dupont, "Le Staccato Perpétuel." Altogether the Concert was one of the most enjoyable of its kind.

An excellent performance of "The Messiah" was given by the Dewsbury Choral Society on the 19th ult. The principals were: Miss Albu (formerly of Leeds), who gave an admirable rendering of the soprano solos, being especially successful in "Rejoice greatly," "Come unto Him," and "I know that my Redeemer liveth"; Miss Hilda Wilson, who gave "He was despised" with much fervour and expression; Mr. Walter Howgate and Mr. Henry Sunman, both of whom elicited frequent applause. The choir (assisted by about fifty members of the Leeds Philharmonic Society) was thoroughly efficient. Mr. J. W. Fitton presided at the harmonium, Mr. J. W. Bowling led the band, and Mr. Alfred Broughton conducted.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

SINCE I last wrote Dvorák's music has been in great request here. Mr. Hallé's production of "The Spectre's Bride" attracted an immense audience, and left a very marked impression and the recognition of strong dramatic power of a weird, if not of a very varied, tone. The work had the advantage of the interpretation of Madame Albani and Messrs. Lloyd and Santley, and its repetition would please many of Mr. Hallé's subscribers. The second performance of the Pianoforte Concerto deepened the conviction the work had previously made. Of the piquancy and spirit of the concluding movement no question could arise; but many musicians, well qualified to estimate the merits of the composition, found in the opening section a want of sustained power and a somewhat discursive treatment of the two brief themes. At the Concert of the 10th ult., the three "Légendes" (Nos. 4, 8, and 9) from Op. 55, that were intended for performance earlier in the season (but were postponed because of the non-arrival of the parts), were given. Possibly, had some clue to the meaning of the short pieces been afforded, greater interest might have been excited; but, certainly, the "Légendes" fell flat, and a somewhat monotonous influence resulted from the oft-repetition of certain peculiarities of instrumentation, such as the use of the very highest notes of the violins. Some clever, but not exciting, variations by Brahms, upon the choral "St. Antoni," were included in the programme.

English music has not been brought to the fore to any great extent. The most important work performed—the "Sleeping Beauty" of Mr. Cowen—was introduced to Manchester by the Athenæum Musical Society, and the melodious and unstrained style of the Cantata elicited great applause. But in Mr. Hallé's programmes we have had only a few detached songs, and those not very well selected for isolation from their accessories. Charming delicate as is Mr. Stanford's "There is a bower of roses" ("Veiled Prophet"), it needs for full appreciation some hint of its situation and meaning in the opera. And the very simplicity which so admirably fits Goring Thomas's "As when the snow-drift," as the song whereby the simple peasant girl conveys the welcome of his serfs to the kind master, from whom they hope for protection and increased liberty, renders it a somewhat tame relief in a Concert programme when interposed between two long and serious instrumental works. It is very questionable whether the cause of English music may be advanced thus. The

severance of a really dramatic song from its natural surroundings is always dangerous, and must necessarily detract from its effect. And it is a pity that an idea should be started that such selections ever give any adequate conception of the merit of the works from which they are chosen. People, who have not proper opportunities of becoming acquainted with important and serious works of art, are apt to form very hasty opinions from a little disappointment, that is almost inevitable when they are required suddenly to withdraw their thoughts from a symphonic masterpiece that has completely dominated them, and to imagine themselves in a beautiful garden, surrounded with strange enchantments and fascinations, or amid a crowd of expectant and excited serfs. Precisely thus, mischief was done last season by the introduction into the very fragmentary and irrelevant selections that form the bulk of our programmes, of movements from Mackenzie's "Rose of Sharon," when even so melodious and graceful a song as "The Lord is my Shepherd," lost much of its meaning and point, through the audience being, as it were, hurried to it from an entirely different scene with which the *Sulamite's* grateful reminiscences of her youth spent in the Vineyards of Lebanon had no affinity or consonance.

I need not specify the singers we have had during the month, but Mr. Hallé deserves thanks for again engaging a pianist so sympathetic as M. Vladimir de Pachmann, whose delicacy of touch and minutely shaded gradations of tone and power greatly charmed an enthusiastic crowd.

Mr. De Jong, besides introducing some young singers that otherwise would have difficulty in obtaining a hearing here, has presented a promising young violinist—Miss Kate Chaplin—of whom we shall hear again. Mr. Barrett's Monday Evening Concerts are making way, and also encouraging local talent.

At the Concert Hall the Pianoforte Recitals flourish, and serve an educational purpose, as well as an agreeable afternoon's recreation. And, as a change to the Orchestral Concerts, the Risegari Quartet party (with the aid of a young pianist—Miss Wilkinson) has been introduced, and delighted an intelligent gathering of musicians by very polished *ensemble* playing. Mr. Watson's Vocal Society sang a few part-songs and glees, but, possibly from the nervousness of an unaccustomed position, not with so much finish as at a later Concert at the Free Trade Hall.

As usual, we have musically celebrated Christmas by some six or seven performances of "The Messiah" at the Free Trade Hall, and by many less pretentious interpretations of the same work by suburban societies. I suppose that in every town, and almost in every village in Lancashire, Handel's great work has—during the early weeks of December—been attacked, often with less reverence than vigour. My experience is that—with rare and honourable exceptions—the respect paid to the author's intentions is, often, in inverse proportion to the celebrity and costliness of the singer. To such an extent have liberties with Handel's notes, rhythm, and general design sometimes prevailed, that our most experienced local critic has been moved by dread of what would occur could the fiery old composer return to the flesh, and superintend, or listen to, the presentation of his sublime settings of Holy Writ. Some discipline as strict as—if less violent than—that which subdued Cuzzoni is certainly required. "Rejoice greatly" is now degraded into the *staccato* semblance of an operatic *bravura* display; "Come unto Him" goes gliding and drawing along without any attention to rhythm; and "I know that my Redeemer liveth," is mercilessly cut up into convenient little phrases; breath being taken anywhere, to the utter destruction of all dignity and meaning. Thus, and in many similar ways, is rendered evident the natural result of an irreverent familiarity. But an expensive and extolled professional singer ought to be able to sing a semiquaver passage with the same smoothness and honesty that are exacted from the members of the choir in attacking the far more difficult florid divisions of "For unto us" and "His yoke is easy," and to phrase even the most exacting of Handel's songs in an intelligent manner. The able critic of the *Manchester Guardian* wrote not one whit too severely when he stated that "a conductor ought not to allow such perversions of musical rhythm as the caprice of female vocalists" sometimes effects.

Mr. Hueffer has been lecturing upon Wagner, his life, and the general plan of his works. Some disappointment was felt by his audience that more light was not thrown upon many points much controverted. The Chairman—Mr. E. J. Broadfield—truly said that the listeners were prepared to approach the subject in an unprejudiced manner, having advanced far beyond the first unheeding, unbelieving, half-contemptuous spirit in which too often new doctrines are treated. But most of the lecturer's time was occupied in describing the plots of the various operas, rather than in explanation of the grounds upon which he based the high claims he advanced. The "essentials" and the "non-essentials" of form were referred to, but not examined, so that the musicians present were not enlightened one iota; and those whose notions of structural outline and development are vague and shadowy obtained no firmer ideas. Possibly the lectures upon Liszt and Berlioz (whose "Faust" is to be given by Mr. Hallé on the 31st) may be more instructive. I believe that good work might be done by any able lecturer who would undertake to clear away the obscurities that are allowed to hang over the claims of our modern writers; to explain, in a common sense and non-technical manner, what "form" in musical composition really is, and in what respects and to what degree new ideas concerning its rules and requirements are now, and may be, tolerated.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

The second of Mr. Viner Pomeroy's Classical Chamber Concerts took place on the 2nd ult., at the Victoria Rooms. The occasion was rendered specially interesting by the first appearance in Bristol of Mr. Algernon Ashton, who came forward in the double character of composer and pianist. The other executants were, as usual, Messrs. Henry Holmes, John Pardew, Ellis Roberts, and J. Pomeroy. The Concert opened with Mozart's Quartet for Strings in F major, No. 8, which was excellently rendered. This was followed by four Pianoforte Solos, of Mr. Ashton's own composition, which were received with great favour, and the same composer's Sonata for Pianoforte and Violin (Op. 3), finely interpreted by the composer and Mr. Henry Holmes. The second part of the programme included three lovely Violin Solos, composed by Mr. Alfred Holmes, and exquisitely rendered by his brother. The Concert concluded with fragments of a String Quartet by Mendelssohn.

The first of four Subscription Chamber Concerts took place at the Victoria Rooms, Clifton, on the 7th ult., before a crowded audience. The performers were Miss Mary Lock (piano), Mr. Arthur Hudson (violin), Mr. Edward Pavey (violinello), and Mr. Montague Worlock (vocalist). Beethoven's Trio in E flat (Op. 1), and Gade's Trio "Novelletten," were performed by Miss Lock, Mr. Hudson, and Mr. Pavey, and the beauties of the compositions were forcibly brought out by these accomplished musicians. Miss Lock contributed two pianoforte solos by Schumann, "Des Abends" and "Aufschwung," in excellent and finished style. Mr. Hudson and Miss Lock rendered Grieg's Sonata in G (Op. 13), for violin and piano; Mr. Edward Pavey received an encore for his violinello solo "Reverie," by Dunkler, and Mr. Montague Worlock contributed three songs in good style.

A meeting of the members and friends of the Society of Professional Musicians was held at the St. Paul's Lecture Hall, Clifton, on the 7th ult., under the presidency of Mr. James Greenwood, when an excellent address was delivered by the chairman on the Society of Professional Musicians, its aims and objects.

The Plymouth Vocal Association gave its first Subscription Concert for the season 1885-86 on Wednesday, the 9th ult., at the Guildhall, Plymouth, when the chief work performed was Cowen's "Rose Maiden." The soloists were Miss Ada Patterson, Miss Goodfellow, Mr. Sidney Tower, and Mr. Barrington Foote; solo harpist, Mr. French Davis; principal violins, Mr. J. Pardew and Mr. J. Rice. The band and chorus was conducted by Mr. Cowen, the composer, who expressed himself highly gratified at the result. The second part of the programme was miscellaneous, including several songs by Mr. Cowen and

Mr. F. N. Löhr, the honorary Conductor of the Association, which were encored.

The members of the Bristol Post Office Band gave their second annual Concert, on the 16th ult., in Colston Hall, Bristol, when a large and appreciative audience was present. The vocalists were Miss Adeline Davis, Miss Eleanor Rees, Mr. Videon Harding, Mr. Lawford Huxtable; and the solo instrumentalists, Mr. Fred. Watts (violin), Mr. T. Pitcher (clarinet), Mr. C. Sandels (cornet), Mr. W. Ace (flute); grand organ, Mr. George Riseley.

Organ Recitals were given in Colston Hall by Mr. Riseley on the 3rd, 5th, and 12th ult.

The Salisbury Vocal Union gave its twentieth Concert in the Hamilton Hall on the 9th ult. The Concert opened with Romberg's Cantata, "The Lay of the Bell," which was excellently rendered by full band and chorus of eighty performers. The soloists were Madame Eva Scorg, Mr. Walter Clinch, Mr. Arthur Crick, and Mr. William Thomas. Miss Martin, Miss Harwood, and Mr. Prince assisted in the minor parts. The second part was a miscellaneous selection of songs, part-songs, and instrumental selections, all of which were well received. Miss W. Harwood presided at the piano-forte, and the Rev. H. W. Carpenter at the organ, and the band was efficient. Mr. Hayden conducted with his usual ability.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE chief musical events of the Term just closed have been the performance of Dr. H. J. Edwards's Oratorio, "The Ascension," already noticed in these columns, and the Concert of the newly-formed University Glee and Madrigal Society, in the Sheldonian Theatre, on the 10th ult. The Society was originated in Magdalen College, and a Conductor was found in Dr. Roberts, the Organist of that College. It did not take long to see that a great deal of good work had been done. The very first piece in the programme, Pearsall's part-song "Who shall win," evidenced the good quality of the singers, and proved that they were completely under the Conductor's control. The chief item in the programme was Wilbye's "Sweet honey-sucking bees," of which a very good performance was given; but a very large number of madrigals of sterling value were also sung, the best of which, as regards performance, were Benet's "Come, shepherds," and Walmisley's "Slow, slow, fresh fount." Variety was obtained by songs contributed by Miss Price and the Rev. H. E. Clayton and Rev. J. H. Lambert; and by glees, which gave the Academical Clerks of Magdalen an opportunity of showing how well they could sing. One of these, Webbe's "As the moments roll," was a really admirable performance. Taken all round, the Concert was remarkably successful, and the Society may be congratulated on having made such an excellent beginning.

MUSIC IN EDINBURGH.

(BY OUR OWN CORRESPONDENT.)

THE Heckmann Quartet, encouraged by their hearty reception in Scotland, have given two more Chamber Concerts in the Queen Street Hall. The programme of the first, on the 2nd ult., included a Quartet by Von Rittersdorf, two movements from Brahms's Quartet in B major (Op. 67), and the Scherzo Presto from Beethoven's C sharp minor Quartet. At the second and farewell Concert, on the 3rd ult., a change was made by the introduction of the Kreutzer Sonata, for piano and violin, played by Herr Heckmann and Herr Beyschlag, and a Trio of Haydn's, in which Herr Beyschlag also sustained the piano part. Mr. A. B. Bach was the vocalist, and sang at each Concert Marschner's "Au jenem Tag" and songs by Franz, Mozart, Pergolesi, and Rossini.

Mr. W. A. Barrett, Vicar Choral of St. Paul's, gave a Lecture in the Literary Institute, on the subject of "Rural Ballads," on the 7th ult. He dwelt on the necessity of musicians saving what was left of songs that once were an important feature in the entertainments of the British rural population. The Lecture was varied by songs given in illustration of the subject, and was well attended.

An evening Concert, in aid of the Choir Fund of All

Saints' Church, was given on the 8th ult. in St. George's Hall. The programme included Mendelssohn's Trio in D minor, and several of Schubert's songs. The principal vocalists were Miss Charters and Mr. Arthur Edmunds.

On the 9th ult. the Choral Union performed Mackenzie's "Rose of Sharon," of which a notice will be found in another column.

Mr. Francis Hueffer gave the first of a series of three Lectures on "Modern Music," on the 12th ult. He chose as his subject Richard Wagner, and gave a detailed sketch of the composer's life, dwelt upon the exquisite beauty of some of the melodies in his operas, and, without upholding Wagner as the ideal, pleaded his cause most warmly, and must have succeeded in bringing many to admire what they formerly failed to understand. The succeeding lectures will be on Liszt and Berlioz.

Herr Alfred Gallrein (violincellist) gave the second of his series of Chamber Concerts on the 15th ult. He was assisted by Herr Otto Schweizer (piano) and Mr. Colin Mackenzie (violin). The programme included Hummel's Trio (Op. 12), and as solo Herr Gallrein gave Boccherini's Second Sonata, arranged by Piatti; and, among other numbers, a Concert Mazurka by Fitzhagen, the performance of which was much appreciated. Mr. Mackenzie played Beethoven's Romance in F, and Herr Otto Schweizer gave Beethoven's Sonata Appassionata (Op. 57) and a Suite of his own (Op. 23), one movement of which is a prelude for the left hand only. Mdlle. Schow Rosing, from the Royal Opera House, Copenhagen, sang songs by Mendelssohn and Schubert, and a Bolero from Verdi's "Sicilian Vespers," which she gave with so much spirit that an encore was insisted upon.

At the second Choral Union Concert, on the 16th ult., Beethoven's Symphony in A, No. 7; Mendelssohn's Overture, "Midsummer Night's Dream"; Wagner's Overture "Tannhäuser"; Macfarren's "Festival" Overture; and Wieniawski's Concerto for violin and orchestra formed the programme. The violinist was M. Stanislaus Bercewicz, who was greatly applauded, and Mrs. Hutchinson was the vocalist. At the third Concert, on the 22nd ult., Haydn's Symphony, in E flat, No. 4, of the Rieter-Biedermann edition; Overture to "Oberon"; the Prelude to the third act of Wagner's "Meistersinger"; the Interlude from "Stanislaus" (Salve Polonia) by Liszt, were the principal orchestral numbers. Madame Anna Falk-Mehlig, as pianist, gave a vigorous interpretation of Rubinstein's D minor Concerto, and for her solos, pieces by Schumann, Chopin, and Liszt—of the latter, as an encore, the exquisitely rendered "Campanella." Mdlle. Schow Rosing, vocalist, was received with enthusiasm, she sang the Thule Ballad and Jewel scene from Gounod's "Faust," "Ave Maria" (Schubert), and a Danish song, "Laer Mig," by Hartmann. The Concerts were, as usual, conducted by Mr. Manns, and were well attended and much appreciated.

On the 18th ult. a performance of "Judas Maccabæus" was given in St. Giles's Cathedral by the St. Giles's Choral Society. The local performers were assisted by Mrs. Masson, Miss Emily Dones, Mr. Dyved Lewis, and Mr. Lucas Williams. The choruses were very fairly gone through, and did credit to the Conductor, Mr. J. O. Sinclair. Mr. John Hartley presided at the organ and greatly conducted to the success of the performance.

On the same evening Mr. John Kirkhope's choir performed Mendelssohn's "Elijah," which was repeated on the following afternoon, in aid of the local charities. The solos were sung by Mrs. Ellis, Miss Ross, Mr. Monro, and Mr. Wilson. The rendering, more especially the choral part, was admirable, evidencing the pains taken by the Conductor, Mr. John Kirkhope. There was a small orchestra, led by Mr. Daly. On both occasions the audience was large and appreciative.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

OUR Choral Union series of Concerts had a most auspicious commencement on the 8th ult., when Mr. A. C. Mackenzie's Oratorio "The Rose of Sharon" was performed under the conductorship of the composer. I need

not, however, enter into details of this performance or the repetition one on the Saturday evening following, as these Concerts, together with other interesting circumstances attending Mr. Mackenzie's presence here that week, are treated of at length elsewhere in this month's issue. I should like, however, to record what seems to be the very general feeling in regard to Mr. Mackenzie's music among our amateurs, namely, that no finer and more stable contribution than "The Rose of Sharon" has yet been added to the repertory of large choral works of its class by British or even Continental composers. The *Glasgow Herald* speaks in great praise of Mr. Mackenzie's Oratorio, but seems to think a weakness in it "lies (mainly) in the endeavour to extract from the subject a moral and religious significance which is not inherent in the story, the result being a certain confusion of styles, the apparent necessity for which has hampered the composer, compelling him at intervals to revert to stereotyped methods of contrapuntal writing, and in doing so preventing the full expression of his own individuality." I think, with all respect, that this is a wrong view altogether. I think the religious significance infused, even if after somewhat traditional methods, is the strength of the work rather than its weakness, and to Scotchmen very particularly will this religious treatment commend itself, accustomed as they are to associate the Song of Solomon with Christ and His Church, and to hear quotations from it specially applied at Communion seasons. It is the union of the strictly sacred style with the dramatic, together with its charming freshness and originality throughout, that will make the work acceptable here, and I should think everywhere else.

The first Orchestral Concert of the series took place on the 15th ult., under the conductorship of Mr. Manns, with most gratifying success. A magnificent performance was given of Beethoven's Symphony, No. 7, in A, the best in every way, I should think, that has ever been heard in Glasgow. While the Allegretto was rendered with great taste and feeling, the Presto or Scherzo and the Finale, *allegro con brio*, were played with much spirit and abandon, so to speak. What with the splendid tone from the violins, and the equally telling character of the other instruments, the audience was roused to the highest enthusiasm, and cheered Mr. Manns to the echo on the conclusion of the Symphony. An equally effective interpretation was given of the "Tannhäuser" Overture, the high executive ability of the whole stringed contingent, and the equally important fact of the superiority of their instruments, conducting, along with the satisfactory character of the brass, very specially in this number, to that result. Herr Stanislaus Bercewicz played the leading part in Wieniawski's Concerto, No. 2, in D minor, and two violin solos from Franz Ries's Adagio and Moto perpetuo, pleasing by his grace of style, and astonishing by his dexterity. A better or more equal violin than he played on would have been an improvement. Mrs. Hutchinson sang two solos, one of them Mr. Mackenzie's song, "What does little birdie say?"

At the Saturday Popular Concert immediately following, Beethoven's No. 5 Symphony in C minor was performed before a crowded audience. Herr Bercewicz played, and Mdlle. Elly Warnots was the vocalist.

We had a fortnightly series of Operatic performances by the Carl Rosa Opera Company during the last week of November and first week of December. They were given in the Grand Theatre, one of our largest houses, and excellently attended. The principal operas were "Manon," "Nadeshda," and "Mignon."

The Heckmann Quartet gave two Concerts on the 3rd and 5th ult., the latter at popular prices. I regret to say that the amount of support received was hardly such as to encourage a return visit, the taste for Chamber Music advancing but slowly among us, although it is decidedly making some way.

Mr. Francis Hueffer gave the first of a series of three Lectures on "Modern Music," in the Queen's Rooms, on the 9th ult., his subject being Richard Wagner. Mr. Hueffer had not a very large audience, but it was evidently a highly appreciative one. His next two Lectures take place on January 20 and February 17, his topic being respectively Franz Liszt and Hector Berlioz.

Mr. W. A. Barrett, Mus. Bac., gave a series of six Lectures during last month in Queen Margaret's College here, on the "Materials of Music," and delivered elsewhere in this district several others of his interesting and musically illustrated lectures on topics connected with the art.

I may record the promising *début* of Miss Helen McGregor, daughter of one of our Scotch painters, as a violinist, at a Concert given by Mr. J. R. W. Reid, in the St. Andrew's (Berkeley) Hall, on November 30. With the co-operation of Mr. Reid, Miss McGregor, who has been studying at Leipzig, also took part in Beethoven's Sonata in C minor (Op. 30, No. 2), for piano and violin.

A Concert by the Glasgow Select Choir, on the 5th ult., formed the last of the present series of Saturday Evening Ballad Concerts in St. Andrew's Hall. A new part-song in the Scotch style, by Sir George Macfarren, "Ye flow'ry banks o' bonnie Doon," words by Robert Burns, was given, and fairly well received; there were also sung a Jacobite song, "Bring the bowl," male voices, solo and chorus, and "The Border Raider," both by the late Rev. John Park, of St. Andrew's; but the most novel and decided departure from the usual lines of the choir, was the solo and chorus from Max Bruch's "Frithjof-Saga," "Sun in the sky." Mr. J. Miller Craig, in whose hands the reputation of the choir has by no means suffered, was the Conductor, and Mr. W. D. Swan the accompanist.

A Concert was given by the Blind Glee Party, on the 7th ult., in the Waterloo Rooms, at which was heard some excellent singing of glees and part-songs, the audience being greatly interested in and highly enjoying the performances.

The Partick Musical Association, now in its eighth year, gave a Concert in the Burgh Hall of that district town, on the 21st ult. There were about fifty voices. Gounod's Christmas anthem "O sing to God" (which appeared in the December number of THE MUSICAL TIMES) was in the programme, and proved very effective. Mendelssohn's motett "Grant us Thy peace" and Zingarelli's "Laudate" were among the other sacred selections. Bishop's glee "When wearied wretches" was the principal secular selection; the Concert judiciously not being an ambitious one at the beginning of the season. Mr. H. McNabb conducted, and Mr. G. W. Hopper acted as organist.

In Erskine United Presbyterian Church, on the same evening, the Church Choir, numbering about forty voices, gave a very excellent rendering of Dr. Stainer's "Daughter of Jairus." Mr. W. Mackinnon and Miss A. Stewart took the tenor and soprano solos. Mr. T. A. Ewing, organist of the church, conducted, and won much credit by the efficient state of his choir, as was seen also in some short sacred selections which followed the Cantata. Mr. J. Logie was the accompanist.

The Glasgow Amateur Orchestral Society gave its first Concert since its new organisation, and since it has been placed under the conductorship of Mr. W. T. Hoeck, in the Waterloo Rooms, on the evening of the 9th ult. There was a very large attendance and, generally speaking, though the Concert might with advantage have been postponed for a short time, the performances were very creditable to the members, among whom, it may be mentioned, are three lady violinists. Haydn's "Clock" Symphony, and the Overtures "Don Giovanni" (Mozart) and "Son and Stranger" (Mendelssohn) were the principal numbers in the programme.

The Hillhead Musical Association gave a Concert on the 17th ult. Gade's "Erl King's Daughter" was the chief item in the programme. Mr. W. T. Hoeck conducted. On the following evening the Crosshill Musical Association produced a new Cantata, by their Conductor, Mr. Alexander Patterson, the "book" of which is Thomas Campbell's ode "Hohenlinden." Mr. Patterson's treatment of the subject was somewhat elaborate, and on the whole successful, though it is cast on somewhat archaic lines. Mendelssohn's 13th Psalm was included in the programme of the choir of Queen's Park Established Church, on the 16th ult. The singing of this and the other numbers was marked by good taste. Mr. J. Fraser, organist of the Church, conducted. Gaul's Cantata "The Holy City" formed part of the programme of a Concert by the choir of Bath Street United Presbyterian Church, on the 17th ult., Mr. J. Turnbull

conducting. "The Messiah" was performed at the City Hall on the 19th ult., the choruses being sung by the South Side Choral Society, under Mr. McKean.

The Oratorio "Judas Maccabæus" was performed by the Ayr Choral Union, on the 17th ult., Mr. Hugh McNabb conducting. The same work was produced during the week in Falkirk and Alloa by the Societies there.

OBITUARY.

THE death of Ludwig Nohl, which occurred suddenly, on the 18th ult., at Heidelberg, leaves a conspicuous void in the by no means over-crowded ranks of able contemporary writers concerning the historical aspects of musical art. His imaginative and versatile qualities of mind had been trained, philosophically, at the University of Bonn, and musically under the guidance of the late Friedrich Kiel, at Berlin. He subsequently became a private lecturer on musical history at the University of Heidelberg, where he eventually obtained a professorship, his lectures being always well attended. Nohl's chief influence upon the art-consciousness of the present generation, however, consisted in his numerous publications, both journalistic and in book form, wherein he upheld the standard of idealism and of healthy progress. There has been, indeed, much of an ephemeral nature from the prolific pen of this gifted and, as regards the modern development of our art, most competent writer. But whenever the final measure of his life's work shall be taken, his unceasing endeavours to communicate to a general public something of the enthusiasm he himself felt for the elevating and humanising influence of music will surely stand him in good stead. Among the more important literary productions of the deceased author may be instanced his "Life of Beethoven," his edition of the letters written by that master and by Mozart, and, amongst his later publications, a popular exposition of "The Modern Music Drama." Ludwig Nohl was also an occasional contributor to THE MUSICAL TIMES, his paper entitled "Beethoven's Tenth Symphony," more especially, having attracted general attention on account of its original research and the ingenuity of its combinations. He had scarcely, in human parlance, completed his career, having been born at Iserlohn (in Westphalia) in 1831, and thus only reached the age of fifty-four.

So much divergence of opinion exists as to the proper method of interpreting Handel's music, that more than usual interest attached to the Sacred Harmonic Society's performance of "The Messiah" on the 18th ult., as it was the first conducted by Mr. W. H. Cummings. Speaking generally, it was an excellent rendering of the Oratorio, the choruses having evidently received more careful preparation than is usual. Perhaps in time Mr. Cummings will see his way to purge the score of some of the un-Handelian accompaniments now in use. Meanwhile we should be grateful for the change in the method of accompanying the recitatives. The organ is preferable to the scrape of a violoncello, but a pianoforte would be better still. Miss Anna Williams, Miss Chester, Mr. Iver McKay, and Signor Foli were the principal vocalists.

THE thirty-ninth performance of the Musical Artists' Society took place on the 12th ult., at Willis's Rooms, when several interesting new compositions were included in the proceedings. Amongst the latter may be specially instanced a String Quartet in G minor, remarkable alike for melodiousness and musician-like workmanship, by Mr. Marshall Hall Bell, and a very effective Duo Brillante in E, by Mr. Charles E. Stephens. The execution of the quartet was in the efficient hands of Messrs. Wiener, Ellis Roberts, Alex. Wright, and B. Albert; the pianoforte duet being brilliantly rendered by Miss Emily Lawrence and Mr. Stephens. A pleasing song by the lady just named, entitled "The Truth of the Spirit," was one of the vocal contributions of the evening, and being rendered by so charming a singer as Miss Mary Davies, obtained the distinction of an encore. The performance, which was of an interesting character generally, did not, we may add, err on the side of over-prolongation, remarked upon by us on a previous occasion.

THE funeral of the late Rev. Benjamin Webb, for many years Vicar of St. Andrew's, Wells St., was made the occasion of a very impressive musical service, held in the Church on the 3rd ult. There was appropriateness in thus marking the solemn event, as St. Andrew's has long been celebrated for its cultivation of the higher forms of English Church Music, and the example it set in days of apathy and stagnation has been extensively followed. The anxiety to be present on the above occasion was widespread, and not only was the edifice crammed, but many were unable to obtain admission. The body rested in front of the altar rails and was surrounded with lighted candles, and as the chancel was filled with wreaths and crosses, mostly of white flowers, the spectacle was very striking. The opening sentences of Croft's beautiful service for the burial of the dead were sung in procession by the choir, and were followed by the "Dies Iræ" as set in the Hymnary (No. 107) by Dr. Stainer. Then came the Communion Service, intended especially for the mourners, part of the music being that used in the Greek Church. Mr. Docker, the Organist of St. Andrew's, presided at the organ.

WITH the alacrity distinguishing the management of the Tufnell Park Choral Society, the first performance in the Metropolis of Cowen's new Cantata, "Sleeping Beauty," was given at the St. George's Rooms on Tuesday evening, the 15th ult., with a measure of success that augured well for its general adoption by Societies limited in instrumental resources. A quintet of "strings," composed of the best known artists in their several departments, afforded sufficient extraneous aid to give form and feature to the beautiful orchestral themes; while the principal singers—Miss Eleanor Farnol, Miss Agnes Jansen, Mr. Charles Chilly, and Mr. Bridson—rendered the solo parts with remarkable efficiency; and as the indefatigable Conductor, Mr. W. Henry Thomas, had given his best attention to the training of the choir, a good all-round performance of the work was forthcoming. In the selection from Handel's "Samson" which preceded the Cantata, the choir had a wider opportunity for the display of its ability. Throughout the evening, Mr. Frank Lewis Thomas's assistance at the pianoforte was of signal service. The performance was, as usual, conducted by Mr. W. Henry Thomas.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, has given the following performances:—"Elijah," on November 26, in Holy Trinity Church; soloists, Mrs. Stanley, Miss Barker, Mr. Frank Bell, and Mr. Pelham Roof; Mendelssohn's "Hear my prayer," selections from Mozart's "Requiem," and Spohr's "Last Judgment," on the 1st ult., in St. Clement's, Notting Hill; soloists, Mrs. Harrison, Miss Ethel Harrison, Miss Isabel Tomalin, Mr. John Probert, and Mr. Albert Orme; "The Messiah," on the 3rd ult., in St. Saviour's Church, Poplar; soloists, Miss Clara Hoschke, Miss Kaysel, Mr. Reginald Groome, and Mr. John Cross; and Mendelssohn's "Hear my prayer," the "Dies Iræ" from Mozart's "Requiem," and Spohr's "Last Judgment," on the 8th ult., in St. Peter's, Bethnal Green; soloists, Mrs. Harrison, Miss Ethel Harrison, Miss Clarke, Mr. Reginald Groome, and Mr. Albert Orme. Mr. E. H. Turpin accompanied at each performance.

THE members of the Grosvenor Choral Society held their 166th Monthly Concert, at the Grosvenor Hall, on Friday the 18th ult. The programme consisted of a miscellaneous selection, the solo vocalists being Miss Maud Cameron, Miss Rose Whittle, Mrs. Luff, Mr. Atherton Furlong, Mr. H. Davis, Mr. A. J. Reynolds, and Mr. A. Roach. The part music included compositions by Stevens, Marchetti, Bishop, Purcell, Farmer, Caldicott, &c. Mrs. T. P. Frame accompanied, and Mr. David Woodhouse conducted.

ON the 23rd ult., a Concert was given under the direction of Mr. Fitzhenry, at the Birkbeck Institution. The members of the violin classes played Intermezzo and March (B. Tours), Gavotte (Mignon), Moderato (Dancía), and "Serenade de Mandolines" (Desormes), with good effect. Mr. J. Beare was much applauded for his flute solo, "Robert, toi qui j'aime," and the vocalists, Miss Mary Beare, Mr. E. Bryant, Mr. Stanley Smith, and Mr. Kift, were all much appreciated. Mr. H. S. Webster was the accompanist.

A CONCERT was given in the Kensington Town Hall, on the 9th ult., by Mr. H. Martyn van Lennep, chiefly for the purpose of bringing to a public hearing specimens of his compositions for the voice and for pianoforte. Some of these had hardly a fair chance in the hands of their interpreters, but with all deductions for faults in performance, these compositions do not appear to rise above the level of ordinary drawing-room songs. The harmonies are marked by constant and infelicitous mannerisms, while frequent changes of tempo and rhythm destroy the sense of unity in the writing. Exception, however, must be made in favour of "Whither?" well sung by Mr. Atherton Furlong, whose pleasant voice and good taste gave full effect to a song which has a real lyrical touch in it. Mr. van Lennep's pianoforte music is of much the same stamp as his compositions for the voice, save that the slight promise afforded by the latter is here less apparent.

THE Annual Concerts at the Whitgift Grammar School, Croydon, were given on Wednesday and Friday evenings, the 16th and 18th ult. The first part was devoted to Callcott's Cantata, "The Golden Harvest." The orchestra consisted of twenty-eight members of the Whitgift Musical Society, complete in wind and string, with pianoforte and American organ. The choir, sixty-four boys (trebles and altos), and eighteen men, was conducted by Mr. E. Griffith, F.C.O., the music master. The second part of the programme included the first movement of Symphony, No. 5, in D (Mozart), and Overture "Don Giovanni," both admirably rendered, as were also two new compositions of the Conductor—(1) "The Builders" (Longfellow's poem), for chorus and full band; (2) "Holiday March," for six violins, piano and organ. At the close of the Friday Concert, the Head Master thanked Mr. Griffith for so successful a Concert.

THE following competitions in connection with the Royal Academy of Music took place at the Institution on Monday, the 21st ult.: the Hine Gift for the best English ballad, by students of the Academy under seventeen years of age—Examiners: Messrs. Cotsford Dick, A. J. Caldicott, Mus. Doc., Cantab., and M. Maybrick (Chairman). There were eight candidates, and the gift was awarded to Mabel Lyons. The Balfe Scholarship—Examiners: Messrs. H. C. Banister, F. W. Davenport, H. C. Lunn, and the Principal (Chairman). There were seven candidates, and the Scholarship was awarded to Tom Frewin. The Potter Exhibition—Examiners: Messrs. H. C. Banister, O. Beringer, F. B. Jewson, S. Kemp, H. C. Lunn, and the Principal (Chairman). There were five candidates, and the Exhibition was awarded to Chas. S. Macpherson.

ON Wednesday afternoon, the 2nd ult., a Cantata entitled "Esther," composed as an exercise for the degree of Doctor in Music by Mr. Harry Coy, Mus. Bac., Oxon., was performed with marked success at the Sheldonian Theatre, Oxford. The chief events in the story of the beautiful Jewish maiden who displaced Vashti in the reign of King Ahasuerus, and saved her people from slaughter, were ably recited by Mr. Wright (tenor), and *Esther* was represented by Master Glenton, of whose solos the most admired was "My soul doth magnify the Lord," with a charming accompanying chorus. The other soloists were Messrs. Bailey, Grice, Phillips, Robson, Crane, and Bonell. The trebles of the chorus were New College choir boys, who did credit to the training of Mr. J. Taylor, Mus. Bac. The Organist was Mr. Dodds, Mus. Bac.

THE Members of the East Finchley Choral Society gave their first Concert of the fourth season at the Lecture Hall, on Thursday, the 3rd ult. Rossini's "Stabat Mater" occupied the first part of the programme. Mr. Greenslade conducted. The soloists were Mlle. Marie Vagnolini, Miss Pauline Featherby, Mr. Richard Evans, and Mr. Egbert Roberts. Miss Jones presided at the pianoforte, and Mr. Edwin Drewett, A.C.O., at the harmonium. The second part was miscellaneous.

A RECITAL of Sacred Music was given at St. Philip's Church, Clerkenwell, on the 14th ult., the principal feature in the programme being Schumann's "Advent Hymn," which was accompanied by the organ and an orchestra of strings. The vocalists were Miss Rhoda Fryer, and Mr. Conrad Farnes; Organist, Mr. D. E. Ayling; Conductor, Mr. J. M. Ennis, L.Mus., T.C.L.

THAT excellent body of artists, the Heckmann Quartet, appeared for the second time in South London at the Denmark Hill Concert, given at the Surrey Masonic Hall, Camberwell, on Thursday evening, the 17th ult. The concerted music consisted of Schumann's Quartet (Op. 47, No. 3) and Beethoven's Quartet in A (Op. 18, No. 5), the executants being Messrs. Heckmann, Forberg, Alkotte, and Bellmann. Both works were admirably played. One of the most interesting features in the programme was the remarkably clever pianoforte playing of Miss Fanny Davies, whose rendering of the Prelude in A flat (Chopin); Characteristic Piece in E (Mendelssohn); and Gigue in B flat minor (Graun), won enthusiastic applause. Miss Liza Lehmann and Madame Danis-Boëté were the vocalists.

A PERFORMANCE of Mr. Cowen's Cantata, "Sleeping Beauty," was given on the 14th ult. at Barnsbury Hall, under the direction of Mrs. Lucas, of Colebrooke House School, Islington, in which the young ladies of that establishment formed part of a very efficient choir, supported instrumentally by a small stringed band and the pianoforte. The solos were given by Misses Fanny Moody and A. Fletcher, Messrs. A. Smith and T. J. Grylls; Miss Moody more especially initiating herself into the favour of her hearers by her admirable rendering of the music allotted to the *Princess*. The hall was well filled with an audience who evidently fully appreciated the spirited efforts of the lady Conductor in introducing thus early Mr. Cowen's graceful and melodious new work to the amateurs of the above district.

A HIGHLY successful Concert was given at the Mansion House by the students' orchestra, in connection with the Guildhall School of Music, on Saturday, the 12th ult. The performers were mostly very young in years, but the programme was extremely ambitious, the leading items being the first movement of Schubert's B minor Symphony and the "Leonora" and "Tannhäuser" overtures. These were rendered with much spirit and striking unity of style, testifying to the excellent training of Mr. Weist Hill. Several pupils of the School appeared as soloists, the most successful being Miss Kate Honey (Lady Jenkinson prizeholder) in the first movement of Beethoven's Piano Concerto in E flat, and Miss Florence Richmond in Weber's "Softly Sighs."

THE annual Concert of the Violin Classes at the South London Institute of Music, under the direction of Mr. Fitzhenry, took place on the 8th ult. The chief feature was, of course, the performance by seventy members of the classes, who rendered in excellent style, and with good effect, *Intermezzo* and *March* (B. Tours), *Favourite National Airs* (S. Jarvis), and *Gavotte*, "Mignon" (A. Thomas). Mr. T. E. Gatehouse was encored in both his violin solos, *Adagio* and *Rondo*, from Rode's Concerto in A minor and De Beriot's "Air varié"; and a *Gavotte* by Scotson Clark was well played by eight of his pupils. The vocalists were Miss Ethel Winn, Miss Mary Waite, Mr. E. Hall, and Mr. Stanley Smith; Mr. W. H. Harper officiating as accompanist.

THE 202nd Consecutive Monthly Concert of the St. George's Glee Union took place, on the 4th ult., at the Picnic Rooms, Warwick Street, S.W. The part-songs included compositions by Callcott, Samuel Webbe, Hullah, Sir H. R. Bishop, Dr. Cooke, Mornington, and Garrett, and, with one or two exceptions, were well sung by the choir, under Mr. Joseph Monday's direction. Miss Kate Fusselle, Miss Clara Myers, Mr. Holberry Hagyard, Mr. Alfred Grieve, and Mr. R. F. Roberts were the soloists. A Violin Solo was well played by Master Corelli Windatt, and Mr. F. R. Kinkead, in addition to his able accompanying, gave a masterly rendering of "Cascade" (Pauer) on the pianoforte.

MR. STEDMAN has been engaged as Director of the Music at the Church of All Saints, Norfolk Square, Paddington, W. Commencing with the first Sunday in the new year, the Service will be Matins, at 11 o'clock; Evensong, at 4. The choir will consist of Mr. Stedman's choir boys, and will also include Messrs. Wyburn, Carlyle, Jay, Bantock Pierpoint, and J. T. Hutchinson. The Organist will be Mr. Augustus Toop.

THE first Invitation Concert of the St. John's Choral Society was given in the new Church-room attached to St. John's Church, Deptford, on the 11th ult., when the building was well filled. The ability of the Society was not overtaken in the selection of Bennett's "Woman of Samaria." The choir was surprisingly effective, considering the short time which has elapsed since the formation of the Society. Miss Simson, Miss Hogg, Mr. E. Harris, and Mr. W. Kenneth Britton were the soloists, Mr. F. A. Bridge (the Conductor), and Mr. Herbert J. Smith (the pianist) are to be greatly complimented upon the gratifying results of the performance. The latter portion of the programme was miscellaneous.

AN excellent Ballad and Instrumental Concert was given by Mr. F. H. Horscroft at Brixton Hall, on Tuesday evening, the 15th ult. The *bénéficiaire* obtained a warm and well-deserved reception for each of his solos, O. Barri's new song "The valley of shadows," and Pinsuti's "The life-boat." The remaining contributors were Madame Adeline Paget, Miss Josephine Turner, Madame Raymond, Mr. H. Taylor, Mr. Dalgetty Henderson, Mr. Franklin Clive, Miss Alice Aloof (pianoforte), Mr. Bernhard Carrodus (violin), Mr. Howard Reynolds (cornet), Mr. J. H. Young (piccolo), Mr. Henry Roe (concertina), and Mr. F. Lowden (organ). Mr. Turle Lee accompanied.

It is with much regret that we record the death of Miss Elizabeth Philp, which took place at her residence in Gloucester Road, Regent's Park, on November 26. As a writer of refined and tuneful songs, especially of the ballad type, Miss Philp had attained great and well-deserved popularity; but she was also well known and highly esteemed as a teacher of singing. She had studied under Garcia, Marchesi, and Ferdinand Hiller, and her public Concerts and private musical gatherings were always well attended. To her artistic qualifications, she united a kind and genial nature, and her loss will be deeply felt by the numerous friends she had attracted around her.

MRS. A. J. LAYTON, F.C.O., gave a very successful Concert on Thursday, the 10th ult., at the Onslow Hall, South Kensington, under distinguished patronage, at which Pergolesi's "Stabat Mater" was sung for the second time by her ladies' choral class, accompanied by a small string orchestra. The second part of the programme included Beethoven's "Choral Fantasia" (pianoforte, Mrs. Layton), Mendelssohn's "Why rage fiercely the heathen," and other works. Solos were given by Miss Beata Francis, Miss Annie Layton, Mr. A. Montague Shepherd, and Mr. Alfred J. Layton. Mr. H. A. Evans and Mrs. Layton were the Conductors.

A CONCERT was given by the Choral Society in connection with the Surrey Conservatoire of Music, on the 8th ult., at Brixton Hall. The programme consisted of "The Hymn of Praise" (Mendelssohn); "Rock of Ages" (J. F. Bridge); and "Yule Tide" (T. Anderton). The soloists were Miss Marianne Fenna, Miss Thompson (a pupil of the S.C.M.), Mr. Joseph Tapley, and Mr. Henry Blower, all of whom were thoroughly efficient. The choruses were well sung, under the conductorship of Mr. Colman. Mr. Sewell, A.R.A.M., officiated at the pianoforte, and, alternately with Mr. Attwater, A.C.O., at the organ.

ON the 17th ult., the All Saints' (Clapton) Musical Society gave an Evening Concert in the Schools, Blurton Road, when Van Bree's "St. Cecilia's Day," and Forsey Brion's "Marathon" were performed. The principal vocalists were Miss Julia Jones, Messrs. J. R. Hodgson and C. G. G. Ablitt; Conductor, Mr. W. M. Wait (Organist and Choirmaster of All Saints'). Miss Emily King (pupil of Mr. Wait) accompanied. The choruses were given with great precision, and Miss Julia Jones was warmly applauded for her singing of the soprano music in each Cantata.

THE Finsbury Choral Association, at the first Concert of the present season, at the Holloway Hall, on the 3rd ult., gave a performance of Handel's "Judas," with orchestral accompaniments, the band, under the leadership of Mr. Carrodus, including several well-known performers. The principal vocalists were Madame Clara West, Miss Edith Marriott, Madame Marian McKenzie, Mr. Holberry Hagyard, and Mr. Hilton; Conductor, Mr. C. J. Dale.

THE Bohemian Musical Society, organised last year by Messrs. Alfred Moore and J. Dalgetty Henderson, gave the fourth Smoking Concert of the present series in the Marble Hall of the Crystal Palace, on Thursday evening, the 17th ult. Mr. Henshaw Russell, the Palace manager, occupying the chair. The vocalists were Messrs. Moore, Henderson, T. Powell, Sackville Evans, and Master Humm; the instrumentalists being Mr. T. E. Gatehouse (violin), Mr. Marten (viola), Mr. Condy (cello), Mr. Miles (harp), with Mr. J. Haydn Parry at the pianoforte.

AN Organ Recital was given in the Parish Church, Hackney, on the 8th ult., by the Organist of the church, Mr. Arthur Trickett, F.C.O. The programme, which received artistic treatment, comprised—*Allegro Maestoso* (Smart), *Andante* in A major (Wesley), *Fantasia* and *Fugue* in G minor (Bach)—(miscalled in programme *Prelude* and *Fugue*)—*Adagio* (Mendelssohn), *Invocation* (Guilmant), *Melody* (Salomé), *Fanfare* (Lemmings), and *Offertoire* in F (Wély).

MR. F. A. W. DOCKER gave an Organ Recital at Christ Church, North Finchley, on the 10th ult. There was a short Choral Service, after which an interesting programme comprising compositions by Beethoven, Batiste, Tours, Wély, Salomé, and a Selection from Gounod's new work, "Mors et Vita," was excellently rendered by Mr. Docker. The vocalists were Miss May Cartwright, Messrs. C. and J. C. Thompson, and Master W. Lawrence.

A SUCCESSFUL Concert by the students of the Highbury and Islington Academy, took place at the Highbury Athenæum on Friday, the 18th ult. The programme, which was miscellaneous, concluded with selections from Mendelssohn's "Hymn of Praise." Every item was well rendered, and reflected the greatest credit on Miss Berrie Stephens, the Principal of the Academy, who also deserves a word of praise for her able conducting.

MISS ANNIE BUTTERWORTH, who died at Hendon, on the 9th ult., was an excellent contralto singer, and when very young, won the Westmorland Scholarship for vocalists at the Royal Academy of Music. She also carried off the Christine Nilsson prize at the same institution, and was the successful candidate at the last National Competition at the Crystal Palace.

THE Harvest Home Festival at the Cathedral of the Incarnation, Garden City, Long Island, was in every respect a genuine success. The singing of the choir (which was surprised) reflected the utmost credit upon the Choirmaster and Organist, Mr. W. H. Woodcock. The soloists were Masters Fred Gavey and Clagett, Messrs. M. F. P. Holgate and E. Campbell.

A CONCERT under Mr. Ernest A. Williams's direction was given at Neumeyer Hall, on the 19th ult., when several very promising *débütantes* were introduced. The professional artists were Miss Marie Gane, Miss Jeannie Rosse, Mr. E. A. Williams, and Mr. A. G. Pritchard.

AT a congregation holden at Oxford, on the 3rd ult., presided over by the Vice-Chancellor, Mr. H. Coy, Mus. Bac., of New College, and Sale, near Manchester, who was presented by Sir Frederick Ouseley, received the degree of Doctor in Music.

THE clergy, churchwardens, and choir of All Saints' Church, South Acton, have recently presented Mr. Thomas Curry, the Organist and Choirmaster, with a very handsome case of electro silver, to mark the occasion of his marriage.

MONS. GUILMANT met with a splendid reception at the Bow and Bromley Institute on the 12th ult., and Mr. Ernest Birch, a young and promising baritone, was highly successful in his vocal selections, receiving several encores.

MR. F. MARSHALL WARD has been appointed Conductor to the Nottingham Philharmonic Choir. This Choir gained the first prize at the competition at the Inventions Exhibition held in September last.

THE Civil Service Vocal Union's first Smoking Concert of the season took place in the large hall at Cannon Street Hotel, on the 3rd ult. Mr. J. H. Maunder conducted.

THE name of T. Flemmings, which appeared in the list of those admitted to the degree of Mus. Doc., at Oxford, in our last number, should have been T. Hemmings.

REVIEWS.

Le Cid. Opéra en 4 Actes et 10 Tableaux, d'après Guillemin de Castro et Cornille. Poème de MM. D'Ennery, Callet, et Blau; Musique de J. Massenet. [Paris: G. Hartmann.]

OUR readers will be interested in some particulars regarding the work by M. Massenet so successfully produced at the Grand Opéra on November 30. These we now propose to give, and, first, as to the story and its dramatic telling:—

ACT I. The scene is an apartment in the house of the *Count de Gormas* at Burgos, where are gathered the master of the mansion and his friends. We hear sounds of music without, and learn that the *King* is about to bestow knighthood upon a young warrior—*Don Rodrigue*. There is some talk of a further honour—Governor of the *Infant*—but the *Count's* friends indicate him as the likely recipient. Presently *Chimène*, the *Count's* daughter, enters, and it soon appears that, with her father's approval, she loves *Don Rodrigue*. Some doubt, however, regarding the *Infante* mars her joy till she learns from the royal lady's own lips that she is not at liberty to obey the dictates of her heart. The way now seems clear, and the first tableau ends happily for the course of true love. When the scene has changed to a gallery leading from the palace to the cathedral, we are called upon to witness the pompous ceremonial of *Don Rodrigue's* knighthood. This over, the *King* proceeds to appoint as Governor to his son, not the *Count de Gormas*, but *Don Diègue*, the father of *Rodrigue*. Here is the beginning of trouble. The *Count* and his partisans are furious, and when the *King* has left the stage, they proceed to insult *Don Diègue*, although that personage amicably proposes the union of *Rodrigue* and *Chimène*. From words the parties come to blows. *Don Diègue* is buffeted, disarmed, mocked, and left alone in his disgrace. The old man then bethinks him of his son. He shall avenge the wrong, and *Don Rodrigue* is ready enough to do it until he learns that the offender is *Chimène's* father, while his distress becomes the more intense as he overhears the maiden repeating words of love for himself. But family pride and filial duty prevail. *Don Diègue* shall have his revenge. Upon this sinister position the curtain falls.

ACT II. A street in Burgos at night. *Don Rodrigue* meets the *Count*. They fight, and the young man's sword pierces the heart of his father's insulter. A crowd gathers round, *Don Diègue* enters and joyfully embraces his son, while the body is carried to the palace. Presently, *Chimène* appears on the balcony, demanding the murderer's name, and swearing by her father's blood that she will punish him with her own hand. There is no answer save the mournful notes of a "Requiem." Again the girl puts her question, but all stand mute. Then she addresses several of the bystanders personally, till the turn of *Rodrigue* comes. Seeing him pale and agitated she divines the truth, and falls senseless to the ground. We are next shown an open space before the palace on the occasion of a popular fête, which, of course, entails the inevitable ballet. While the *King* and *Court* are assisting in the ceremonials, *Chimène* enters, wildly demanding justice upon *Rodrigue*, in which she is supported by the popular voice. The offender and his father shortly appear, and a long, exciting scene takes place, some ranging themselves on one side, and some on the other. Suddenly a trumpet is heard, and an envoy from the Moorish chieftain, *Boabdil*, enters with a declaration of war. The *King* accepts the issue, and reproaches *Don Rodrigue* with having put *hors de combat* his best general. Equal to the occasion, *Don Diègue* suggests that *Rodrigue* himself should head the troops; the crowd accept the idea with enthusiasm; the *King* consents, and *Don Rodrigue*, a minute before in danger of his life, is now the acclaimed leader of the Spanish army. *Chimène* and her wrongs are out of court.

ACT III. *Chimène*, in her chamber, laments the misery and despair that have come upon her. Unexpectedly, *Rodrigue* enters. The scene that follows may be imagined. Notwithstanding the barrier that has risen between them,

they recall their mutual affection, and there is much play of conflicting feeling; *Chimène* pardoning her lover one moment and recalling her words the next. *Rodrigue*, however, sees good cause for departing to the war as one who will ultimately win a double victory. The scene now changes to the Spanish camp, where the soldiers are engaged in picturesque but untimely revels, for, as their leader informs them, the Moors are near with an immense army. *Rodrigue* is next seen in his tent. He despairs of his fate till St. James appears to him, and a celestial chorus hails him victor in the coming strife. The heavenly prediction is fulfilled.

ACT IV. A room in the palace of Granada. Certain deserters from *Rodrigue's* army have brought news of his death, and not only his father, but *Chimène* is overwhelmed with grief. Her love now breaks all barriers, and she confesses herself bound to *Don Rodrigue's* memory. Upon this sad scene bursts the joy of the *King* and the city, *Rodrigue* is not dead, but has come back a conqueror. The rest can be imagined.

Words of ours are scarcely needed to show how skillfully the authors of the poem have dealt with their material so as to produce spectacular effects and powerful dramatic situations. The interest of the story is well sustained in many ways; its issue is kept clearly before the mind, and close attention is relieved by brilliant stage displays. Moreover, the two principal characters have a psychological importance. Both are the subjects of strife between love and duty, but it is the woman who forgets and forgives. With the man honour prevails, with the woman affection is master, and both are true to nature.

Turning to the music, we find the opera treated in the now general fashion which makes each scene an undivided whole. Except in so far as this has become "form," the composer observes nothing formal. He holds himself at perfect liberty to deal with the text in any way best suited to its dramatic and musical expression. This, however, does not operate to the exclusion of long solos, duets, and concerted pieces, which are links between the old style and the new. The Overture, made up of themes from the body of the work, is generally more important than usual, and in the first act there are several conspicuous examples of M. Massenet's musical skill and dramatic feeling. Among these we place the short duet for *Chimène* and her father, in which the *Count* divines and approves his daughter's love. The melody here is full of grace and feeling. So, too, in the duet for *Chimène* and the *Infante*, where, as a long, sustained theme for the orchestra attracts instant attention. This theme, like others in the opera, has a representative significance, but the device is not pushed to an objectionable extreme. On other grounds the duet is likely to become a favourite number. The ceremonial music at the opening of the second tableau is much to the point—vigorous and picturesque enough for the taste of a Meyerbeer, while the theme to which *Rodrigue* enters has a peculiar nobility and elegance. In the new knight's invocation of his sword, "O noble lame étincelante," great breadth of style is shown. The phrases are bold and soldierly; they are used both in song and *ensemble* with good judgment, and help to the attainment of a veritable climax. Passing over the quarrel scene between the two lords with a word for the general propriety of its musical setting, we come to the passionate and distressful soliloquy of the insulted *Don Diègue*, and the dialogue of father and son. Here the composer appears to distinct advantage, although the situation is by no means an easy one. We have nothing like *Donna Anna's* air in "Don Giovanni," or that of *Leonora* in "Fidelio," but the music, while of a different character and less consistent, aptly falls in with the indignation of the text. The dialogue is finely dramatic.

In Act II. an important soliloquy for *Rodrigue*, "Percé jusques au fond du cœur," starts well, but is more declamatory than melodic, while in the duet scene we have a reflection of the style and character shown in the preceding quarrel. A higher level is reached when *Chimène* calls upon the slayer of her father to reveal himself. At this point the melody of the first duet is happily introduced as suggesting the kindness and love of the dead sire; effective, too, is the contrast between the passionate exclamations of *Chimène* and the solemn phrases of the "Requiem,"

which, from time to time, break in upon them. The *fête* music in the next tableau need not long detain us. M. Massenet, an adept in dealing with situations of the kind, is here bright, animated, and vigorous to the last degree. The ballet movements are quite charming, and will often be heard apart from the opera for the sake of their attractive Spanish character. Following the entrance of *Chimène* and her demand for justice comes a most imposing *ensemble*, wrought up to the highest expression of conflicting passions. M. Massenet deals with it in a manner characteristically French—that is to say, with great breadth and force of outline, rather than variety of detail. But the effect cannot be denied, any more than the steadiness with which it is maintained through the whole of the *Finale* which sees *Don Rodrigue* appointed leader of the army. Upon the whole of this Act, indeed, M. Massenet may be complimented. It is a great effort of its kind, and a successful one.

A marked contrast comes with the opening of Act III., and *Chimène's* despairing monologue. Touching melody abounds here, and the true notes of varied feeling are continually heard, as, also, in the important duet which follows for the heroine and her lover. Upon this duet, with its deep emotion and pathetic beauty, the memory of those who have heard it loves to dwell. In some respects it is the finest thing in the work, and bears comparison with the most famous examples of its kind, not excepting the equally long and passionate one in the fourth Act of "*Les Huguenots*." M. Massenet, always easily picturesque, is happy in the camp scene with its Moorish dances, and charmingly effective in that of the Vision, where his melodic power asserts itself to good purpose.

In the last Act we have the highly contrasted duet of *Chimène* and *Don Diègue*, each sorrowing for the supposed dead hero, and the joyous pageant music which welcomes the conqueror, and expresses all the feeling of a happy *dénouement*. Upon this we need not dwell further than to say that the opera sustains its musical interest to the end. A true climax is reached as *Chimène* is called upon publicly to say whether she accepts *Rodrigue*, although the slayer of her father. An exciting situation, cleverly treated, thus precedes the final descent of the curtain.

We have noticed the opera in merest outline, not caring to anticipate the careful review it must receive after its English performance. Our object has been to excite interest in, and expectation of, a remarkable work.

Novello, Ewer and Co.'s Music Primers. Edited by Dr. Stainer. *Solfeggi.* By Florence A. Marshall. [Novello, Ewer and Co.]

IN order to place our readers in possession of the real intention of the authoress in producing this work, we cannot do better than quote from her ably written Preface the following remarks upon the character of the Seventy *Solfeggi* presented in the furtherance of her plan. "Although composed for a sight-singing class, they are not, themselves, intended to teach sight-singing. Although illustrating various technical facts in music, they do not profess to instil any of these, except indirectly. Although affording practice to the vocal powers similar in kind, if not in degree, to that of ordinary *Solfeggi* for solo singers, they are not essentially exercises in vocalisation. I would have them bear the same relation to technical sight-singing that a country walk does to an object-lesson. They are little music-pictures, adapted for the voice or for voices; recreation-exercises for all the musical powers, uttered in song." In connection with this explanation of the *Solfeggi*, should also be read the Chapter—Essay indeed, it might be called—upon the "Moveable Do, and Tonic Sol-fa," the opinions therein expressed amply justifying the use of Sol-fa syllables, which are placed under each note of the *Solfeggi*, although the ordinary notation on the five-line staff is adhered to. Some useful hints, too, may be taken to heart by musical reformers in the remarks upon the method of using the *Solfeggi*. For instance, the authoress tells us—"Whenever the key changes, the name of the new key is given in the Staff Notation, as of course it always is in Sol-fa. I do not know why this should not be commonly done in elementary music, or in single vocal or instrumental parts. It would be a great help to clearness and swiftness of comprehension." Undoubtedly it would;

but the conservative feeling which rules our present notation, and which the Tonic Sol-faists are attempting to battle with, would speedily frustrate any attempt in this direction—even the old verbal indications of whether the key is major or minor being now abolished, by common consent. Bearing in mind the avowed design of the composer in writing the *Solfeggi* contained in this volume, we have nothing but unqualified praise for them, not only as Exercises for class-singers, but as refined and graceful little Sketches thoroughly worthy of being sung to words instead of syllables: indeed in such charmingly melodious pieces as "A Song of yesterday," "Evening Song," "Forest Echoes," and the "Siciliana," little vocalists will find it difficult to avoid supplying some (perhaps nursery) lines to the highly suggestive notes they are singing. We may say that, apart from their intrinsic attraction as musical pieces, many are specially illustrative of intervals—as, for instance, seconds, thirds, fourths, the diminished fifth, and augmented fourth; others of chords, as the common chord, dominant seventh, and diminished seventh; and many of a distinct class of composition, as the Waltz, Minuet, Polacca, Galop, and Canon. Some are unaccompanied, and others have a simple pianoforte part, always appropriate, and always easy to play. That the work must become extensively known is beyond a doubt; and when we affirm as we do with the utmost confidence, that Mrs. Marshall has done for young vocalists what Schumann has so successfully effected for young pianists, there is equal certainty that it will become as extensively appreciated.

Die Viola alta oder Altgeige. Von Hermann Ritter. Dritte vermehrte und verbesserte Auflage. [Leipzig: Carl Merseburger.]

THE object which the author of this *brochure* has at heart is the regeneration of the viola or, as this instrument is still somewhat misleadingly called in this country, the tenor (French, *Lalto*; Italian, *viola di Braccio*). When, to adopt the language of modern physiology, the great "struggle for existence" took place during the first half of the past century, amongst the instruments of most various calibre and capacity belonging to the violin family, the question was eventually set at rest by the definite institution, during Haydn's earlier time, of the present orchestral string quartet. The component parts of the latter in its fundamental dimensions—viz., violin, viola, violoncello, and violono, or Double-Bass, were selected as corresponding most nearly to the main divisions of the human voice, and this principle of analogy was likewise extended to the remaining groups of instruments constituting the modern orchestral body. Now it is Herr Ritter's contention that the law governing the "survival of the fittest" has been at fault as regards the selection of the instrument intended (as he maintains, and we think rightly) to represent the contralto voice among its stringed associates—i.e., the viola; or, at any rate, that the instrument bearing that name has greatly degenerated since the time of its permanent adoption in modern instrumental combinations. "Its veiled and dull tone, together with a certain 'nasal' timbre," the author contends, "albeit dear to some of its advocates, render the existing viola an unworthy representative of its vocal prototype, the characteristic qualities of which are rich mellowness, sonority and flexibility." Thus it has no claim to the occasional distinction of a solo instrument, nor does it consequently offer much encouragement for its special study, it being a notorious fact that most of its professors in our orchestras are taken from the ranks of second and third rate violin players, to the detriment of the few characteristic qualities which may be said to distinguish the instrument in question. These and other considerations, put forward with much clearness and logical force in the above pamphlet, have occupied the attention of Herr Ritter for a long time past, and have led to the construction some years ago, under his supervision, of a viola with which his name has since become associated, and which, from its superior claims to represent among stringed instruments the human contralto, he calls the "viola alta." This instrument, although tuned the same as the one it is intended to replace (i.e., a major fifth below the violin) is more powerfully constructed, Herr Ritter having been guided in his task by the ingenious "Geometrical Rules for Violin makers" laid down in 1786 by Antonio

Bagatella, of Padua, and whereof a translation is here appended. While requiring a study distinct from the violin, the "viola alta" will reward the more advanced player by its grand and sympathetic tone which raises it to the rank of a solo instrument, it being more especially adapted for the execution of *cantabile* passages and for *portamento* singing generally. So at least the author assures us, pointing, in confirmation, to some of his enthusiastic pupils, and more emphatically still to a letter addressed to him in March, 1876, by Richard Wagner, wherein the master expresses his warm approval of the "viola alta" and only regrets that for the want of experienced players on the instrument, he could not there and then introduce it into the Bayreuth "Nibelungen" orchestra. There can be no doubt that Herr Ritter's regenerated viola deserves the attention of musicians. He will experience no little difficulty probably in securing its general adoption; for orchestral conductors as a rule are a conservative race, and it will be more especially to influential composers themselves that he will have to look for aid in this direction. Herr Ritter, we may add, is just now visiting this country for the purpose of introducing his instrument to English audiences.

The Professional Pocket Book and Daily and Hourly Engagement Diary for 1886. [Rudall, Carte and Co.]

THE announcement on the title-page of the present issue of this work that it is "Published according to the plan of the late Sir Julius Benedict," proves that any modification of the original design suggested by press notices is not considered desirable. We have only, therefore, to repeat our generally favourable verdict upon the book, and to express a hope that at some future time in the events of the year the records of Races may give place to those of more importance to the "Professional" man, for whom the Pocket Book is avowedly intended.

O pray for the peace of Jerusalem. Surge, illuminae. Composed by Gerard F. Cobb.

[London Music Publishing Company.]

MR. COBB'S compositions have always the impress of cultured musicianly feeling, and though the present are but trifles, they are distinguished by refinement and good taste. The first-named is an anthem in three movements for male voices (alto, tenor, and two basses). The other is a setting in Latin of Isaiah Lx., verses 1-3, for mixed voices. It is a pity that the English text is not also given, for it would make a charming little anthem for Christmas. Both works are intended for voices unaccompanied, but an organ part may be added at discretion.

Marche Romaine, for Piano. By Edward Redhead. [Wood and Co.]

A bold and effective March, which calls for but little criticism. The subjects, however, have scarcely any special national character.

FOREIGN NOTES.

THE first performance of M. Massenet's new opera "Le Cid" (a detailed account whereof appears in another column) took place on November 30 last, at the Paris Grand Opéra, with much *éclat*, and French journals are full of praise, both as regards the merits of the *libretto* and of the music wedded thereto. Special commendation is accorded to the composer in some quarters for having, in the present instance, apparently freed himself from the influence of Wagner's theories which some of his former works betray, or as M. Arthur Pougin, in *Le Ménestrel*, puts it—"de ne s'être pas complu dans les théories nébuleuses des abstractions de quintessences Wagnériennes." The adventures of the Spanish national hero, we may add, have been frequently treated before as a subject for opera under the various titles of "Il Cid," "Chimène," and "Rodrigo;" Handel's Italian Opera of the latter name being, perhaps, the most notable example, from an antiquarian point of view—the only point of view, in fact, from which the operatic productions in question (although some of them are of comparatively recent date) may now be regarded. Let us trust that M. Massenet's new work will escape a similar fate, and that—to improve upon M. Pougin's pleasant adaptation of the words of Boileau—not only

"tout Paris," but "tout le monde pour le Cid ait les yeux de Chimène."

While the "théories Wagnériennes," whereof we have just had so characteristic a definition, are still being semi-officially disavowed, and the music-dramas of their author practically prohibited in France, on "patriotic" grounds, the productions of modern French composers meet with no similar prejudice in the country of the Bayreuth reformer. We refer more especially to the recent first performance at Cologne of M. Victorien Joncières's Opera "Le Chevalier Jean" ("Johann von Lothringen," in the German version), which met with a most enthusiastic reception at the hands of a densely crowded audience. The composer himself was present on the occasion, and had, it is said, every reason to be satisfied with the manner in which his work had been put on the stage. The excellent tenor, Herr Götze, materially contributed to the general success by his admirable assumption of the title rôle, while much praise is also bestowed upon the remaining artists engaged in the performance. The *Neue Berliner Musik-Zeitung* contains a highly eulogistic article on the event, in which it speaks of the music of the new work as being conceived in the best spirit of the grand opéra, instancing many of its component parts which, in the writer's opinion, are worthy of the best efforts of Meyerbeer—a fact which may serve to indicate the style of the composer generally. M. Joncières's Opera, as mentioned in our last number, is likewise in course of preparation at the Berlin Opera House, where still greater justice will presumably be rendered to this interesting novelty, which also recommends itself to the attention of one or the other of our London *impresarii*.

The Paris correspondent of the *Daily Telegraph* writes, under date 7th ult. :—"The Sunday afternoon Concerts at the spacious Eden Theatre continue to attract crowds, and the admirable orchestra, conducted by M. Lamoureux, still proves itself the best in Paris. Yesterday's programme comprised no Symphony; but the five orchestral works performed were more than enough to test thoroughly the capacity of any band of instrumentalists. Wagner's 'Siegfried Idyll,' for instance, one of the most elaborate orchestral compositions of the Saxon master, could not possibly have received a more perfect interpretation. It appears that the Idyll was written to celebrate the birth of Wagner's son Siegfried, and that it was first performed on his wife's birthday, at Triebchen, on the Lake of Lucerne. Hans Richter, who was staying with the Maestro, got up a scratch orchestra for the occasion, and himself played the horn, Wagner conducting his own work, the principal themes of which are, of course, taken from the opera of the same name, the third of the famous Tetralogy. Mendelssohn's 'Fingal's Cave' Overture was also very finely played; and we have to thank M. Lamoureux for so often choosing for illustration a composer who is still unaccountably neglected in Paris."

M. Millet, the Paris sculptor, is executing a bust of the late Victor Massé by order of the French Ministry of Fine Arts, which is to be placed in the *foyer* of the National Opera.

The following amusing anecdote of Richard Wagner and Alexandre Dumas *père* is told by M. Ch. Monselet. The poet-composer (according to the narrator) generally received his visitors in mediæval costume, such as he always wore when composing. Alexandre Dumas, calling on him one day, was highly amused at the masquerade. "You are all dressed up to play Gessler," he said, with his good-natured laugh, which rather hurt the feelings of the author of "Tannhäuser," who nevertheless returned M. Dumas' visit when next he was at Paris. After some considerable delay, M. Dumas appeared at last dressed magnificently in a dressing-gown with a large flower pattern, a helmet with flying plumes, a life-belt round his waist, and enormous riding-boots. "Pardon me," said he, majestically, "for appearing in my working costume. I can do nothing without being dressed in this manner. Half my ideas live in this helmet, and the other half are lodged in my boots, which are indispensable to me when I write my love scenes." *Se non è vero, è ben trovato!*

M. Victor Wilder, the able translator into French of Wagner's book of "Die Meistersinger," has just published an equally meritorious version of "Die Walküre," the

second part of the famous Tetralogy. M. Wilder, it is said, contemplates the rendering into his native language of the whole of Wagner's music dramas; no slight undertaking, as everyone acquainted, if only superficially, with the difficulties of such a task will admit.

The third part of Wagner's Tetralogy "Der Ring des Nibelungen," entitled "Siegfried," was produced for the first time (*sic*) at the Royal Opera House of Berlin, on the 8th ult. The work is generally admitted to have been magnificently put on the stage, while its representation generally left much to be desired. The performance in question has nevertheless been an event for the countrymen of the poet-composer, whose eyes are yet directed into the 'dim and distant future' when this gigantic national work 'shall be produced, in its entirety, by the representative stage of the capital.

The Bayreuth Festival, to be held next summer, it is now officially announced, will comprise seventeen performances—viz., nine of "Parsifal" (Mondays and Fridays), and eight of "Tristan und Isolde" (Thursdays and Sundays). There will be a select orchestra of 110 performers, presided over alternately by Herren Hans Richter, Anton Seidl, H. Levi, and Felix Mottl. Professor Flüggen, the well known Munich painter, has been charged with superintending the costumes. The performances will commence on July 23.

A portrait of Wagner, said to be an excellent likeness of the poet-composer while in the prime of his career, has just been completed by the Viennese painter, Herr Gustav Gaul, and will be exhibited first in the United States and afterwards in this country.

A grand music-festival is to be held at Eutin, in December next, in connection with the celebration of the one-hundredth anniversary of the birth of Carl Maria von Weber. We are glad to learn that the subscriptions for the projected monument to be erected in the genial composer's native town, although as yet far from meeting actual requirements, are progressing steadily enough to encourage a hope that the period of its completion may coincide with the anniversary which it is intended to commemorate. A list of contributors to the fund, who should address the Committee of the Weber-Denkmal, Eutin (Holstein), will be published in due course.

A new opera by Herr Eugen Lindner, entitled "Ramiro," met with a very favourable reception on the 6th ult., at the Weimar Hof-Theater.

M. Massenet's new opera "Le Cid," with a German version of the libretto by Herr Max Kalbeck, is to be produced in March next at the Imperial Opera of Vienna, Madame Pauline Lucca having undertaken to represent the part of *Chimène* on that occasion.

Shakespeare's "As you like it," with the incidental music arranged from Schubert's "Rosamunde," has been performed at the Hamburg Stadt-Theater, and in this form has materially increased its powers of attraction.

The following works by the well-reputed German organist and composer, Herr Otto Diemel, were included in the programmes of Concert performances recently held at Berlin, viz.—Organ Fantasia on the hymn "Nun lob mein' Seel den Herrn"; Fantasia on the first five notes of the A minor scale; first movement and Allegro finale from the sixth grand Organ Sonata; and an Allegretto Pastorale for the same instrument.

We have noticed with much pleasure in the Berlin *Allgemeine Musik-Zeitung* a very eulogistic and sympathetic article, from the pen of Herr Otto Lessmann, respecting the first Concert recently given in that capital by Mr. Frederic Lamond, a native of Glasgow, and pupil of Dr. von Bülow and Franz Liszt. Speaking of the performance by the young pianist (he is only seventeen years of age), of such a test piece as Beethoven's Sonata (Op. 106), the above well-known critic remarks: "Mr. Lamond had not only completely mastered the technical difficulties of the work, but had inwardly grasped and digested its import, which essential elements combined, enabled him to reproduce the composition with an amount of clearness and warmth that was truly surprising." Pieces by Brahms, Schumann, Chopin, and Liszt completed the programme of the Concert in question, which was followed by a second and equally successful one on the 11th ult.

Mr. Lamond, it would appear from the above, and other indications which have reached us, will, ere long, assume a high position in the ranks of modern pianoforte players.

Herr Johannes Brahms's new (fourth) Symphony will be published during the present year by N. Simrock, of Berlin, as well as an arrangement of the work for two pianofortes.

Herr Joachim will play at M. Colonne's classical Paris Concerts, as also in the South of France, during the present month, previous to his annual reappearance at the Popular Concerts in St. James's Hall.

Some excellent performances are reported to us from Hamburg of Gluck's two "Iphigénias," of Tauris and in Aulis, which took place on the 2nd and 3rd ult., under direction of Herr Sucher, the well-known Capellmeister at the Stadt-Theater.

A "cycle" of Mozart's operas is to be given at the Imperial Viennese Opera during the present month, when the following works will be included, viz.: "Entführung aus dem Serail" ("Il Seraglio"), "Die Zauberflöte," "Don Juan," "Figaro," and "Cosi fan tutte." Why "Idomeneo" and "La Clemenza di Tito" are to be excluded from these cyclical representations is not stated.

We hear from Vienna of a most successful performance, on the 6th ult., of Mr. Mackenzie's Second Scotch Rhapsody at one of the Philharmonic Concerts, conducted by Herr Hans Richter.

At the International Conference respecting the musical diapason, recently held at the Austrian capital, it has been decided that the delegates should recommend to their respective governments the adoption of the Paris normal A, a result which we ventured to foreshadow in these columns. We refer to this subject at greater length in another part of our present issue.

An excellent performance of Handel's rarely-heard Oratorio "Susannah" took place on the 3rd ult., at Aachen (Aix-la-Chapelle), under the direction of Herr Julius Kniess.

A musical performance in honour of Anton Rubinstein was announced to be held at Vienna, previous to the departure of the eminent pianist-composer for Russia. The Orchestra of the Conservatorium, conducted by Herr Helmesberger, was to take part in the proceedings. Rubinstein will resume his remarkable Historical Pianoforte Recitals in the French capital in April next.

A report has been making the round of the German press to the effect that Herr Max Friedländer, while intent upon his search after Schubert manuscripts for the purpose of his forthcoming complete edition of that master's songs, has discovered in an Austrian village a hitherto unknown Pianoforte Concerto by Beethoven. We are sorry to inform those of our readers who may have noticed it that there is no foundation whatever for the statement.

Anton Rubinstein has furnished Continental musical gossip with an anecdote sufficiently characteristic to be repeated in these columns. During his recent stay at Berlin, the pianist-composer, who had just completed one of the gigantic programmes of his notable "Seven Historical Concerts," was asked by an aspiring lady-artist whether, with his wonderful command over the instrument, he still found it necessary to practise every day. "Madame," replied the genial *virtuoso*, "were I to omit going through my exercises one day, I would notice it in my playing; if a second day, you would notice it; and if a third day, the public would notice it. That is why I go on practising every day." Thus the young artist obtained a somewhat obvious but none the less valuable lesson—for the asking.

A new orchestral suite from the pen of Herr Heinrich Hofmann will shortly be produced for the first time at one of the Philharmonic Concerts of Berlin.

Herr Angelo Neumann, the whilom *impresario* of the self-styled "Wagner Theatre," now the director of the German opera at Prague, is said to contemplate an Italian campaign with the *personnel* of his establishment, and the exclusive performance of Nessler's "Trompeter von Säckingen." A strange desertion of his flag on the part of a reputed champion of the Wagnerian music-drama—if true!

A Society of Ladies has recently been formed at Munich, under the presidency of the Baroness von Perfall, for the cultivation and occasional private performance of high-class choral music for female voices.

Dr. Hans von Bülow has, it is announced, definitely resigned his post as Conductor of the Meiningen Court-orchestra, after having, in the course of a few years, succeeded in raising that institution to a position of European fame. The reasons which have prompted this decision on the part of the celebrated musician are said to be of an entirely private character.

A new four-act opera, entitled "Graf-Hammerstein," by the well-known violoncello virtuoso, Herr Jules de Swert, has met with a very favourable reception upon its recent first production at the Stadt-Theater of Breslau.

The first prize for the composition of an opera, offered by the Directors of the Apollo Theatre, at Rome, has been awarded jointly to Signori Antonio Leonardi and Stanislas Falchi. The successful works will shortly be brought out by the establishment referred to.

Wagner's "Lohengrin" has met with a most enthusiastic reception on its recent first performance at the Royal Opera of Madrid. The tenor, Signor Stagno, is said to have been a highly efficient *Knight of the Swan*.

The German Theatre at Moscow was destroyed by fire on the 6th ult., without, fortunately, involving any loss of human life. Owing to the want of a suitable temporary locality, the *personnel* of the establishment has been thrown out of employment by the catastrophe.

We extract the following from the *Times* of the 22nd ult.: "The performance of a Russian opera by M. Solovieff, a young and comparatively unknown composer, has created a sensation at St. Petersburg. The libretto is founded on Sardou's drama 'La Haine,' but in its Russian form the work is called 'Cordelia,' after the name of the heroine. The representative of that character, Madame Pavloski, is highly spoken of, as is also M. Priantchnikow in the part of *Orso*, the hero and tenor of the piece."

Mr. Mapleson's Italian Opera season in New York has already come to a close. High prices of admission, an inferior company, and the absence of novelty in the *répertoire*, are said to have been the combined cause of this abrupt termination of the undertaking.

Madame Christine Nilsson will, it is said, shortly make her *début* as an authoress. Her first contribution to literature is to be an essay entitled "A Music Lesson," and will be published in *The Youth's Companion*, a Boston periodical.

Under the title of "Die Tonkunst und ihre Meister," a German version of the Rev. Mr. Haweis's well-known volume, "Music and Morals," has just been issued by Henius and Krakau (Klemann's Verlag), of Berlin. It is edited by Herr Alexander Moszkowski, who has excluded from it a considerable portion of the matter contained in the original. Curiously enough, the editorial scissors have been most actively employed upon the chatty and amusing chapters dealing with some peculiar phases of English musical life, and which, one would imagine, should have been among the most interesting to our Teutonic neighbours. As it is, shorn to a great extent of its eclectic and vivacious elements, Mr. Haweis's book assumes, in its German garb, an air of scientific importance which it certainly does not possess.

We have received further instalments of Dr. Riemann's "Opfern Handbuch," extending as far as the word "Margherita." This interesting work was originally announced to be completed in eight parts, but, as is the case with most similar undertakings, the material has grown under the compiler's hands, and according to the present forecast the number of parts will have to be increased to fourteen, with the result, no doubt, of rendering it much more useful ultimately.

We have also received the first numbers of a fortnightly journal, *Der Chorgesang*, devoted to the interests of choral societies and published by Messrs. Licht & Meyer, of Leipzig. Herr N. W. Gottschalg, court organist at Weimar, is the editor of the new publication, which is supported by able writers, and will doubtless meet with much appreciation in the quarters for which it is more especially intended. Eight pages of original compositions are appended to each number.

A highly interesting volume of letters by Robert Schumann, emanating from an early period of his life, has just been issued by Messrs. Breitkopf and Härtel, under the editorship of the composer's widow.

At Florence died, at the age of sixty-seven, Dr. Abramo Basevi, distinguished for his active interest in the musical life of that town, and author of several meritorious works connected with the art, amongst them a "Compendio della Storia della Musica," and "Studio sulle opere di G. Verdi." Signor Basevi was the possessor of one of the most valuable musical libraries in Italy.

The death is announced last month, at Sorrento, at an advanced age, of Raffaele Mirate, the once celebrated tenor, whose singing in Bellini's opera, "Il Pirata," at La Scala, of Milan, brought that composer into sudden fame, and for whom Verdi subsequently wrote the part of the Duke, in "Rigoletto."

The death is also announced, at Milan, of the celebrated Italian poet and librettist, Andrea Maffei, the translator of Shakespeare, Milton, Byron, Goethe, Schiller, Heine, and many other standard authors. He also wrote (as the *Daily News* reminds us) the book for Verdi's "I Masnadieri," founded on Schiller's "Robbers," and produced, for the first time on any stage, at Her Majesty's Theatre in 1847, with Jenny Lind, Gardoni, and Lablache, in the chief parts, the composer himself conducting. Maffei had reached the age of eighty-two.

CORRESPONDENCE.

CHARLES DIBDIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am preparing a Lecture upon the Life and Ballads of Charles Dibdin, and shall be most grateful to any of your readers who can give me any interesting and authentic information about him and his Ballad Operas. I can find no clear explanation of Garrick's quarrel with and apparent ill-feeling towards him. If any one can enlighten me, he will be doing a kindness to

Yours truly,

ARTHUR SEWELL.

Waterloo House, Leamington, December 12, 1885.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ADDISCOMBE.—Mr. Edwin Samson, R.A.M., gave an Organ Recital at Christ Church, on Thursday, the 17th ult., and played with considerable skill selections from Mendelssohn, Bach, Wely, Baisite, &c. The organ was displayed to the utmost advantage by the executant, more particularly in Bach's G minor Fugue and Wely's Offertoire in C. Mr. Thurley Beale, Mrs. White, and Miss Kerr contributed several solos from the Oratorios.

ALLOA, N.B.—Judas Maccabæus was given by the Choral Society on the evening of the 18th ult., the solos being rendered by Misses Minnie Beaumont and Sneddon, and Messrs. Macdonald and Pierpoint in a highly effective manner. Miss Beaumont was accorded a hearty reception, her singing being greatly admired. The choruses were well rendered. Mr. Locker conducted.

AMPTHILL.—The Musical Society gave the first Concert of the present season in the Court Hall, on the 3rd ult., to mark the bicentenary of Handel's birth. The programme was selected from *The Messiah*, Samson, Judas, &c. The soloists were Mrs. Harrison, Mrs. Kingston, Mr. Warwick, and Mr. Kingston. The choruses and instrumental selections were well rendered, under the conductorship of Mr. H. W. Stewardson, L.Mus., T.C.L.

BAMFORD, NEAR ROCHDALE.—On Sunday evening, the 20th ult., the members of the Congregational Church choir gave their annual

Christmas performance of *The Messiah*. The solo parts were sustained by Miss Clara Ashworth, Miss Barker, Mr. J. H. Ogden, and Mr. R. Kershaw. Most of the choruses were given in an admirable manner, reflecting great credit on Mr. C. J. Porritt, the Conductor. The accompaniments were well played on the organ by Mr. David Clegg, Organist of the Church. There was a large audience.

BELEFAST.—The Heckman Quartet appeared at the Concerts of the Philharmonic Society on November 27 and 30, Herr Beyschlag being the pianist. The variety of the programme was much appreciated.—The members of the Philharmonic Society gave a fine performance of Mendelssohn's Oratorio *Eljah*, in the Ulster Hall, on the 18th ult. The solo vocalists were Miss Mary Davies, Miss Wakefield, Mr. Hirwen Jones, and Mr. H. G. Thordike, all of whom were highly efficient. The choruses were excellently sung. Mr. Edgar Haines led the band, Mr. John Shillington presided at the organ, and Herr Beyschlag conducted.

BIRKENHEAD.—On Thursday, the 17th ult., a Special Service was held in the Church of the Holy Trinity for the purpose of re-opening the organ, which has been almost entirely rebuilt and removed, new action having been introduced throughout. It has been in every way put in excellent condition, and reflects great credit upon the organ builder, Mr. Richard Tubbs, of Liverpool, who has designed and carried out the entire work. The instrument has two manuals and pedals, twenty speaking stops, three couplers, three composition pedals, &c. The organist of the church, Mr. Billie Porter, presided, and special praise being due to Miss Marriott for her exquisite rendering of the solos, "Where art thou, Father?" and "Oh, Virgin Mother." The orchestra was composed of members of Mr. Charles Halle's band, and the performance was under the conductorship of Mr. James H. Rooks, of Bradford, to whom great credit is due for the efficient manner in which the work was interpreted by both chorus and orchestra. The second part of the programme was Mendelssohn's *Concert*. The Concert, which was most successful, was attended by a large audience.

BLACKBURN.—The first Concert of the eleventh season of the St. Cecilia Society was given in the Exchange Hall on Monday, the 14th ult. The first part of the programme consisted of Dvorák's Cantata, *The Spectre's Bride*, the solo parts in which were well sustained by Miss Annie Marriott, Mr. Charles Sangro, and Mr. John Higginson, special praise being due to Miss Marriott for her exquisite rendering of the solos, "Where art thou, Father?" and "Oh, Virgin Mother." The orchestra was composed of members of Mr. Charles Halle's band, and the performance was under the conductorship of Mr. James H. Rooks, of Bradford, to whom great credit is due for the efficient manner in which the work was interpreted by both chorus and orchestra. The second part of the programme was Mendelssohn's *Concert*. The Concert, which was most successful, was attended by a large audience.

BRENTWOOD.—The members of the Vocal and Instrumental Society gave an excellent performance of Barnett's *Paradise and the Peri*, followed by a short miscellaneous selection, on Thursday evening, the 17th ult., in the Town Hall. The principal vocalists were Madame Clara West, Miss Lottie West, Mr. Alex Colbourne, and Mr. Frank Ward; leader of the band, Mr. A. Byford; accompanist, Mr. W. W. Eburn; Conductor, Mr. J. W. Case. The Concert was highly successful.

BRIGHTON.—A musical performance, which so far as Brighton is concerned, has been paralleled of late years only by the performance of 1883 of Gounod's *Redemption*, took place in the Dome on Thursday evening, the 3rd ult., when Mr. Kuhe gave residents in this town an opportunity of hearing the same composer's last great work, *Mors et Vita*, the music of which created a profound impression upon the audience. The choruses were finely rendered throughout. The absence of Madame Valleria, owing to the indisposition, occasioned some disappointment, but Miss Annie Marriott, an excellent substitute was found, and she must be congratulated upon the marked success with which she executed her task. The other soloists were Madame Patey, Mr. Edward Lloyd, and Mr. Santley, and, with such vocalists as these, it is almost unnecessary to say that the solo parts were rendered to perfection. At the close of the performance, Mr. Kuhe, as he had the honour to be called, was called to the platform to receive a hearty recognition from the audience.—The Choral and Orchestral Society gave a very successful Concert in the Dome, on Thursday evening, the 10th ult., conducted by Dr. Frank J. Sawyer. A fine performance of Dr. Bridge's *Rock of Ages* (conducted by the composer) opened the first part. Mr. Ernest Birch sang the solos in a refined and artistic manner, and was, with the composer, warmly recalled at the conclusion of the work. Amongst other items were Handel's Organ Concerto in D minor, finely played by Dr. Bridge, and the first movement of Beethoven's C minor Symphony by the orchestra. The second part consisted of Bach's *Christmas Oratorio*, in which the soloists were Madame Joyce Maas, Mr. Lawrence Fryer, and Mr. Ernest Birch. A long programme of pianoforte music was performed by Mr. Aguilar's pupils, in the Saloon, Pavilion, on the 15th ult. Among the pieces specially deserving commendation may be mentioned Beethoven's Sonata (Op. 53), Oberthur's "Geister-Beschwörung," Stendal Bennett's Impromptu, No. 2, and Scherzo from Op. 13; Thalberg's "Home, sweet home," and Bendel's "Cascade du Chaudron." Mr. Aguilar played Prelude and Fugue (Clementi) and two compositions of his own, "Contented," and Boiero.

BRIGHTON-IN-FURNESS.—The Choral Society gave the first Concert of its third season on Thursday, the 19th ult., when Pattison's Cantata, *The Lay of the Last Minstrel*, was performed. The solos were well sung by Miss E. A. Blackburn, Miss Woodburn, Mr. A. Pass, and Mr. A. McCall. The choir, consisting of about thirty-five voices, was well balanced, and sung with much taste and expression. The second part was miscellaneous, and consisted of songs, part-songs, and instrumental pieces. Mr. G. H. Parkinson conducted.

CHARD.—The first Concert of the season by the members of the Musical Society was given on Tuesday, the 15th ult., under the conductorship of Mr. W. E. Ellen, A.C.O., when Gade's Cantata, *The Erl King's Daughter*, was performed very effectively. The whole of the soprano solos were taken by Miss Julia Jones, whose fine voice was heard to great advantage. In the second part of the programme, which consisted of a miscellaneous selection, Miss Jones was most enthusiastically encored, as was also Mrs. Powne, a local artist.

CHEPSTOW.—The members of the Choral Society gave their first Concert of this season, on the 16th ult., at the Beaufort Rooms, before a large audience. Smart's *Bride of Dunkeyron* and a selection of glees, songs, &c., were creditably rendered. Madame Williams Penn, Mr. Banks (Hereford Cathedral), and Mr. Johns were the principal vocalists. Mr. A. E. Kingsford conducted, and Miss Booth, of Gloucester, accompanied.

DOLLAR, N.B.—On Friday evening, the 11th ult., a very successful Concert was given by the members of the Musical Association. The first part consisted of Mr. J. More Smither's Cantata *Adriane*, which was received with much favour, the final Choral March having to be repeated. In the second part, a very creditable rendering was given of Handel's Serenata *Acis and Galatea*. A small but efficient band supplied the accompaniments. Mr. James McHardy conducted.

DOVER.—The members of the Harmonic Society gave a very successful performance of Handel's *Messiah* in the Town Hall, on the 10th ult. The solo vocalists were Miss Marian Lynton, Miss Katherine James, Mr. Oldroyd, and Mr. Fred Bevan, all of whom were thoroughly efficient. Mr. Howells conducted.

DUMFRIES.—Mr. Sinclair Dunn, assisted by Miss Susetta Penn, gave his popular Lecture Concert, "Burns in Dumfries," in the Mechanics Hall, on the 4th ult., in aid of the Royal Infirmary. Mr. Dunn was highly successful in all his songs—"Phillis the Fair," "Awa, Whigs, awa," and "Fair Maid on Devon's Banks," being received with the greatest favour. Miss Penn, not only sang well, but contributed much to the success of the evening by her excellent pianoforte playing.

EASTBOURNE.—The Musical Society gave a successful performance of Handel's *Messiah*, at the Devonshire Park Pavilion, on Thursday evening, the 17th ult. The solos were entrusted to Miss Kate Norman, Miss Alice Grey, Mr. Dalzell, and Mr. F. Bevan, all of whom acquitted themselves in a highly commendable manner. The band and chorus were augmented above their ordinary strength; Herr Cramer was leader of the orchestra, Mr. S. R. Coles presided at the piano, and Mr. George Legge at the organ. Dr. Sangster filling the position of Conductor in his customary manner, and the remarkable success attained being largely attributable to his care and judgment. The choruses were given on the whole with much effect, and the band was highly efficient.

EMSWORTH.—The ninth Concert of the Emsworth and Westbourne Musical Society was given on the 16th ult. Cowen's Cantata, *The Rose Maiden*, formed the first part, the principal vocalists being Miss Kate Norman, Mrs. Seymour Kelly, and Messrs. Charles Chillely and Seymour Kelly. The music of the Cantata is extremely melodious and effective, and was well rendered. The second part consisted of a miscellaneous selection. Miss Hodge presided at the pianoforte and Mr. J. W. D. Pillow at the harmonium. Mr. C. Pillow, of Chichester, conducted with much ability.

EWELL, SURREY.—The members of the Choral Society gave a Concert at the Lecture Hall, on the 15th ult. The first part of the programme consisted of the Cantata *The Jackdaw of Rheims*, by George Fox, and the second part was miscellaneous. The whole entertainment was well carried out, under the able conductorship of Mr. Charles N. Frecknall. With the exception of Miss Adela Duckham, a student at the Guildhall School of Music, who was engaged to play violin solos, the artists were all members of the Society.

FROME.—On Monday, the 7th ult., a performance of Handel's *Messiah* was given in the Wesley Chapel, in aid of the Renovation Fund. The principal soloists were Miss Marie Gane, R.A.M., Mrs. Matthews, Mr. C. Tucker, Mr. J. B. King, and Mr. S. J. Lewis, all of whom were thoroughly efficient. The choruses were, on the whole, well rendered. Mr. T. Grant conducted, and Mr. F. Derry ably presided at the organ.

HALSTEAD.—The Harmonic Society gave its first Concert, in the Town Hall, on the 8th ult., when Prout's *Freedom*, and a miscellaneous selection, were performed. The principal vocalists were Madame Clara West, Miss Lottie West, and Mr. J. Edwards; solo violinist and leader of the band, Mr. J. B. King; pianist, Miss Hayward; Conductor, Mr. Arthur Dunn.

HARROGATE.—A performance of *The Messiah* was given in the Spa Concert Room, on the 10th ult., in aid of the Cottage Hospital. The artists were Miss Winnie Beaumont, Miss Ada Batley, Mr. Sewell, and Mr. P. J. Paley. The band, Mr. J. B. King, and Mr. S. J. Lewis, all of whom were thoroughly efficient. The work was very fairly rendered, the soloists being thoroughly efficient. Mr. G. Fawcett presided at the organ.

HAWICK.—On the 9th ult., Mr. W. Fiddes Wilson, Organist of St. John's Church, gave his annual Organ Recital, before a highly appreciative audience. The programme was of the utmost interest, and included a selection from Gounod's *Mors et Vita*, which was well arranged and most effective, the trumpet interludes, by Mr. F. Gray, materially enhancing the success of the piece. The vocalist was Madame Laura Smart, whose singing was much admired.

HIGH WYCOMBE.—On the 16th ult., the Choral Association gave its first Concert of the season. The programme included Schubert's song of *Miriam*, Lloyd's song of *Balder*, Mendelssohn's Violin Concerto, Mozart's Pianoforte Concerto in B flat, Overture (*Oberon*), &c. The principal artists were Miss Catherine Penna, Mr. S. D. Grimson (solo violin), and Mr. J. G. Wrigley (solo pianoforte). There was a large audience, and the Concert was most successful. Mr. J. G. Wrigley, F.C.O., Mus. Bac. Oxon., conducted.

HULL.—Sir George Macfarren's Oratorio, *King David*, was performed by the Harmonic Society, in the Public Rooms, on the 11th ult., with great success. The principal vocalists were Mrs. Wilson Osman, Miss A. M. Iggledd, Mr. Maldwyn Humphreys, and Mr. Musgrave Tufnall, all of whom gave the utmost effect to the solos allotted to them. The choir was excellent throughout, and reflected the highest credit upon the Society's new Conductor, Mr. Walter

Porter, F.C.O., who must have worked hard to produce so satisfactory a result. Mr. Winter was the leader of the band, and Mr. Walter Hoskins presided, with much ability, at the organ.

ILKESTON.—Handel's *Oratorio Judas Maccabeus* was performed by the members of the Ilkeston and District Harmonic Society, in the Town Hall, at their opening concert of the season, on the 24th ult. The principal vocalists were Miss Bessie Holt, R.A.M.; Miss Lizzie Wintembs, Mr. Harper Kearton, and Mr. Fred. Gordon. The band consists of some hundred well-performers. Mr. J. S. Geddis led, and Mr. Gaskin conducted. The work was excellently rendered.

LEAMINGTON.—An excellent performance of Gounod's *Redemption* was given in the Parish Church by the Musical Society, on Wednesday, the 16th ult., in aid of the Church Completion Fund. The solo vocalists were Miss Carlotta Elliott, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Frederic King. The orchestra was complete in every detail. The Oratorio was preceded and closed with prayer. In the absence (through illness) of Mr. Frank Spinney, the Conductor of the Society, the *Idion* was kindly taken by Mr. W. C. Stockley, of Birmingham.

LEICESTER.—At the fortnightly meeting of the Orchestral Union, on Monday, the 7th ult., after the usual rehearsal, Mr. H. B. Ellis, F.C.O., the honorary Conductor, was presented by the members with a handsome gold watch. Mr. T. Carter, the President of the Union, in making the presentation, paid a high compliment to Mr. Ellis for his efforts on behalf of the Society, and said that the members were glad to have this opportunity of marking more emphatically their recognition of his services.

LEWISHAM.—An Organ Recital was given in St. John's Church, on Tuesday, the 12th ult., by Mr. Edwin Samson, R.A.M., Organist of Christ Church, Addiscombe. The programme consisted of works by Mendelssohn, Bach, Sterndale Bennett, Wely, and Batiste. Mr. Samson's performance was highly effective. Vocal solos were contributed by Mr. Reginald Groome, who sang "If with all your hearts" (*Elijah*), "Total Eclipse" (*Samson*), and "The soft southern breeze" (*Rebekah*).

MADELEY, SALOP.—On Tuesday, the 8th ult., the Choral Society gave a performance of the *May Queen*, and a miscellaneous selection, with a *May Queen*, by the Rev. A. H. E. Pender, and Mr. Edward Griffin (of the English Opera Company), as principal vocalists. The accompaniments were rendered on a Mustel organ and pianoforte by Mr. J. Clarke, L.R.A.M., and Mr. Parkes respectively. Mr. Smart, as usual, conducted.

MAIDENHEAD.—On the 17th ult., the members of the Philharmonic Society gave their opening Concert in the Town Hall. The programme included Schubert's *Song of Miriam*, Lloyd's *Song of Balder*, Overture, *Oberon* (Weber), "Cornelius" March (Mendelssohn), Mozart's Piano Concerto in B flat, Entr'acte, *Manfred* (Reinecke), &c. The principal artists were Miss Catherine Penna, vocalist; Mr. Morley, R.A.M., solo violin; and Mr. J. G. Wrigley, solo pianoforte, who also conducted. The performance was exceedingly fine, the chorus-singing especially being much above the average.

NEW WORTLEY, LEEDS.—On Sunday, November 29, a new Sacred Cantata, *The Promised Land*, by Arthur Pearson, was given for the first time by the choir of the Long Road Chapel. The Cantata, which has been highly spoken of by the Leeds journals, is inscribed to Dr. Roberts, of Oxford, and consists of sixteen numbers, many of which are conspicuous for their pure melodic beauty, the solos for the tenor being especially effective. The work was in every sense successful, and to Mr. Foster, the Conductor, is due much praise for the manner in which it was rendered. On the 12th ult., the Cantata was performed in the Leeds Town Hall, under the auspices of the Tabernacle Sunday School. The solo vocalists were Miss Alice Foster, who was assisted by Miss Annie Woods, Miss Maggie Riley, Mr. D. J. Kennedy, and Mr. Dan Billington. Mr. T. Thompson conducted, and Dr. Spark presided at the grand organ.

NEW YORK.—Weber's *Jubilee Cantata* was recently sung at the Monthly Festival Service in St. John's Church. The following members of the choir were the soloists:—Mr. Whitney Mockridge (tenor). Mr. Chomeley-Jones (bass), Mr. T. M. Greenhalgh (alto), and Masters Felix Wendelschaefer and George Chapman (soprano). Organist and Director, Mr. G. F. Le Jeune.

NORTHAMPTON.—The performance of Mr. Alfred R. Gaul's Cantata *The Colleen Bawn* was given on Monday, the 12th ult., with great success. The solo vocalists were Miss Emilie Lloyd, Mrs. G. H. Barton, R.A.M., Miss Nellie Hollis, and Mr. Arthur Edwards. Under the conductorship of Mr. R. W. Strickland, both choir and orchestra were highly satisfactory, and the work was received with much favour. In the second part of the programme the principal item was Dr. Bridge's setting of Mr. Gladstone's translation of *Rock of Ages*—the solo by Mr. J. C. Edwards, which was well rendered by Mr. W. W. Warren, and by Mr. A. W. Warren, and Mr. Ebenezzer Law was the organist.

NORTH CADBURY.—A Bach and Handel Festival took place in this village on the 10th ult. The present squire, who is a musical enthusiast, has erected, close to his mansion, a plain but commodious structure for dramatic and musical representations, and it was in this that the performance was held. That he was assisted by a band and chorus as anxious to improve the musical taste of himself, may be judged from the fact that the majority of the performers had to drive distances varying from three to twenty miles to reach home after the Concert. The programme was divided into three parts: I. being selected from the *Jassion music* of St. Matthew; Bach; II., a miscellaneous selection from the works of Bach and Handel; and III., a selection from *The Messiah*. Space will not permit of detailed criticism, it will suffice to say generally that the various parts were exceedingly well rendered. With the exception of the bass solos, sung by Mr. Aequith, the principal parts were entrusted to amateurs, the solos best rendered being those of the Misses Ensor, and that of Mr. Gregory. The hall was crammed, and a considerable number were unable to gain admission. Mr. Bennett is to be heartily congratulated on the success of his present endeavour, which we trust may encourage him not to relax his efforts in the cause of the spread of good music in the neighbourhood.

NORTHFLEET.—The members of the Gravesend and Milton Choral Association gave a performance of Haydn's *Creation* at the Factory Hall, on Monday evening, the 14th ult. The solo vocalists were Miss Eleanor Farnol, Mr. Sidney Tower, and Mr. Franklin Clive. The effective manner in which these artists rendered the solo music elicited the heartiest approval of a large and appreciative audience. The choruses were all admirably sung. The undoubted success of the performance redounds largely to the credit of Mr. Charles R. Green, the Conductor. The orchestra was supplied by the members of the Royal Engineer Band, Chatham.

NORWICH.—Special interest centred in the Concert given by the Norwich Festival Choral Society, in St. Andrew's Hall, on the 10th ult. It was the opening campaign of this Society's efforts since the Triennial Festival of last year; and the principal work selected for performance was the new Oratorio, *Nehemiah*, the composition of the valued Conductor and Chorus-master, Dr. Horace Hill. The band of the Norwich Philharmonic Society, led by Mr. W. B. Novell, had been augmented to some fifty instrumentalists, and the choir was little short of 200 voices, with Dr. Bennett at the organ, and Miss Margaret Hoare, Miss George Booth, Mr. Ben. Davies, Mr. W. H. Brereton, and Mr. J. H. Brockbank, as principal vocalists. Since its first performance by the Diss Choral Society, the Oratorio has been considerably re-modelled and amplified; and its success on the Norwich occasion was well secured by the excellent rendering of sacred works. At the conclusion of the performance, Dr. Hill was recalled to the platform and warmly applauded by both audience and executives.

PURSEY.—On Monday evening, the 7th ult., the Eighth Annual Subscription Concert of the Choral Union was given in the Public Hall, Barmby's *Rebekah* and Bennett's *Woman of Samaria* being the works performed. The principal vocalists were Miss Cockcroft, Miss Gregg, Mr. Acott, and Mr. Riley. Both compositions were excellently rendered, the beautiful contralto air, "O Lord Thou hast searched me out," in the *Woman of Samaria*, being warmly applauded, and an encore of the unaccompanied Quartet, "God is a Spirit," being unanimously demanded, and acceded to. The whole was under the able conductorship of Mr. Hartwell Robertshaw, and the band under the leadership of Mr. H. H. Heap.

QUEBEC, CANADA.—On Friday, November 27, Mr. A. E. Bishop, Organist of Quebec Cathedral, gave his first Recital for the season under the Cathedral organ. There was a large and appreciative audience. The programme was excellently rendered.

READING.—The members of the Philharmonic Society gave a performance of Handel's *Messiah* in the new Town Hall, on the 12th ult. The solo vocalists were Miss A. Parry, Miss A. Arnold, Mr. Harper Kearton, and Mr. Musgrove Tufnell. The band was led by Mr. J. W. Gunniss, Mr. F. J. Read, Mus. Bac., presided at the organ, and Mr. W. H. Strickland conducted.

RETFOED.—A Concert under the direction of Mr. Hamilton White was given in the Town Hall, on the 16th ult., before a numerous audience. There was a chorus of about sixty voices, the music for the choir being excellently rendered. The programme consisted of Mr. A. C. Mackenzie's Cantata, *The Bride*. The instrumentalists were Miss Clark (piano), Mr. T. H. Denman (harp), Mr. Rowland (flute), Mr. Robinson (contrabasso), and Messrs. F. Ashley and Saxby (cornets), the music being so arranged by the Conductor as to give the effect of a full orchestra. The tenor solos were sung by Mr. J. Mellor, and the duet by Miss Howett, and Mr. Mellor. The first part also included a piano and violin duet by Miss Denman and Mr. Peck, of Sheffield, and a song by Mr. T. E. Mackie. The second portion of the programme consisted of a number of favourite glees and part songs, all of which were admirably interpreted.

ST. LEONARDS-ON-SEA.—At a series of Special Services given fortnightly in St. Paul's Church—the second of which took place on Thursday, the 3rd ult.—Spohr's *Last Judgment* was sung, the concerted portions being taken by the amateur members of the society. The third took place on Wednesday evening, the 16th ult., when Handel's *Messiah* was sung. Mr. W. Winn (of St. Paul's Cathedral) and Madame Florence Winn—together with the amateur members of the class and Dr. Abram's pupils—taking the principal concerted portions of this immortal work. Gounod's *Mors et Vita*, Mendelssohn's *St. Paul*, with other important works are being rehearsed for performance early in the new year. The third part of the service was sung by St. Leonard's and Hastings Choral Union terminated on Tuesday, the 22nd ult. This society has, under its Conductor, Dr. Abram, done good service since it commenced this, its sixteenth session, in October last.

STAFFORD.—On the 11th ult., Dr. E. W. Taylor, F.C.O., gave an Organ Recital at Christ Church, Stone, on the occasion of the reopening of the organ, which has been enlarged, and removed from the gallery to the chancel. An excellently rendered programme, selected from the works of Bach, Mendelssohn, Mozart, and Batiste, was listened to with great attention by a large congregation.

WARDOUR CASTLE.—An excellent Concert was given, on Monday, the 14th ult., by Mr. Henry J. McArdle, Organist of Lord Arundel. The vocalists were Mrs. Jeffery, Miss Carter, Mr. U. Coomba and Mr. Toms, all of whom were highly successful. Mr. Alfred Foley (Salisbury) was much appreciated in his two solos, and in the Rondo from Beethoven's Sonata (Op. 24), the pianoforte part of which was rendered in a most artistic manner by Mr. McArdle, the Conductor, who also performed the duties of accompanist, and played Beethoven's Sonata in A flat (Op. 26) and other solos in excellent style.

WARRINGTON.—The Musical Society opened its winter season, on the 9th ult., with a performance of *Elijah*, which was highly successful. The solo vocalists were Miss Adelaide Muller, who, although suffering from a cold, sang with much effect, Miss McKenzie, Mr. Iver McKay, and Mr. Brereton, who sustained the part of the Prophet admirably. The choir was somewhat unsteady in parts; but the band, reinforced by some members of Mr. Charles Hall's orchestra, was thoroughly efficient. The Conductor was Dr. Hiles, and Mr. W. Johnson presided at the organ.

WESTERHAM.—On Friday evening, the 18th ult., the Public Hall was well filled on the occasion of an evening Concert in aid of the Church Choir Fund, under the able conductorship of Mr. Ernest H. Smith, A.C.O., the Organist and Choirmaster of the Parish Church. The programme was varied and well selected. The choruses were rendered in a manner that fully evidenced the good training of the voices, and the solos were well given by Mrs. Parsons, Mrs. Rooke, Mr. Cooper, and Mr. Sutton, many of them being redemanded.

WINDSOR.—The directors of the Windsor and Eton Choral Society began their present season well on the 18th ult., at the Albert Institute. Perhaps a better selection could hardly have been made than Mr. Joseph Barnby's Sacred Idyll *Rebekah*, and Mendelssohn's *Athalie*. The special interest of the concert, however, was the first performance of *Rebekah*, with the additional attraction that it was given under its composer's special direction. The artists were Miss Hilda Coward, Madame Poole, Miss Annie Knowles, Mr. James Gawthrop, of St. George's Chapel (whose departure from Windsor for St. James's Chapel Royal his Windsor friends will regret), and Mr. Vaughan Edwardes. The chorister boys of St. George's also rendered very material assistance. The second part of the concert (*Athalie*) was given under the direction of Mr. S. Smith, the principal vocalists being Miss Coward, Miss Knowles, and Madame Poole. The choruses, both in this and the preceding work, were exceedingly well rendered. Mr. Smith ably conducted, and may be congratulated on the success of his training of the band and choir. Mr. H. R. Coudrey presided at the harmonium, and Herr Gustav Morsch acted as leader of the band.

YORK.—The members of the Musical Society gave the second concert of the season on the 9th ult., the programme consisting of Rossini's *Sabat Mater*, and a miscellaneous selection. The solo vocalists were Miss Agnes Larkum, Miss Annie Cockcroft, Mr. Seymour Jackson, and Mr. W. Riley. Mr. Burton conducted. The work was well rendered. In the second part, Herr Padel's pianoforte playing was highly appreciated, and Mr. W. S. Child, the honorary Secretary, contributed to the success of the evening by his admirable pianoforte accompaniments.

ORGAN APPOINTMENTS.—Mr. Lacey Baker, Organist and Director of the Choir to the American Episcopal Church in Rome.—Mr. Alfred M. Richardson, to Keble College, Oxford.—Mr. Stanley C. Attwood, Organist and Choirmaster to St. Thomas's Church, Godolphin Road, Shepherd's Bush.—Mr. E. W. Little, to St. Baldred's, North Berwick.—Mr. T. Saunders Guyer, to Eltham Parish Church, Kent.—Mr. Charles A. Trew, Organist and Choirmaster to St. Paul's Church, Vicarage Gardens, Kensington.—Mr. R. W. Strickland, Organist and Choirmaster to the Church of the Holy Sepulchre, Northampton.—Mr. T. W. Speller, to St. Anthony's, Stepney.—Mr. Edward Elgar, to St. George's (Catholic) Church, Worcester.—Mr. W. Stansfield, Organist and Choirmaster to Dudley Parish Church.—Mr. A. Wilkinson Jones, F.C.O., Organist and Choirmaster to St. Botolph's, Aldgate.—Mr. E. Burritt Lane, L.Mus., T.C.L., to Abney Congregational Church, Stoke Newington.—Dr. F. Bates, to the Cathedral, Norwich.

CHOIR APPOINTMENT.—Mr. G. Garrett (Counter-Tenor), to St. Sepulchre's, Holborn, E.C.

DEATHS.

On the 6th ult., at Pontresina, Switzerland, **THERESA LEUPOLD**, aged 62.

On the 15th ult., at 27, Lambert Road, Brixton, after a few days' illness, **EDWARD THIRTE**, late of Boston.

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Applications, with testimonials as to voice, knowledge of music, and character, to be addressed, on or before February 13 next, to the Rev. the Precentor, Holywell Lodge, Oxford.

A preference will be given, *ceteris paribus*, to Candidates giving evidence of good general education.

Wells, January 23, 1886.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1886.

FRANZ LISZT.

NEXT April—so runs the announcement—Franz Liszt will be present at the performance of his "Holy Elisabeth" at St. James's Hall. It would be difficult to name a musician around whom centres greater fame and interest. The triumphant successes of the king of pianists in all the capitals of Europe, nearly half a century ago, belong to the past; one reads in books how, once upon a time, an extraordinary genius astonished the world by his almost superhuman *tours de force*, and in evidence thereof one can gaze on those operatic fantasias filled with terrible scales in octaves and even tenths, with chords fit for a giant, wide-sweeping arpeggios, long shakes and other difficulties; and soon one will be able to look at the very hands which worked such wonders. We are speaking of half a century ago. But Liszt was in England even earlier, playing at the court of George IV., and giving public Concerts. The date of his first appearance in London was June 21, 1824. Among the audience were Clementi, Cramer, Kalkbrenner, and Potter. He played a Concerto by Hummel, and improvised a fugue on Zitti-Zitti from "Il Barbiere," named by a lady among the audience. "Master Liszt" came again to England in 1825 and 1827. The programme of a Concert at the Theatre Royal, Manchester, on June 16, 1825, in which he took part is, in its way, a curiosity. We give part of it:—

Messrs. Ward and Andrews have great pleasure in announcing that they have succeeded (at a great expense) in engaging

MASTER LISZT,

Now only twelve years old,

Who is allowed by all those that have witnessed his astonishing talents to be the greatest performer of the present day on the

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OVERTURE to "DER FREISCHÜTZ,"

Composed by C. M. von Weber,

Which received the most decided marks of approbation at Mr. Hughes's Concert on Monday evening last.

Weber's Overture no longer needs so flattering a recommendation; but by their enthusiasm the good people who attended Mr. Hughes's Concert have found a place in history. To have been *fêted* by kings and queens, applauded, nay, idolised by the public, praised by the press, admired by men and women themselves distinguished in art and literature, all this would have satisfied most pianists; but Liszt, despising ephemeral glory, however great, sought to make unto himself a name as composer. With regard to the merit of his works, opinions differ. We do not refer to the thousand-and-one *Études*, transcriptions, and short pieces for the piano, but to the productions of his riper—we may perhaps say, ripest—years. In this country Liszt's principal orchestral works have been heard—the "Dante" and "Faust" Symphonies, nine of the twelve Symphonic Poems, and some of the Marches; but not his Masses and Oratorios, compositions to which, we believe, he attaches the highest value. There are four Masses, besides a Requiem for men's voices, and three Oratorios. So far as we are aware, not one of the Masses has been given, while the "Holy Elisabeth" has been performed once under the direction of Mr. W. Bache, and once, we believe, under that of Dr. Wylde; and only short fragments from the "Christus" have been heard at Philharmonic and Richter Concerts. Why, it may be asked, is the

public so indifferent to Liszt? It is an easy question to ask, but not an easy one to answer. Public taste, in this country, has much improved during the last twenty, nay even ten, years. The Choral Symphony is no longer a mystery, something which passeth understanding; novelties no longer drive away the public, but rather draw them; and a still more striking proof of that improvement may be seen in the speedy recognition of Dvorák's genius and in the hearty receptions given to him when he visited England in 1884 and 1885. It is, therefore, curious to compare the attention which has been paid of late to Berlioz and to Wagner in this country with the lack of attention which has been paid to their contemporary Liszt. It may, perhaps, result from the fact that Liszt has had few heralds to proclaim his cause, and still fewer champions to defend it.

Mr. Walter Bache, it is true, has worked faithfully for many years in this country for his master. To him we are mainly indebted for our knowledge of Liszt's orchestral compositions. It required no small courage and perseverance to carry on a work demanding both time and money; for the general public showed itself indifferent, and the critics, for the most part, showed themselves hostile. Many have admired Mr. Bache's enthusiasm and self-sacrifice, but no one has been bold enough to imitate his example; so that he stands alone, and is, as it were, a voice crying in the wilderness. The difficulties against which he has had to contend have probably kept him from revealing to us the Masses and the "Christus" Oratorio. Matters stood somewhat differently with Wagner. He had many heralds, and more than one champion, and yet everyone knows how slowly his cause progressed. And, in his case, he had a great power fighting for him—the power of the pen. His own trenchant writings excited friends and foes to literary efforts, and there sprang up a mass of books, pamphlets, and articles which, whether laudatory or the reverse, served to bring Wagner's name prominently before the public. Liszt especially distinguished himself by his commentaries and expositions of two of the master's works. Liszt's compositions, new in form and treatment, seem to require aids of a similar kind. Schumann and Brahms would probably have still remained comparative strangers to us but for the persistent efforts of Mr. Manns, Mr. A. Chappell, and others to make known their music. The turn of Liszt may come, and if so the public will then be able to pronounce judgment. It may perhaps be found that Liszt, like Berlioz, has been unjustly neglected. A few years ago but little attention was paid to the music of the latter; now the "Faust" is a popular work. In 1881 the Symphonie Fantastique was performed for the first time in London, and has since become an attraction; yet it was composed more than fifty years ago. If a similar success is in store for Liszt, let us hope that he may live to see it. It is well that the genius of Berlioz has at length been fully acknowledged: it would have been better for the composer and for musical art had this acknowledgment been made whilst he was still amongst us.

"There is an instinctive tendency in men to look at any man who has become distinguished," says Cooper in one of his novels. And Franz Liszt, quite apart from his fame as a pianist, or reputation as a composer, has become distinguished from the fact of his having known all the musicians of any importance who have lived in the nineteenth century, and of having been on terms of intimate acquaintance with some of the most famous. In early youth he saw the mighty Bonn master, played before him—nay, more, received from him a kiss. In Paris he made the acquaintance of Hector Berlioz, heard his Sym-

phonie Fantastique at a Concert, and, as the composer tells us in his "Mémoires," excited general attention by his aplomb and enthusiasm. This was the beginning of a friendship between two kindred spirits which lasted for many years. Liszt's remarkable transcription of the *Symphonie Fantastique*, and other of Berlioz's works for piano, the articles which he wrote about him in the *Neue Zeitschrift für Musik*, and the revival of "Benvenuto Cellini" at Weimar, show how true and strong that friendship was. Then he knew Frederic Chopin, and he took the liveliest interest in the compositions and playing of the Polish composer. As with Berlioz, so with Chopin: he wrote about him. His monograph, "Frederic Chopin," written at Weimar in 1849, bears testimony to the influence exercised over him by the genius whose death he was then lamenting.

But his long and lasting friendship for Wagner is, perhaps, the most striking. Liszt made his acquaintance in Paris, about the year 1840, and from that time down to the master's death in 1883 he strove with all his might to aid and honour him. "Tannhäuser" was given under Liszt's direction at Weimar in 1849, and it was through his personal exertions that "Lohengrin" was first brought to a hearing there on August 28, 1850. Of his enthusiasm for Wagner's art work, his brochure "Lohengrin and Tannhäuser" gives marked proof. His admiration for Wagner was ever on the increase. In a letter written to Dr. Galle in 1857, he says:—"I am with Wagner all day long; his 'Nibelungen' music is a glorious new work which I have long wished to know. Some day the coolest persons will grow enthusiastic about it." And of "Parsifal" he wrote, twenty-five years later—"Wagner a fait un nouveau miracle." We have mentioned three of the most illustrious artists; to name all would necessitate almost a complete list of nineteenth century musical notabilities.

The approaching visit of the venerable Abbé to London will be, therefore, an event of exceptional interest, and all musicians will be glad to see and welcome a man so noted and so notable. Franz Liszt is an uncommon hero, and will meet with a reception worthy of his name and reputation.

WAGNER ON BELLINI.

STUDENTS of Wagner must often have been surprised to hear it stated, especially by his detractors, that at one time of his life Wagner was lost in admiration for the Italian, Bellini. To a great extent the justice of this accusation has been confirmed by the fact that an article of Wagner's, which reads almost like a "confession of faith," has recently been brought to light and reprinted in the *Bayreuther Blätter*. The said article appeared in No. 4,621 of the *Riga Zuschauer* for Tuesday, 7—19 December, 1837, at which date Wagner held the post of Conductor at the Riga Theatre. It was written preparatory to a performance of Bellini's "Norma," which was given for Wagner's "benefit," and presumably for the first time in that place. Rendered into English, it stands as follows:—

BELLINI (Ob. 1835).

"Bellini's music—i.e., Bellini's vocal melody—has of late excited so much attention, and kindled so much enthusiasm, even in Germany, the land of the learned, that a closer examination of this phenomenon seems well worth making. That in Italy and France Bellini's melody is found to be charming, is plain and natural; for in Italy and France one hears with the ears, a fact which has led to the use of such phrases as 'ear-tickling' ('Ohrenkitzel'), &c.—presumably in contradistinction to the 'eye-itching'

('Augenjucken'), which, e.g., the reading of the scores of so many new German Operas gives rise to; but that even the German musical connoisseur has removed his spectacles from off his wearied eyes, and for once has freely given himself up to the charms of beautiful melody, enables us to look deeper into his heart as it really is, and there we find so deep and fervent a longing for the opportunity of taking a full and powerful breath, in order that he may at once feel himself at ease, and be able to rid himself of all the mass of prejudice and mistaken erudition which have so long constrained him to be a German musical connoisseur, and instead of this at last to become a man, fresh, free, and endowed to the full with the glorious capability of being impressed by the beautiful in whatever form it may present itself. But in truth, how seldom is it that we are really convinced by our silly store of fancies and prejudices! How often has it happened to us that we have been charmed with the performance of an Italian or French Opera, and on leaving the theatre have scoffingly indulged in sorry jokes at the excitement we have felt, and on reaching home have been conscience smitten that we ought to guard ourselves against being too easily excited! But if for once we abstain from joking on such a subject, and leave our conscience to take care of itself, and at the same time have a clear conception as to what it is that had just charmed us, we come to the conclusion that, especially in the case of Bellini, it was his pure melody, his simple, noble, and beautiful cantilena which we have found so charming. To observe this and pin our faith upon it is indeed no crime; nor, perhaps, is it even a crime, on going to bed, to offer up a prayer to heaven that equally beautiful melodies and as excellent a mode of treating vocal art may at last be vouchsafed to German composers—melody, melody, and again I say melody, ye Germans! Melody is in short the language in which a man should impart his musical thoughts to others, and if this be not as independently constructed and conserved as every other cultivated language should be, how shall he make himself understood? For the rest, it stands to reason that every one of your village schoolmasters can improve upon what is bad about this Bellini. It is, however, quite beside the question that we should make merry over his shortcomings, for had Bellini gone to a German village schoolmaster for instruction, he would no doubt have learnt better, but whether, at the same time, he would not have had to unlearn much of his art of song, is undoubtedly much to be feared. Further, if we leave to this fortunate Bellini the peculiar pattern of his musical compositions, which is usual with all Italians, the *crescendos* which invariably follow the theme, the *tutti*, *cadenzas*, and such like stereotyped tricks, at which we often so fiercely rail, we find that these are no more than the fixed forms, beyond which the Italian does not go, and which in many respects are by no means so objectionable. If we consider the boundless want of order, the confusion of form, of construction, and modulation, which we meet with in the works of so many new German opera composers, and which so often spoil our enjoyment of many individual points of beauty, we might often well express a wish that this tangled skein might be unravelled by means of this fixed Italian form. And in point of fact the immediately clear conception of all the different phases of emotion will be made much more easy on the stage, if, together with all the feelings and sensations with which it is associated, it all at once be compressed within the scope of a single, clear, and intelligible melody, than if, after a hundred little disquisitions on this or that nuance, and the employment of this or that instru-

ment, it be used up, and in the end entirely reasoned away.

"But to what an extent Italians in their degeneracy still turn to account, especially in the case of certain operatic subjects, a very restricted form abounding in empty flourishes and mannerisms, is evidenced by Bellini in his 'Norma,' unquestionably his most successful composition:—Here, where the poem rises to the tragic height of the ancient Greeks, this kind of form, which Bellini has certainly ennobled, serves only to increase the solemn and imposing character of the whole; all the phases of passion, which are rendered in so peculiarly clear a light by his art of song, are thereby made to rest upon a majestic soil and ground, above which they do not vaguely flutter about, but resolve themselves into a grand and manifest picture, which involuntarily calls to mind the creations of Gluck and Spontini.

"Bellini's Operas have been received with open arms and without opposition in Italy, France, and Germany; is there any reason then why they should not also be similarly treated in Livonia?—O. [RICHARD WAGNER]."

On a first reading of the above article, which is highly suggestive of comment and reflection, many, especially those who have commenced their Wagner studies at the wrong end—viz., with "Parsifal" and the "Ring des Nibelungen," and have not followed them up by instituting a critical examination of the master's career from its very beginning—will probably be inclined to throw it aside as a newspaper puff, penned simply with a view to calling attention to the performance of "Norma," about to be given "for his benefit." That it was written in all sincerity appears not only from Wagner's antecedents and position towards musical art prior to the time of writing, but also to the fact that up to a later period of his life he still believed in Bellini, and held him up as an ensample of melodiousness. This will be made clear if we take a brief glance at Wagner's career prior to his undertaking the conductorship of the theatre at Riga, and follow this up by recounting a few words which he delivered himself of at a later period, and which apparently have not been made public.

At Leipzig, both as a schoolboy and as a student of the University, Wagner applied himself far more assiduously to the study of music, in which he was regularly instructed by Gottlieb Müller and Theodor Weinlig, than to the requirements of either School or University. The result was the composition of a symphony and various other works, both musical and literary, which are duly set forth in the masterly article contributed by Mr. Dannreuther to the "Dictionary of Music and Musicians," edited by Sir George Grove. Of all the music he heard during this period at the Gewandhaus Concerts, he was most deeply impressed with Beethoven's symphonies. As Heinrich Dorn has related of him, there probably was never a young musician who knew Beethoven's works more thoroughly than Wagner did in his eighteenth year. He had copied out for himself the scores of the most important of Beethoven's instrumental works. "He went to bed," says Dorn, "with the quartets, he sang the songs, and whistled the concertos (for his pianoforte-playing was never of the best); in short, he was possessed with a *furor Teutonicus*, which, added to a good education and a rare mental activity, promised to bring forth rich fruit."

During his first professional engagement—viz., as chorus-master of the Theatre at Würzburg (1833)—Wagner found time to write both words and music of an opera in three acts, "Die Feen," taking for his models (as he has himself related) Beethoven, Weber, and Marschner. Returning to Leipzig in the spring

of 1834, he came under the influence of the celebrated actress and singer, Wilhelmine Schröder-Devrient, whose playing of the part of *Romeo* in Bellini's "Montecchi e Capuletti" profoundly impressed him. Soon afterwards he heard Auber's "La Muette de Portici" ("Masaniello"). These two events set him thinking. And here we cannot do better than quote Mr. Dannreuther's words from the article already alluded to:—"He was ambitious, and longed for an immediate and palpable success;—could he not take hints from Bellini and Auber, and endeavour to combine the merits of their work? Heroic music in Beethoven's manner was the beau-ideal; but it seemed doubtful whether anything approaching it could be attained in connection with the stage. The cases before him showed that effective music can certainly be produced on different lines, and on a lower level; the desiderata, as far as he then saw them, were to contrive a play with rapid and animated action; to compose music that would not be difficult to sing, and would be likely to catch the ear of the public." The result was "Das Liebesverbot," an opera in two acts, after Shakespeare's "Measure for Measure," the music of which (says Mr. Dannreuther)* is curiously unlike his former models, and it is easy to trace in it the influence of "La Muette," and even of "Il Pirata" and "Norma."

From the Autumn of 1834 to the Spring of 1836 Wagner resided at Magdeburg, where he gave concerts and conducted at the theatre. At the concerts, his overtures to "Die Feen" and Apel's play "Columbus" were performed, and he wrote a Cantata for New Year's Day, and music to a farce, "Der Bergegeist," &c. At the theatre, where in spite of a subvention from the Court of Saxony, the manager, Herr Bethmann, was in a chronic state of impending bankruptcy, matters were far from satisfactory. As a final stroke, his opera "Das Liebesverbot" was hastily put upon the stage and proved an utter failure.

All attempts to secure the production of the work in Leipzig and Berlin having proved of no avail, he accepted the conductorship of the theatre in Königsberg, where, he says, "I wasted a year amid petty cares, worrying myself and others. An overture, 'Rule Britannia,' is the only thing I wrote." As at Magdeburg, so again here, the bankruptcy of the manager of the theatre terminated his engagement.

The following year (1837) found him fulfilling a similar engagement at Riga, where the performance of "Norma," which has given rise to these remarks, was performed on the 13th of December.

Now, to pass over to a later period of the master's life. It was in May, 1872, that a goodly company of musicians assembled at Bayreuth on the memorable occasion of the laying the first stone of the Festival Theatre. Wagner was just then greatly elated at the success which "Lohengrin" had recently met with in Italy. In the course of conversation, he asked: "Do you know why this was so? It was due to its melodious character, which the Italians readily recognised—You young Germans do not know what true melody is—You have not learned from Bellini, as I have done."

We now, therefore, stand face to face with the fact, on Wagner's own showing, that the protoplasm of some portion of the charm of his music is to be found in the Italian style of its melody, *e.g.*, that of Spontini and Bellini. So astounding a proposition as this must appear to many, is not however difficult to reconcile, if we turn to "Kienzi," the earliest of his operas, which is accessible to all. Here we certainly find that the

* This statement of Mr. Dannreuther's is not given on hearsay, but results from a perusal of Wagner's "Lebenserinnerungen" and the score of "Das Liebesverbot"—a privilege which few have enjoyed, seeing that both works are still unpublished.

general cut of the melodies is far more in accordance with Italian and French than with German precedent. In his subsequent works this is less easy to trace, for Wagner made such gigantic strides from one opera to another, remodelling the style of each in accordance with its poetical and dramatic requirements, that, much as Wagner prided himself on being a German of the Germans, it is impossible to characterise any one of his later works as being specifically German, or indeed as anything else but—Wagner. But after all, of all the many constituents which together go to make up the complex of a Wagner Opera, is it not principally due to the melodiousness—we will not say the set tunes, for these are few and far between—by which each is pervaded, that Wagner's music has gained so strong a hold upon the public ear?

To draw a moral from the above: we should not forget that, though we may rejoice at the death of Italian Opera as a thing of the past of which we have long been weary, we still owe something to it; and we shall not be doing amiss if, taking the hint from Wagner, we join in praying that it may be given to every composer to write in as beautifully a melodious vein as Bellini, or—as *he* did.

CHARLES DIBDIN (1745—1814).

[THE substance of a lecture read at the London Institution on January 14, by Mr. W. A. Barrett.]

The name of Charles Dibdin was at one time the best known among musical writers, and his songs were, in their day, the most popular of any that were written. The charm of spontaneous melody which they all possessed commended them at once to those who heard them, and secured for many of them a favour which has not even now entirely lost its hold. Some of his songs have become as it were national, and find their way into every collection designed for general acceptance. As in many instances they are printed without the author's name, numbers of those who sing them are ignorant of the source whence they sprang.

Those who have given the least attention to the perusal of his multitudinous works admit that he was a most prolific writer, while others who have studied him carefully discern many of the marks of genius in his productions. At the same time, they cannot conceal from themselves that he was wanting in the mental training which would have made him on the one hand a respectable musician, and on the other a refined poet. All his works are the outcome of native genius, undeveloped by study or labour. He wrote as birds sing, by the light of nature. The power with which he was gifted was a recognisable quality to human intelligence, and so his songs rarely appeal in vain for recognition. They are thoroughly English. They are plain-spoken, straightforward, honest, and manly, even if all these qualities are to be traced through the course of a diction which in many instances belongs to the lower order of the people as it existed a century back. There is often a spark of true poetry in his verses, though his rhymes are faulty and his rhythm occasionally erratic.

His facility in composition was not attained by careful study and labour, but was the outcome of extraordinary natural power, unassisted by any science but that derived from personal experience.

When he had nearly reached his sixtieth year he wrote an amusing account of his professional life, and furnished his readers with a number of particulars concerning his career, which are especially interesting, but they are mostly of a kind calculated to give an insight into his social peculiarities, rather than to

show the stages of his mental development. Without perhaps intending to be so, he is extremely vague about certain portions of his life, which now would have the greatest attraction for the admirers of his genius, that is to say, those incidents in his career more particularly connected with musical associations.

He was born in Southampton on the 13th March, 1745. His father, who was a silversmith, had a very numerous family. Charles was his eighteenth child. It is said that he was intended for the Church, and for the furtherance of this object that he was sent to Winchester College. The Registers of the College have been searched recently by the Warden, and there is no trace of Dibdin's name on the books.

A like investigation made by the present Dean of the Cathedral discloses the fact that Charles Dibdin was admitted Junior Chorister in June, 1756, and all mention of his name drops out of the records after November, 1759. These facts, which have not been cleared up until now, admit of Dibdin's name being added to the list of illustrious Cathedral choristers. He had a beautiful voice, and James Kent, at that time organist of the College and of the Cathedral, wrote one or two of his famous treble anthems for him; he was greatly petted for his singing, and perhaps became a little wayward as is the wont of spoiled boys. In his memoirs he asserts that Kent taught him nothing of the science of music, but trusted to the quickness and accuracy of his ear. Such instruction in the rudiments which he gained he owed to Peter Fussell, at that time Kent's assistant, and ultimately his successor. As the "chief vocal performer at a weekly concert in Winchester," he gained considerable popularity. Carried away by his present success, which he dreamed would be permanent, he resolved to make music his profession. He learned to play the harpsichord a little, and applied for the post of organist at North Waltham, near Basingstoke, but "was rejected," as he says, "on account of his youth." Those who knew him, however, say that he was scarcely qualified for the post.

His brother Tom, many years older than himself, the captain of an Indian merchantman, at this time had returned from a voyage, and invited the boy to London, where he promised to provide for him, and to further his interests. With this view he obtained for him a situation in the house of Johnson, a celebrated music publisher in Cheapside, where he was employed in "screwing-up harpsichords, at a salary of nothing a week, and find himself."

His distresses were augmented in a cruel way; his brother, having gone to sea, was taken prisoner by a French man-of-war, and he was literally left to his own resources. He wrote some songs and pieces for the harpsichord, which he offered to his master, who refused them contemptuously. Another publisher, Thompson, of St. Paul's Churchyard, was more considerate. He gave the lad three guineas for six songs, which were published at three-halfpence each. These brought him a little to the notice of a few people, who patronised him because he was clever and amusing, but, refusing to be funny at command, they neglected him, and finally dropped him. One friend he had, a Mr. Beranger, who introduced him to Christopher Rich, the manager of Covent Garden Theatre, and by him he was employed as a chorus singer. John Beard, the famous tenor singer of Handel's time, who succeeded his father-in-law, Rich, as proprietor of Covent Garden, discovered the talents of young Dibdin, and believing that his extraordinary power of melody would produce a good effect upon the public, got him to write the words and music of a little pastoral drama called

"The Shepherd's Artifice," which was produced on May 21, 1762, for the author's benefit, he having only just turned his seventeenth year. In this he played the part of *Strephon*, his first appearance on the stage in London. He had made his *début* at Richmond a few months before. There are twelve pieces in this little work, the most famous of which is the song "In every fertile valley," which was the first attempt at composition made by our young author.

The regularity of the air is, perhaps, due to the fact that it was an imitation of the style of Dr. Arne. Originality it had little, for all the phrases were the common property of the writers of the day. However, the song was much liked, and brought the composer so well before the public, that when he made a fresh appearance as a musical actor, as *Ralph* in the *Burletta* of the "Maid of the Mill," he was received with the greatest applause, and his acting contributed in no small degree to the success of the piece. His popularity in this Opera was very great; handkerchiefs of the peculiar pattern worn by him in the character became fashionable, and were called "Ralphs," just as in later years "Belchers" were so named in compliment to a famous prize-fighter.

He continued as an actor and singer on the stage for four or five years, without producing any new work of importance. He was a popular vocalist at Ranelagh and Vauxhall, and was satisfied apparently with his reputation as a singer and song-writer.

His next compositions for the stage were "Love in the City," afterwards altered into "The Romp," and a part of the music of "Lionel and Clarissa." For "The Padlock," a play written by Isaac Bickerstaffe from a Spanish original, he wrote the whole of the music, including the overture. In this he performed the part of *Mungo*, a negro servant, and his success was even greater than that which he had won as *Ralph*. "The Padlock" was produced at Drury Lane in 1768. Yet notwithstanding the favour with which he was received in the double capacity of composer and actor, he meditated retiring from the stage, because, as he says, "he had found the theatrical career a fruitful source of heart-burnings and disputes." But when a man is constantly complaining of the usage he receives from others, we may be assured that the greater part of the blame rests with himself. Most of Dibdin's biographers, however properly enthusiastic they may be about his productions, have little to say concerning his capacity for business. The like indifference to his own pecuniary advantages may be seen in his want of observance of moral proprieties. The cause of his leaving the stage arose from his utter disregard of those principles of virtue which form the salient features of many of his beautiful songs. It was of him that the well-known comparison was made, when it was said that he was like the finger-post, which pointed out the way he never went himself.

He had formed an association with Miss Pitt, known by the stage name of Mrs. Davenet, and had a large family by her, while his first wife was yet living. Having deserted Mrs. Davenet and her children, Garrick took up the cause of the unhappy woman, who was reduced to poverty by this treatment, and procured Dibdin's discharge from Covent Garden Theatre. He formed another connection of a similar kind with a Miss Wild, with whom he lived until the death of his wife enabled him to marry her.

Dibdin's untiring industry and fecundity date from the time when he left the stage. It has already been pointed out that Dibdin was careless of his own interests. This was shown in the instance of "The Padlock," the work in which his powers of melody were exhibited to such advantage that they secured the success of the piece. The author of the words,

Bickerstaffe, kept the copyright in his own hands, and cleared £1,700 by his foresight. All that Dibdin obtained for his music was £45. The literary partnership of these two authors, which commenced with "Love in the City," was continued until "The Ephesian Matron" and "The Brick-dust Man" were produced, in 1769 and 1772 respectively.

A piece called "The Wedding Ring," which was brought out anonymously in the latter year, was written by himself entirely. His "enemies" ascribed it to Bickerstaffe, who was an officer of marines and was dismissed the service under circumstances dishonourable to him. Dibdin was compelled to publish a series of affidavits in the public prints and to appear on the stage and declare himself the author before it was allowed to proceed. It enjoyed a fair measure of success, and the music was published, but he gained nothing by it.

He now wrote the words and music of several pieces, such as "The Mischance," "The Grenadier," "The Ladle," "England against Italy," "None so blind as those who won't see," for Sadler's Wells; "The trip to Portsmouth" for the Haymarket; "The Deserter" and the "Masque in Amphitryon" for Drury Lane, all produced in the year 1773. The number and variety of the ideas in these works proved his extraordinary facility in composition; but, with the exception of "The Wedding Ring," they all fell more or less flat with the public. He revived his popularity in the following years by the production of "The Waterman" at the Haymarket (1774), and "The Quaker" at Drury Lane (May 3, 1775). "The Waterman" was sold for £30 to a publisher; "The Quaker," to Breton, the actor, for £70, who disposed of it to Garrick for a hundred. Both these ballad operas have kept the stage to the present day, and more than one of the songs out of each have become national.

A little piece called "The Cobbler; or, a Wife of Ten Thousand," taken from "Blaise le Savetier" of Sedaine, preceded "The Quaker" at Drury Lane, but achieved only a small measure of success.

"The trip to Portsmouth," performed at the Haymarket in 1773, contains the first of the sea-songs ever written by Dibdin—one that is still popular, namely "Bustle, bustle, drink about, and let us merry be." The overture and dances in this were written by Dr. Arne.

Other pieces for Sadler's Wells and the Haymarket, of a light and trivial character, flowed from his fertile pen, and in 1776 (November 14) "The Seraglio" (the same subject as Mozart's "Die Entführung aus dem Serail") was first acted at Covent Garden. In this piece occurs the fine song "Blow high, blow low," which some assert to be the first of Dibdin's sea-songs. It was written, he tells us, "in a gale of wind on a thirteen hours' passage from Calais," on his return from France, whither he had been on a visit for a few months. "It arose," he states, "out of reflections that I was on my return to her who has since lent inspiration to so many similar sentiments, of which this was a specimen."

"The Vineyard Revels," "She is mad for a husband," "Yeo, yeo, or the Ready Tars," for Sadler's Wells, "The Old Woman of Eighty" and "The Razor Grinder," in 1777, were followed by "Poor Vulcan," brought out at Covent Garden, February 4, 1778. This was either the first production arising out of his engagement in that year as composer to the theatre at a salary of £10 per week, or, as it is asserted, was the means by which the arrangement was brought about.

Dibdin wrote the words of a piece called "The Gipsies," which was set to music by Dr. Arne and

produced at the Haymarket in 1778, the only instance in which his own words were set by another composer. He had written music for other men's words before, but, until then, had never furnished words for other men's music.

The libretto was composed in France during his visit to that country, and other ideas he had imbibed during his short stay he brought to a practical use in his next piece for Covent Garden, "Rose and Colin," which was acted on September 18, 1778. In this he made the first attempt to introduce on the English stage a taste for the French Vaudeville. This was followed by "Wives revenged," and "Annette and Lubin" in the same style.

"The Touchstone," which he called a speaking pantomime, acted in 1779, was the means of bringing about a reconciliation between Dibdin and Garrick. "The last time that eminent actor was ever on the stage was during an evening repetition of 'The Touchstone,' a night or two before its performance. The next morning he left town for Lord Spencer's, and returned in a few days to breathe his last in the Adelphi."

"The Chelsea Pensioners," a few songs for the pantomime of "The Mirror; or, Harlequin Everywhere," formed the rest of his labours in 1779, and on January 18, in the following year, "The Shepherdess of the Alps," a comic opera containing some of his best music, was produced and failed. The principal tenor was Vernon, a very popular singer, who did not even trouble himself to learn his part, and being remonstrated with by the author, he coolly said that as he saw that it was the general wish that the piece should be damned, he did his best to lend it a helping hand.

A musical dialogue, "The Fortune Hunter," written for Sadler's Wells in 1780; "The Islanders," afterwards compressed into a piece called "The Marriage Act," and "Harlequin Freemason," for Covent Garden, with two entertainments called "Reasonable Animals" and "Pandora," performed by puppets of the Haymarket Theatre, were the labours of the rest of this year.

About this time (1780) his brother Tom died, leaving an infant son, afterwards the famous bibliographer, the Rev. T. F. Dibdin, and Charles wrote the immortal song "Tom Bowling" (which he called "The Sailor's Epitaph") in his memory. He had in this year terminated his connection with Covent Garden once more, and made one or two attempts to carry on theatrical business on his own account.

These do not seem to have been attended with all the success expected. He built a theatre called the "Circus," on the site of the present Surrey Theatre, and comforted himself with bright hopes of prosperity. He was appointed manager for life, and the guiding plan of the scheme was to effect a combination of musical entertainments with equestrian performances. He entered upon his duties with unwonted activity. The theatre was finished in 1782, and in the course of that year he produced no less than eighteen pieces, all his own. But, according to his account, his designs were thwarted and his schemes defeated by the machinations of his enemies once more, and at the end of three years he retired in disgust, almost penniless through strifes at law. His enterprising spirit was not however crushed, for he began to build another theatre out in the fields beyond St. Pancras Church, in the North of London. This, which he intended should be called "The Helicon," was far advanced when the license was refused, and a violent gale of wind threw down the whole structure, and no attempt was made to rebuild it.

He abandoned his hopes of becoming a theatrical manager, with a theatre of his own, and once more

resolved to live by his pen alone. For this purpose he entered into a contract to furnish the manager of the Dublin Theatre with musical pieces. There is a difficulty in verifying the list of works he produced for this purpose. He tells us in his "Musical Tour" that the manager owed him £600 for his labours, out of which he only got £140. So history repeats itself. In 1787 he wrote "Harvest Home" for the Haymarket Theatre, and this was the last work he furnished for the stage, except the unsuccessful piece "The Round Robin," written for the Haymarket Theatre in 1811. His attention was turned to other matters, none of which, however, brought him the fortune he earnestly desired to make. Failure after failure dogged his steps, yet he worked on, "Strong in hope though poor in pocket."

One cannot but admire the elasticity and greatness of his spirit in the midst of difficulties. He started a weekly periodical called *The Devil*. This at first had a great sale, for people were anxious about that good gentleman's opinions, and hope seemed to be dawning on bright and prosperous days. After the twenty-first number the publication collapsed, "*The Devil* was dead, and all was over." He now resolved to turn his back upon his country, and seek his fortune in a land where only his genius would be known, and the relentless hatred of his enemies would be short-armed and powerless to reach him. His brother Tom had resided a long time in India, and many of his creditors and friends were still there. They would pay the debts due to him as his brother's executor, and perhaps be disposed to receive him with favour for his own talents, and thus he would make his fortune. He raised money for the voyage by devising a series of monologue entertainments, the first of the kind ever attempted. In many places, however, he was looked upon as an impostor who had assumed the name of the great Mr. Dibdin, for the purpose of cheating the public in a novel manner. He met with sufficient success in different parts of the country to furnish him with a nucleus of the funds he required for his journey. He published an amusing, but slightly self-laudatory, account of his musical tour in 1788, with the name of the Prince of Wales—to whom the work is inscribed, "With pride of heart, humble deference, and grateful susceptibility"—at the head of a list of 600 subscribers. With the money derived from this, and from the sale of certain of his musical copyrights, in which he most certainly suffered at the hands of the publishers, who took advantage of his necessities, he set out. "My Poll and my partner Joe" went for two guineas; "Nothing like grog" for ten-and-sixpence, and other popular songs in proportion.

He sailed for India in 1788, but the ship was caught in a violent storm in the Plymouth Roads and driven into Torbay. Dibdin landed, abandoned the idea of going to India, and never set foot on board ship again.

It is not a little singular that he, whose songs helped to man the British Navy with enthusiastic sailors, and whose lyrics, it is said, have been quoted on the deck of a man of war, in order to help to quell a mutiny, should only have been at sea twice or thrice in his life; first, when he went over to France, secondly, when he crossed to Dublin, and next when he made his attempt to get to India.

When he landed at Torbay from the *Indiaman*, he wrote a musical lecture, the first of a series which he delivered in several towns on his way back to London. It was for these that the majority of his immortal sea-songs were written. "The whim of the Moment," the first of these entertainments, was produced at first in Torbay, and afterwards in London at Hutchin's Auction Rooms, in King Street,

Covent Garden. It was not successful at first, and twelve of the songs which he had published on his own account having no sale, he disposed of them for £60 to a publisher. One of the songs was "Poor Jack," which is even now so popular that the words which occur as a refrain, "They say there's a Providence sits up aloft to keep watch for the life of Poor Jack," form a stock phrase in the English language.

His next entertainment, "The Oddities," produced at the Lyceum, was more successful. His popularity continuing, he remained in that place for two seasons, and then removed, in 1791, to the Polygraphic rooms, opposite Beaufort Buildings, in the Strand, on the site partly occupied by Exeter Street. This place he fitted up expressly for his purpose, and called it "Sans Souci." As he received a large share of public patronage, the following epigram was written:—

What more conviction need there be
That Dibdin's plan will do,
Since now we find him Sans Souci,
Who late was sans six-sous.

Here he enjoyed uninterrupted success for five years, when he built a new theatre in Leicester Place in 1796, which he also called "Sans Souci," in commemoration of the prosperity the name had brought him.

He continued to give his entertainments here until 1805, when he sold his theatre, retired to Cranford, near Staines, and disposed of all his copyrights to Bland and Weller, the publishers, for £1,800, with an allowance of £100 a year for all he might produce for three years. He had been granted a pension from the government of £200 per annum in 1803, in consideration of the value of his songs, and their importance in keeping up the spirit of the navy. This pension was withdrawn in 1808 by the Grenville administration. Notwithstanding the fact that he had made large sums of money, not only in London but in the provinces, he had been unable to save anything; he therefore was compelled to resume his professional duties. He performed at the Lyceum for two years, giving three new entertainments, with the help of several additional singers. He also opened a music-shop opposite the theatre; but all his endeavours were futile, and ended in failure and bankruptcy.

A sum of £640 was collected for him at a banquet at the London Tavern, on April 12, 1810, and invested in the purchase of an annuity, with reversion to his wife and daughter.

He died, after a paralytic stroke, at Arlington Street, Camden Town, on July 25, 1814, aged 69. He was interred in the burial ground at Camden Town, belonging to St. Martin-in-the-Fields, and a stone, inscribed with the words of a portion of his own song, was placed over his remains:—

His form was of the manliest beauty;
His heart was kind and soft;
Faithful below, he did his duty,
But now he's gone aloft.

A series of essays might be written concerning the life and works of this extraordinary man of genius. The history of the stage, or the annals of music, afford no parallel to him. Entirely self-taught, he excelled as an actor, as a poet, as a singer, and as a melodist.

It is remarkable that Dibdin should be a standing proof to the contrary that a man's life is reflected in his works. His conduct was totally at variance with the noble principles of love, morality, and affection which are everywhere to be gathered from his poems. These are full of purity of sentiment and generosity of feeling which apparently could only spring from the highest principles of piety and virtue. There is

not a single published poem of his which can be said to be either gross or licentious. They do not appear to be mere word effusions, the rhymes of the head, but the true poetry of the heart, dictated by sentiments of religion, benevolence, and morality. It is therefore best to know him through his works, and to pity him for the frailty of a disposition which was contrary to his true nature. He composed, wholly or in part, music and words for more than a hundred pieces and entertainments. The actual number of his songs will never be known. Nearly 1,500 have been printed. He also wrote several works of a miscellaneous character, scarcely worthy of his reputation.

Dibdin's genius shines out with as great a lustre in his music as it does in his poetry. The power of melody he possessed was as varied in its mode of expression as it was rare in its inexhaustible quantity and quality. He tells us that "the music grew with the words," and so it is rare to find any repetition of ideas beyond the characteristic mode of utterance which is each man's peculiarity. He possessed a flow of tunefulness so copious and fresh that it was more easy for him to invent new tunes than to use up his old ones to save trouble. Of the 1,500 songs by him which are known to have been printed, there have been discovered only two having the same melody slightly varied. These are "There was a young maid and her name it was Gillian," one of the songs written and sung by him at Ranelagh, and "The jolly young waterman." This is a fact which is sufficiently remarkable to be noted.

The peculiarity of Dibdin's songs rests in the happy union of "Voice and Verse, Twin-born harmonious Sisters," and the natural freedom of their phrases. Many of the melodies are as pleasing and as new at the distance of a century since they were written, as they were the day they were first set on paper by their author. There is nothing old-fashioned in their style.

They bear the well-known test proposed as a gauge for all perfect melodies by the old masters. They will stand a good bass. This Dibdin rarely was able to furnish himself. Many of his own accompaniments to his songs show his want of science. This can be supplied by modern hands and the songs gain much in beauty. They are like rough but clever sketches which look nothing in the author's portfolio, but when carefully mounted and framed their true beauties are made manifest.

The extended compass of many of the songs is due to the peculiar method with which it was the custom to sing them. The popular form of voice in Dibdin's day was the baritone, with a superstructure of falsetto. Dibdin's own voice was of this character.

Unlike many of the singers of his time, he gave his songs without elaborate vocal ornamentation, but with taste and simple expression. He accompanied himself "with facility and neatness." In his entertainments he employed an instrument "combining the properties of the pianoforte and the chamber organ, and so constructed that the performer could produce the tones of either instrument separately, or of both in combination. To this instrument were attached a set of bells, a side-drum, a tambourine, and a gong, which he could bring into play by various mechanical contrivances, so as to give a pleasing variety to his accompaniments."

There is one fact concerning Dibdin as an accompanist, which is of interest to the musical student. He was the first who played upon the pianoforte in public. On May 16, 1767, at the Theatre Royal, in Covent Garden, "The Beggar's Opera" was played for the benefit of Miss Brickler. A copy of the play-bill, in the possession of Messrs. Broadwood and

Sons, informs us at the "end of Act 1, Miss Brickler will sing a favourite song from 'Judith,' accompanied by Mr. Dibdin, on a new instrument, called Piano-forte."

Dibdin desired to pose as a scientific musician, but he did not possess the necessary qualifications. He published a superficial text-book in rhyme, called "The Harmonic Preceptor," and two other books of instruction, "The Musical Mentor" and "Music Epitomised," which are valuable as curiosities connected with him, but for nothing more. He wrote a "History of the Stage," in five volumes, and published his "Professional Life" in 1803, in four volumes. The first shows little research, and the second a fecundity of imagination almost as great as is exhibited in his songs.

His songs will keep his name alive so long as the English language is spoken. They are manly and healthy, their diction is eloquent; their music lends charm to their eloquence, and enforces the emphasis of their meaning. There is nothing mean or vicious in their simple imagery, even if their mode of utterance is cast in common and unpretentious language. Therefore, as long as men have hearts to feel and minds to appreciate, the lyrics of Charles Dibdin will never lose their hold upon the sympathies and affections of Englishmen.

If the distinctions given for valuable services to the country were in all cases impartially distributed according to merit and ability, the name of Dibdin would be inscribed among those whom the nation delighted to honour by titles and rewards. If he had been a foreigner, "fair statues would be gracing" each place associated with his name and artistic career. As he was only an Englishman, his tombstone bears a half-obliterated inscription; and the "national monument" is a simple bust, procured by subscription, placed in an out of the way corner in Greenwich Hospital. There is a portrait of him in the National Portrait Gallery at South Kensington, but beyond these memorials there is nothing to show that the genius of Dibdin has ever received due recognition from his countrymen.

THE FAUST LEGEND, AND ITS MUSICAL TREATMENT BY COMPOSERS

By F. CORDER.

II.

It now becomes our difficult duty to convey some idea of the Second Part of Goethe's great work. Although isolated fragments, notably the concluding scene, had been penned at various times, its actual composition was not begun till four-and-twenty years after the completion of the First Part. Almost inevitably then there could be little in keeping between the two plays; the Goethe of 1830 was a widely different being to the Goethe of thirty years before, and the Faust idea no longer presenting itself to him in the old light, could not be satisfactorily pursued. The second drama is hardly a drama at all, having no unity of time, place, or persons; *Faust* and *Mephistopheles* indeed pervade it, the latter character assuming various forms, but otherwise each scene brings a fresh set of personages. The work has been occasionally performed on the stage, and having received musical treatment at the hands of several distinguished composers, a summary of its incidents, incomprehensible as they must seem, becomes necessary.

Act I. shows us *Faust* asleep in a flowery mead, tended by sylphs of the air, headed by *Arlecchino*, who with their songs strive to assuage his grief and remorse. As he wakes and observes the glorious

sunrise, hope and renewed aspirations return to his wounded breast. This fine scene has been in large part set to music by three composers, Schumann, Pierson, and Lassen, but in each case with little success, though the blame does not rest with the words. The second and succeeding scenes take us to the Court of an Emperor, whither *Faust* and *Mephistopheles* repair, as in the old story, to exhibit their powers. *Mephistopheles* takes the form of the court fool, and offers by the aid of *Faust* to fill the treasury of the impecunious monarch. After much discussion, in which the Chancellor, the Field Marshal, the Treasurer, the Steward, the Astrologer, and others take part, alternating with a sort of Greek chorus in the form of a murmur of the courtiers, the proposal is accepted, and then follows a Carnival masque. It would only be confusing to attempt any description of this scene, or the multifarious personages in it. The fantastic element is here predominant, pervading even the stage-directions, as may be seen from the following quotation:—

"The *Herald* announces various poets, the Poet of Nature, Court singers, and Troubadours, tender as well as enthusiastic. In the throng of competitors of every kind, none will allow the others to be heard . . . Poets of the Night and the Tomb send apologies, inasmuch as they are engaged in a most interesting conversation with a newly arisen Vampire, wherefrom a new kind of poetry may perhaps be developed. The *Herald* is forced to admit the excuse, and meanwhile summons the Greek Mythology, which, though in modern masks, loses neither its character nor charm."

After this masque we find how *Faust* makes the Emperor rich by the invention of paper money. The effects of this sudden access of wealth to the court are shown with much fine satire. *Faust* next consults his companion as to the fulfilment of another desire of the Emperor's, to behold *Paris* and *Helen*. *Mephistopheles*, with some reluctance, confides to him the means of doing this. He gives him a magic key which will transport him to a locality known in popular phrase as "the other side of nowhere," which indefinite region is inhabited by a set of mysterious deities called simply the *Mothers*. These will have to be consulted in the matter, and the "glowing tripod" round which they hover brought back by the adventurer. To enter into an explanation of the real meaning of all the symbolical incidents of this drama, we have said, is beyond our present scope, and, indeed, the reader will probably be quite content to forego such explanations when he finds, from the single specimen which we shall here give, that they only open fresh depths of thought, and involve the matter in more obscurity.

The *Mothers* then were old Pelasgian Nature-deities, who were superseded by the great goddesses Demeter and Persephone. Their realm was that Field of Truth which lies outside the universe (query, in the Fourth Dimension of space?); they are its imaginary guardians; the conceptions, causes, energies of all created things repose in its mysterious depths, issue thence and are developed in time and space; it is the realm of the infinite as opposed to the finite; of the ideal as opposed to the real. *Faust* is required to invoke *Helen* and *Paris*, in whom he recognises the ideal impersonation of womanly and manly beauty, whose forms had been embodied in Greek art. In order to reproduce them, he must forget the region of actuality and enter that of the Infinite and the Eternal; he must, moreover, realise in the depths of his spiritual consciousness the sentiments and ideas from which they originally sprang. This can only be accomplished by an intense effort of mental abstraction, combined with the patient study

of classical antiquity. It is given to creative genius alone to unlock with its glowing key the treasury of the past; to summon thence the spirits of a bygone age, and to breathe into them the breath of life. This intellectual process is typified by *Faust's* descent to the *Mothers*. At first he shrinks back appalled from the effort; having, however, at length entered the realm of the invisible, the contemplation of the divine ideal is for him a spiritual new birth. The tripod appears to have a double signification, and to symbolise at the same time the original creative energy subsisting at the heart of things, and also the inspiration of genius, which is alone the source of ideal impersonation.

Has the reader quite grasped this? Then, now, he knows all about it, and we can proceed.

Faust returns from his quest with the tripod and the key, and before the assembled court gives the promised display, causing the shades of *Paris* and *Helena* to appear. Here in the frivolous behaviour and remarks of the audience is marked the difference between *Faust*, the typical seeker after the Ideal, and the common herd, who only look on art as an amusement. Carried away by his enthusiasm *Faust* strives to grasp the phantom *Helena*, but the Ideal cannot be attained in this fashion. There is an explosion, and the phantoms vanish while the rash magician is thrown down and injured. *Mephistopheles* carries him off from the excited court, and so ends the First Act.

Act II. opens in *Faust's* old chamber, whither he has been transported in a state of insensibility by *Mephistopheles*. The first scene, in which *Mephisto* talks metaphysics with several uninteresting personages, may be passed over; we are then introduced to the quondam pupil, *Wagner*, now a full-blown astrologer, who is busily engaged in manufacturing a human being. Not a ten-foot giant, like *Frankenstein's* ill-fated monster, but rather a pigmy such as *Paracelsus* admitted would be all that he could manage to produce—a kind of bottle-imp, in fact, a *Homunculus* in a crystal vial. The exact significance of this character in the drama has eluded the wisdom of the profoundest analysts of Goethe's riddle; all that is clear is that he is an intelligence striving to attain organic existence. As it is found impossible to restore *Faust* to health, *Homunculus* is asked to advise, and he suggests transporting him to the Phalaris fields, where he may enjoy the classical *Walpurgis Night*—whatever that may be—

Meph. Of such a thing I've never yet heard mention.

Homun. How should these matters call for your attention?

Romantic ghosts alone are in your line;

True phantoms must the classical combine.

which satisfactory explanation decides the matter, and the expedition is undertaken. The remainder of this act, the classical *Walpurgis Night*, is such a wild chaos of allegory and philosophy as to defy description. The analysts tell us that it represents *Faust's* passionate striving after the realisation of his ideal, together with the transition from lower to higher forms of being, as manifested more especially in the history of Greek art.* Goethe's own remarks to Eckermann on this subject are equally luminous: "You will perceive that in these earlier scenes the chords of the classic and romantic are constantly struck, so that, as on a rising ground, where both forms of poetry are brought out, and in some sort balance one another, we may ascend to 'Helena,'" The meaning of this sentence is not rendered clearer by its mixed metaphors; it may be perfectly satisfactory

to philosophers and poets, but ordinary mortals do not see why the expression of the obscure should necessarily involve obscurity of expression. The "transition from lower to higher forms," which at first appears to mean the development of art, presently refers to the growth of the material world. *Sirens* sing the praise of water, the primordial element; the earth is upheaved by an earthquake, personified by the giant *Seismos*; and, after a period of revolution and disorder, the *Nereids* and *Tritons* bring on three of the seven *Cabiri*, or primeval deities, representing the rise and progress of religion. So the poem wanders on from one allegory to another out of all keeping, till the Act culminates in the appearance, over the waves, of the nymph *Galatea*, against whose throne the glass bottle of *Homunculus* is shattered, and the ideas which constitute him dispersed far and wide. Let us not pause to bewilder ourselves with all these profundities, but pass rapidly on.

Act III., cast in the mould of a Greek play, introduces us to *Helena*. Perhaps it will be enough here to say that she and *Faust* are presently united and reign over the imaginary kingdom of Arcadia. This union is supposed to represent the wedding of classical and mediæval art. The succeeding episode of the marvellous youth *Euphron*, their son, who perishes in attempting too bold a flight, is supposed to typify the career of the poet Byron, though what in the world Byron had to do with classic or mediæval art we must leave others to say. Here is the incident—

Euph. But lo!—a pair of wings

I can display!

Away! Aloft! I must—

Stay not my flight.

[He casts himself into the air; his garments support him for a moment; his head gleams with light, a luminous train follows him.]

Chor. Icarus! Icarus!

Misery—woe!

[A beautiful youth falls at his parents' feet; we imagine that we recognise in the dead a well-known form; but the corporeal part quickly vanishes, the æthereal soars like a comet to heaven; dress, mantle, and lyre remain on the ground.]

After, an exquisite lament by the chorus, *Helena* has a touching little speech:—

Hel. The words of old return to me, alas, in pain:

That joy and beauty never lastingly are linked!

The bond of life is severed with the bond of love;

Bewailing both I bid thee mournfully farewell;

And for the last time throw myself into thine arms.

Persephone, receive the child and mother, both!

[She embraces *Faust*, her form vanishes, garment and veil

alone remaining in his arms. . . .

[*Helena's* garments dissolve into clouds, they envelope

Faust, raise him aloft, and pass with him from the

scene.]

The principal persons having thus departed, the chorus also disperses, with a long speech to the effect that they have now a place in Nature and need therefore never return again to Hades. The stage direction which concludes this act is rather nightmarish, to say the least:—

"The curtain falls. *Phorcy's*, in the proscenium, rears herself to a gigantic height, descends from the cothurni, lays aside her mask and veil and reveals herself as *Mephistopheles*, in order, so far as may be necessary, to comment upon the piece in the manner of an epilogue."

Act IV. deals with rather more intelligible matters. *Faust*, transported from imaginary realms to German soil by *Helena's* veil, is shown to have advanced in his ideas. No longer contemplating the ideal, like a young enthusiast, he has risen above the stage of mere desire and enjoyment. He seeks a definite, practical aim for his energies; Humanity, not Art, is the true object of life. He proposes to restrain the ocean-tide and wrest from it the land it has swallowed. *Mephistopheles'* entrance in this scene is preceded by the passing across the stage of a pair of seven-

* With these motives are associated two others—namely, the search of *Mephistopheles* for an appropriate form, which brings out the repulsive elements in classical mythology, where supreme ugliness, in contrast with ideal beauty, has its type in the Phorkyds or Gorgons, one of which he becomes; and also the striving of *Homunculus* after organic existence.

league boots, a rather extravagant way of symbolising the vast distance from Arcadia to prosaic Germany. Next we have a battle scene, wherein *Faust* assists the Emperor, as in the old legend, to conquer his enemies, turning the tide of battle by an imaginary inundation, which spreads a panic. A picture of the rapacity of the Emperor's hangers-on and the mean results of the victory is given in order to show that here is no true scope for *Faust's* abilities.

Act V. shows us the realisation of *Faust's* design. He has reclaimed from the sea a tract of land, the extent of which is shown by the episode of a wanderer returning after some years to visit the honest peasant couple who saved him from shipwreck, but whose cot is now far inland. Goethe gives this pair the names of *Philemon* and *Baucis*, "merely," as he says, "to elevate their characters," they having nothing to do with the couple celebrated in Ovid. All this seems rather weak. *Faust*, in his gorgeous palace, a giant of successful commerce and enterprise, finds his enjoyment marred by the one blot on his fair domain, the humble cottage and chapel which its owners will not part with. In his lust of power he cannot bear opposition; he wishes to give the aged pair a handsome estate in compensation, and orders them to be removed from their old home by force. But unjust commands produce unforeseen results. The rough minions to whom the order is entrusted are over-zealous, and *Faust* learns with sorrow and remorse that, meeting with resistance, they have set the place on fire, and that the old peasants and their guest have perished in the flames. *Faust* is now an aged man, and the spectres of *Want*, *Blame*, *Care*, and *Distress* visit him, the third remaining to haunt him to the end. He has learnt that rash interference with the established order of things, as typified by his magic, is vain. He now only fights manfully with *Care*, who visits him with blindness, and firmly resolves to forego his supernatural powers; so, though night is around him, a radiant light kindles within, and the blind man's spiritual eyes are opened. He can still labour for and through others, forgetting *Care* in beneficent activity. To complete his grand works of civil engineering, the draining of an unhealthy marsh is necessary, and he perceives with pain that he cannot hope to carry out all his plans in his life-time—for he is now a hundred years old. He says:—

At last the highest truth my mind discerneth;
Wisdom hath uttered her last word;
Freedom as well as life he only earneth
Who daily to the strife hath spurred.
So, peril-girt, a nation here will grow
Youth, manhood, age, as long as time shall flow.
Their busy crowds I fain would see
Upon a free soil stand with people free;
Then to the moment I might say:
Linger awhile, thou art so fair!
The traces of my blissful earthly day
No countless ages can impair—
In the foretaste of such consummate bliss
The highest moment is enjoyed—'tis this!

But these words fulfil the compact with *Mephistopheles*, and *Faust* sinks and dies. *Mephistopheles*, calling his infernal troop to assist him, endeavours to secure the soul which, by the letter of the wager, he has won, but a host of angels descends scattering roses in token of pardon, dispersing the fiends. *Mephistopheles* himself, after a keen struggle, is forced to retire baffled and discomfited, while the angels bear aloft *Faust's* immortal part. In fact, the wager, apparently lost, is in reality won, for though *Faust* has expressed himself desirous of no further ambition, his moment of highest enjoyment is found in labour for others; how can this then be a victory for the fiend?

Now follows a Dante-esque epilogue, the apotheosis of *Faust*. Goethe pictures a mighty mountain

where saintly anchorites devote themselves to Divine worship, while spirits hover round them on the road to heaven. The mystical characters of *Pater Ecstasius*, *Pater Profundus*, *Pater Seraphicus*, &c., are all various types of the religious sentiment; *Faust* rises above them and, now called *Doctor Marianus*, soars to yet higher spheres, to the feet of the *Mater Gloriosa*. Three well-known pardoned female sinners plead for *Gretechen*, whose sin was unintentional, and she is bidden to rise and lead her former lover on the upward way, while a *Chorus Mysticus* appropriately ends the mighty poem with the well-known but none too intelligible words—

All that is transient
But symbolises;
Here the inadequate
To fulness rises;
Here the ineffable
All may decry;
The heavenly Woman*
Draws us on high.

So ends our attempt to give a merely prosaic account of the most imaginative and intangible of all poems. It cannot be denied that the symbolic element which, in this second part of "*Faust*," overrides everything else, is a great source of weakness by divesting all the characters of personal human interest. But the noble thoughts, the splendid poetry, more than atone for all. As in an opera, the worst of librettos can be forgiven when the music is of the first rank, so here the poetry is so rich and splendid that the unsatisfactory treatment of the story or plot seems almost pardonable.

One would have thought that no other poet would have been bold enough to touch the subject after Goethe; such is not the case however. Apart from Lord Byron's "*Manfred*" and "*The Deformed Transformed*," which were decidedly suggested by "*Faust*," there is a dramatic poem by R. Lenau in a number of disconnected scenes, some of considerable beauty. Then our modern English dramatists have been unable to keep their fingers off this fascinating legend, though it can hardly be said that they have justified their proceedings. For the sake of completeness it may be as well to mention some of the more prominent of these attempts. The French play-wright Michel Carré having, with truly French irreverence, turned the first part of Goethe's poem into a clear intelligible melodrama, by the simple process of cutting out all the poetry, this perversion was translated into English by Mr. Boucicault and produced by Charles Kean at the Princess's Theatre, in London, on April 19, 1854. The critics of the time spoke with some contempt of the play, though, as a spectacle, it drew crowded houses, in the same way as did the same manager's Shakespearian revivals. It is not stated what incidental music was used on this occasion. On March 24, 1856, was produced a short burlesque of this Princess's version, called "*Marguerite*." This had charming music by Tully. Passing over for the moment the English production of Gounod's opera, the next dramatic version of Goethe's play was that of Bayle Bernard at Drury Lane, on October 20, 1866, under Samuel Phelps. This adaptation will be pleasurably remembered by all who have seen it. The author wrote a sensible and modest apology for the alterations he had been forced to make in Goethe's poem, and stated that his play must not be looked upon in the light of a translation but as a free adaptation. Considered in this light the Drury Lane "*Faust*" was indeed an excellent piece of work, well mounted and acted. Phelps was *Mephistopheles*, his son Edmund *Faust*, and Mrs. Hermann Vezin *Marguerite*. The music was excellently selected and arranged by that best of

* Or "eternal womanly element."

theatrical conductors, Tully. To the subject of this music we shall return later on. So great was the success of this adaptation that three or four minor London theatres ran pirated versions at the same time. Passing by as of no importance the various burlesques and comic operas, such as Hervé's "Le Petit Faust" and Byron's "Very little Faust," and merely pausing to wonder wherein lies the hidden facetiousness of the adjective "little," which causes it to be the invariable prefix of a modern burlesque, we come to Mr. Herman Merivale's modern adaptation of the Faust and Marguerite story, called "The Cynic." This dressing up of an old story in modern guise resembles the practice of some modern musicians who, lacking ideas of their own, take Volkslieder or themes of old composers and dish them up with modern harmonies. The next was Mr. W. S. Gilbert's unfortunate play "Gretchen." Why so experienced a dramatist should have taken the trouble to re-write the now stereotyped story, deliberately enfeebling every one of its dramatic incidents, is beyond all comprehension. This piece, well-mounted and perhaps as finely acted all round as any version of "Faust" has ever been, was withdrawn after a few nights. Since that time the legend has been allowed to rest in peace until now, when a fresh perversion, by Mr. Wills, has been produced with such pomp at the Lyceum. We say perversion, for the new drama, while professing to be a translation, is sadly disfigured by alterations and interpolations; the title rôle is reduced to insignificance, and what little is left of Goethe is crushed under the exuberant grandeur of the scenery and stage display. Of the music to this version notice has been taken last month in a special article; a few more words will be necessary later on. There now remains only to mention a few dramatic works on the subject of "Faust," but in no way connected with Goethe's poem. Such are—

1. A dramatic entertainment called "The Necromancer; or, Harlequin Doctor Faustus," as performed at the Theatre Royal in Lincoln's Inn Fields, 1731.

This is only interesting as being one of the earliest plays on the subject. It only consists of a couple of scenes. In the first *Faust* sells himself, and a good and evil spirit alternately persuade him to listen to their counsel. In the second he entertains his friends with a Masque on the subject of Hero and Leander. This piece seems a mere fragment. It was mostly musical, but the music cannot be traced.

2. "Faustus," a romantic drama by George Soane, produced at Drury Lane, May 16, 1825; revived again in 1827.

3. "Faustus" (an improved version of the above), by H. P. Grattan. Sadlers Wells Theatre, 1840.

4. "The Devil and Dr. Faustus." Drama by Leman Rede. Strand Theatre, 1846. (This was a curious combination of serious and comic.) Mrs. Keeley played the part of *Mephistopheles*.

5. "Mephistophela." Grand Ballet d'Action, by Heinrich Heine. (Written in 1847 for Her Majesty's Theatre, but abandoned by Mr. Lumley as impracticable. *Mephistopheles* was here made to assume the form of a beautiful woman.)

No. 2 had music by Bishop, Horn, and Cooke, and will therefore be noticed again presently. From a literary point of view it is like the rest on this list, mere rubbish. We shall now turn from the Legend to its musical settings and attempt in our next paper to give a detailed list of the principal works, vocal and instrumental, to which the "Faust" story has given rise.

(To be continued.)

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XVIII.—SCHUBERT (continued from page 11).

WE have seen that Franz Schubert left the Convict in October, 1813, and returned to his father's house in Gate of Heaven Street. As an extra mouth in the schoolmaster's home he could not have been greatly wanted, but, no doubt, he was heartily welcome when sire and sons made music amongst themselves. Franz completed the household quartet, of which Franz *père*, Ferdinand, and Ignace were members. A French writer, M. Barbedette, has drawn a pen picture of one of these family gatherings, and we offer no apology for presenting it, through the medium of a translation, to the reader's notice. Some of the details are probably imaginative, but they serve to heighten the general effect.

After noticing the agitated condition of Vienna in 1812-13, as the last stupendous incidents of Napoleon's career followed rapidly one upon another, M. Barbedette goes on:—

"One house in Vienna seemed strange to the general emotion. Let the reader be good enough to follow us into the Lichtenhalt district. We stand before a house of antique appearance; its architecture goes back several centuries: traces of painting may still be seen on the walls; a great red crab hangs above the door as though to indicate that the edifice dates from the middle age, of which it is the mute symbol. The heavy shutters are closed, but, in the *rez-de-chassée*, light comes through the interstices, and feeble sounds make themselves heard. . . .

"Nothing troubles the quiet of those who live in this peaceful dwelling. We enter a large white-washed room: a high fire-place, in which burns a small clear fire, occupies one end. To the left is a lithographic portrait of the Emperor Francis; to the right, one of Beethoven, then at the height of his genius. A fir book-case contains some works of the great masters. Forms are placed along the walls, on which hang maps and other things used in education.

"Four players are seated in the middle of the room, each before a desk and having a stringed instrument in his hand. They are absorbed in reading a new work by the illustrious singer of Bonn. The light of a suspended lamp allows us to observe the faces of these persons.

"The oldest plays the violoncello. He is still in the full strength of manhood, his hair is but slightly grizzled; his well accentuated features suggest an energetic nature. He is simply, almost rustically, dressed in the fashion of his class. An air of frankness and nobility tempers the somewhat hard expression of his eyes. The other performers treat him with respect.

"A young man of twenty-eight, with an expression of almost feminine softness, plays the first violin. Entirely abandoned to his emotion, he devours with his eyes the music before him.

"By his side, a somewhat older musician plays the second violin with no less energy.

"At the viola desk is a lad of fifteen, who seems in a state of inexpressible agitation. His hair is woolly; his face round; his nose flat; there is something about him of the negro. His figure is small and thick set, yet robust; extraordinarily brilliant eyes illuminate his face. He is the director of the quartet. If a false note is made he quickly recognises it; all his frame seems to shudder. If the defaulting player be one of the young men, he jumps up angrily, and flourishes his bow in the direction of the offender. But if the violoncello makes a slip, he moderates his wrath and with suppressed feeling, remarks 'Father, there is some mistake; let us begin again.' The father

smiles, and the fault occurs no more. A fifth person regards the scene with pleasure—a woman, still young, who is seated near the fireplace. She seems to be preyed upon by a slow fever. Her eyes, full of sweetness, are surrounded by a dark circle. The wealth of her fair hair contrasts with the sickly paleness of her complexion. She nurses a little child, who is busy drawing figures on a slate. The woman listens to the music with a gentle sadness. Her eyes brighten every time she looks at the youngest of the executants.

"We must now name the actors in this scene.

"The middle-aged man is Franz Schubert, school-master in the Lichtenthal; the three young men are his sons: Ferdinand, teacher at an orphan school; Ignace, also a schoolmaster; Franz, who will become his father's assistant. The woman is a Silesian, Elisabeth Bitz, their mother. The child on her knees is Charles, the youngest of her sons."

We will not look too closely into the details of *M. Barbedette's* interesting picture, because, whatever its inaccuracy, it serves to bring before us the family to which Franz Schubert belonged, while as yet the mother lived.

It is said that Schubert's father did not regard with much favour his son's devotion to music. Probably that was so. Fathers are always making mistakes in such cases, because they listen to the voice of fancied wisdom in themselves, rather than to the promptings of nature in their sons. They array themselves against Providence and, of course, get the worst of the encounter; their sins, however, being visited upon the children, who are not to blame. It may be, on the other hand, that there was need for Franz to earn money for himself as soon as possible, and not increase the drain upon his father's slender resources. Assuming this, we can understand why the lad was sent for awhile to be trained at the school of St. Anna. He there fulfilled his term, and afterwards entered his father's school as teacher of the lowest class. Can we conceive a more unfit position for a lad of Schubert's aspirations and temperament? Pegasus harnessed to a plough alongside an ox is but an inadequate attempt at a parallelism. No wonder Schubert, as his sister Theresa once told Dr. Kreissle, was "strict and ill-tempered," and that he often "kept his hands in practice on the children's ears." When a man in rebellion against his circumstances relieves his feelings by boxing the bystanders, he must, of course, be condemned as not only wanting in philosophy, but in logic. But Schubert was too young for philosophy and too ardent for logic, and so the children suffered. Impulsive, romantic, made vaguely uneasy by the promptings of a genius he could as yet but half comprehend; what had he in common with the dreary routine of the school-room? Seven years later his mind went back to this period of life, and, under the similitude of a dream, he related experiences and feelings which show pretty clearly what sort of a lad he was. The *Dream* (written July 3, 1822) is, in part, not at all difficult to understand:—

"I was one brother among a number of brothers and sisters. Our father, our mother, were worthy people. I was deeply and fondly attached to the whole circle. My father took us out one day on a party of pleasure to a favourite spot. My brothers were in a state of great glee, but I was wretched. Well, my father came up to me, and bade me enjoy the delicacies before me, but I could not. Whereupon my father, in a rage, banished me from his presence. I turned away my steps, and with a heart full of boundless love for those who despised it, I wandered into the distant country. For long years I felt myself preyed on alternately by the greatest pain

and most fervent love. Then the news of my mother's death was brought to me. I hastened away to see her, and my father, softened by affliction, did not stop my going then. Then I gazed on the dead body of my mother. My eyes filled with tears. Like the good old past days, to which my departed mother thought we should carry back our memories, as she did in her life time, she was lying dead before me. And we followed her poor body with mourning and woe, and the coffin sank into the earth. My father once more took me into his favourite garden; he asked me if I liked it. But the garden was distasteful to me, and I dared not trust myself to say anything. My father, kindling, a second time asked me if I liked the garden. I trembled and said 'No.' Then my father struck me and I fled. And a second time I turned my steps away, and, with a heart full of boundless love for those who scorned it, I once more went forth a wanderer in the world. For many, many long years I sang my *Lieder*. If I would find sing of love, it turned to pain; if I would sing of pain it would turn to love. Thus I was divided between love and sorrow. And once I was told of a pious maiden who had just died. A crowd gathered round her tomb, and in the midst of that crowd many youths and old men wandered as though in bliss. They spoke gently, as though fearing to wake the maiden. Heavenly thoughts seemed, like light sparks, to be for ever darting on the youths from the maiden's grave, and a gentle rustling noise was heard. I felt bashful and ashamed to walk there. 'It is by a miracle only,' said the people, 'that you are conducted to this circle.' But I advanced to the grave with slow steps, full of devotion and firm faith, my eyes fixed on the grave, and before I could have thought it possible I found myself in a circle, from which arose a wonderful strain of music, and I felt the bliss of eternity concentrated, as it were, into a moment. I saw, too, my father reconciled and loving towards me. He clasped me to his arms and wept, but I wept more sorely than he."

We leave the reader to interpret the latter part of the dream—the meaning of the first part is obvious—but the whole may be taken as a fanciful record of personal experience, one, moreover, which shows light upon the nature of the youth whom fortune had condemned to teach Viennese urchins their A B C.

It must not be supposed that the efforts of Schubert's father to divert him from composition had any effect. He thought of music by day and dreamed of it by night, while the more he did this, perhaps, the oftener the little boys' ears were made to tingle. Imagine this soaring youth dragged down to earth from the empyrean a thousand times by the thousand petty details of a teacher's life. Nevertheless, time was found for writing music, both at St. Anna's and in his father's house. In 1813, the year of his homecoming from the Convict, he composed four quartets, an octet for wind instruments, three orchestral minuets, three *Kyries*, a symphony, a third sonata for four hands, and some songs. In 1814 the catalogue of his youthful works was extended by an opera, "*Des Teufel's Lustschloss*," the First Mass (in F), and other works of less importance, but the year of greatest fecundity was 1815. His labours at this time were simply prodigious, and may be so regarded even if we take into account only the amount of writing necessary to put his thoughts on paper. He could hardly have "thought out" his music as other composers understand the term, and it is pardonable to regard him as the mere medium of communication between humanity and some superhuman source of song.

Among the works referable to 1815 are the Mass in G, the Mass in B flat, a *Magnificat*, a *Salve Regina*

and Offertory, the second *Dona nobis de Mass in F*, the Quartet in *G minor*, two pianoforte Sonatas in *C* and *F* respectively, two Symphonies (*B flat* and *D*), six vocal Melodramas, including "Der vierjährige Posten," "Claudine von Villabell" and "Die beiden Freunde von Salamanka," and a large number of songs, of which the immortal "Erl-King" is one. Pretty well this for a boy of eighteen! Indeed, it is marvellous, astounding, incomprehensible, and we look upon it with as much wonder as upon the unfathomable operations of Nature. There is no need to add thereto by supposing, as is often done, that Schubert worked in the dark without encouragement or recognition. True, he was not known outside a small circle, but that circle constituted his world, and therein he found, at any rate, some measure of support and satisfaction. His sacred music, for example, was performed from time to time at the Lichenthal Church, the Mass in *F* being heard also at the Augustinian Church, Franz conducting and his brother Ferdinand playing the organ. It was after this success that Schubert's father, making, perhaps, a virtue of necessity, presented him with a new five-octave piano. Moreover, the young musician was blessed with excellent musical friends; among them a family named Grob, the head of which, a widow, carried on a silk factory hard by Gate of Heaven Street. The children of this widow were Thérèse, a girl in her "teens," an excellent singer, and Heinrich, who could play well upon the violoncello and piano. At the Grob house Schubert was a welcome guest, and he visited there often, drawn, it may be, by Thérèse's charms, as well as by the opportunities for making music. There is no definite reason for believing that Schubert fell in love with the widow's daughter, but some significance may attach to the fact that when the young lady married, in 1820, he ceased to visit at the house, and the ways of the friends fell apart. While the intimacy lasted it must have been very delightful. The composer's Masses were rehearsed with the Grobs, Thérèse singing the soprano solos, both there and in the church, and to the sister and brother he submitted the songs which his inexhaustible genius poured forth. We may add that Heinrich lived till 1855, and that Thérèse (Frau Bergmann) was "hale and hearty" in 1869, when Dr. Kreissle published his biography of the master. How, if Schubert himself had avoided death so long? To the support derived from association with the Grobs must be added that which the encomiums of Schubert's old master, Salieri, could not fail to give. We are told that, after hearing the Mass in *F*, the Italian musician embraced its composer, exclaiming, "You are my pupil, and will do me honour." Such words from such a quarter were praise indeed, since Salieri cannot be called the most generous of men. Moreover, Salieri's position was so eminent in Vienna that his every opinion carried weight. It does not appear that he exerted himself very strenuously to brighten the worldly prospects of his pupil, but Schubert must have been, at that sanguine period of his life, far more gratified by praise than by profit. The relations between the great man and the greater (who was then so small) remained of the best character, and it is pleasant to find Schubert assisting prominently at his former teacher's jubilee festival in 1816. Salieri then entered upon the fiftieth year of his service as Court Capellmeister. He had laboured long and well, the Emperor honoured him, and great preparations were made to celebrate the occasion. After a Church service, Salieri was conveyed in an Imperial carriage to the hotel of the Grand Steward, and there presented with a gold medal and chain. In the evening, a number of the old man's pupils gathered at his house, and

performed compositions written by themselves in honour of the occasion. Schubert was among them; his offering being a Cantata, entitled "Contributions to the Jubilee Festival of Hof-Capellmeister Salieri, by his pupil, Franz Schubert." Dr. Kreissle gives a description of this work, but as he assures us that it is "more calculated to interest people by the circumstances to which it owes its origin than from its intrinsic value as a work of art," we need not trouble about it here, except to add that Schubert was no more happy than most other composers in writing "pieces of occasion."

It is pleasant thus to see the young school-teacher in circumstances which fostered his genius and encouraged its exercise; the more because a popular notion, due to loose generalisation, pictures him as labouring without a ray of cheering light. His position, it is true, was not the most favourable, but a young assistant in a parish school, who commands quartet parties at home, has his works performed in churches by competent choirs, enjoys access to good musical society, and is praised by the most dignified musician of the day, can hardly be regarded as a Chatterton in friendlessness and misery.

Schubert was fortunate in another respect: he found a poet in Johann Mayrhofer, a man ten years his senior. We know exactly, for the elder himself tells us, how the two came together. "My acquaintance with Schubert was brought about by a young friend giving him my poem, 'Am See,' to set to music. The friend brought him to that very room which, five years later, we were destined to share in common. It was in a dark, gloomy street. House and furniture were the worse for wear, the ceiling was beginning to bulge, the light obstructed by a huge building opposite, and part of the furniture was an old worn-out piano and a shabby bookstand. Such was the room. I shall never forget it, nor the hours we spent there. As the spring tempers the earth, clothing it with verdure and flowers, and refreshing it with breezes, so does she invigorate and endow mankind with the innate consciousness of productive power, for as Goethe says: 'How vast, sublime, and wholly magnificent is the perspective in the fields of life. From mountain on mountain soars the undying spirit in anticipation of an eternal life.' This depth of sentiment and mutual love for poetry and music drew our sympathies closer and closer. I wrote verses, he saw what I wrote, and to these joint efforts many of his melodies owed their beginning, end, and popularity in the world."

The last sentence in this extract defines the bond of union between men of widely varying character and temperament. Mayrhofer was retiring, mystical, —a prey to diseased views of life, which ultimately drove him to suicide. Schubert, on the other hand, though liable to fits of depression, like all sensitive natures, was fond of company, cheerful, and rejoiced in a healthy moral nature. But both were poets, and in the land of imagination there could be no diversity of thought or aim. Let us add here that Mayrhofer, referring to their subsequent close association as room-mates, wrote in his diary:—"Whilst we were together curious things happened. We were certainly both of us peculiar, and there were plenty of opportunities for droll incidents. We used to tease one another in all sorts of ways, and banded pleasantries and epigrams for our mutual benefit. His free, open-hearted, cheerful manner and my retired nature came into sharp contrast, and gave us an opportunity of nick-naming each other appropriately, as though we were playing certain parts assigned us. Alas! it was the only rôle I ever played."

The importance of Mayrhofer's friendship to Schubert at the early period with which we are now

concerned cannot be estimated. If the fancy be permissible that for every man there is a woman, union with whom alone can make him complete (he often fails to find her), much more may it be said that the musician needs the poet for the full development of his genius. The two act and re-act one upon another, giving and receiving till each becomes the counterpart of his fellow. "Poetry is music in words and music is poetry in sound; both excellent sauce, but," adds old Andrew Fuller, as though with a prevision of Schubert and Mayrhofer, "they have lived and died poor that made them their meat."

The year 1816 was, like its immediate predecessor, a time of wonderful activity, because of which, mayhap, the children in Schubert's school-class suffered much. To it belong the "Tragic" Symphony and the second in B flat—the "Symphony without Trumpets and Drums." *Apropos* to these works, let us indicate Schubert as again enjoying an important advantage. The quartet at his father's house had, in course of time, grown into a small orchestra, amateurs being naturally attracted by the increasing repute of the young viola-player. This compelled a removal of the meetings from the schoolhouse in Gate of Heaven Street to the larger residence of a merchant named Frischling. There the Schuberts and their friends met from week to week, and there they laboured enthusiastically at such symphonies, overtures, &c., as lay within their means. When Fischling's room became too strait, they migrated to that of a Herr Hatwig, receiving further additions to their numbers, with an access of talent sufficient to warrant an attack upon the most advanced compositions of the day. For this society several of Schubert's orchestral works were written; among them the two symphonies last referred to. We need not take pains to show what great encouragement and help he must have derived from this opportunity of bringing his compositions to a ready performance. Even an amateur orchestra is far better than none at all in such a case.

Other productions attributable to the year 1816 are a Cantata, "Prometheus," for soli, chorus, and orchestra (Kreissle represents this as lost), the Mass in C, a Magnificat, part of a Requiem, a Stabat Mater, a portion of an opera, "Die Burgschaft," a vast number of instrumental works, and many songs, including "The Wanderer." Again we stand amazed at sight of such prodigious industry. There is no parallel to it in the history of human effort. With regard to "Prometheus," an entry appears in Schubert's diary, under date June 16, 1816:—"Today I composed the first time for money—namely, a Cantata ('Prometheus') for the name-day festival of Herr Professor Watteroth von Draxler. The honorarium, 100 florins, Viennese currency."

All this time Schubert remained as his father's assistant in the Lichtenthal School, but he longed to be emancipated from uncongenial labours. We are told that his duties were always conscientiously discharged—it does not appear what the children thought on this matter—but let a man's work be what it may, if he has no heart therein he cannot succeed. Probably Schubert was an indifferent teacher, labouring with perfunctoriness, and by no means keeping his thoughts during school hours within the four walls of the school-room. We know that he remained on the look-out for some musical post, and that, seeing one vacant in 1816, he applied for it. This was the head-mastership of a school of music connected with the Normal School at Laibach; so that, from a mere assistant teacher, Schubert aspired to be the trainer (in music) of his own order. His application for the place was duly made to Government, and supported by testimonials from

Salieri and others. Dr. Kreissle's account of what followed is somewhat confused, but one thing is certain—Schubert did not succeed; the vote and influence of the all-powerful Hof-Capellmeister having been given to one Jacob Schauf. Salieri's reasons for passing over an old pupil, of whom he had formally spoken well, do not appear, but it is easy to imagine good grounds for his action. He may reasonably have considered Schubert as too young, or too inexperienced; or that such a creative genius would be likely to do better work for art than in controlling the routine of an academy. Anyhow, the youthful applicant suffered disappointment, and went back to his drudgery in Gate of Heaven Street.

Once again Providence sent him a friend in need, and in the nick of time, if there be any truth in the story that Schubert had a quarrel with his father and was dismissed. The story—which appeared in a Vienna paper forty years ago, and for which Kreissle does not vouch—is to the following effect: The Lichtenthal School, being of the sort now called "mixed," contained girls as well as boys, and one of the gentler sex, chancing to irritate the assistant-teacher, received from his practised hand a sound box on the ear. This summary proceeding may have been against the rules in regard of girl-pupils, or the punishment may have been unusually severe, but for some reason or other Schubert's father indignantly reprimanded his subordinate, who soon received an intimation which caused him to resign. In all this we see no improbability, considering Schubert's disgust with his duties and his quick, impulsive temperament; but there is more pleasure in believing that the young teacher abandoned his occupation under circumstances of greater credit, and solely through the action of the friend to whom reference has just been made.

(To be continued.)

THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

THE lack of some system of regular and friendly communion has, by the thousands of musicians scattered throughout the country, long been felt as a very great drawback from their enjoyment of artistic life, and as a serious hindrance to their efforts to advance the general culture of music. In every other profession, and in almost every other calling, a feeling of fellowship is kept alive by some kind of organisation, facilitating a frequent interchange of opinion among those who devote their lives to a like pursuit. But the disciples of that Art which, of all influences, should (and often does) draw men closer together, have remained, until quite recently, without any means of co-operation, and without any show of interest of one in another's welfare or progress. Attempts have, from time to time, been made to bring about a better state of things; but, whether from an indistinct perception of the necessary conditions of union, or from the absorption of the leaders of the musical world in their own special business, or from despair of achieving any real good, or whatever cause, musicians long remained in a completely isolated condition.

Naturally, the evils of such a state were less keenly felt in London and in the larger towns—where the paths of the busiest and most absorbed men must, occasionally, cross—than in the less thickly populated districts, where professional musicians were dotted about as sparsely as the far-west pioneers of American progress, or as the twenty-mile apart squatters of the Australian bush. In such solitude a teacher—originally full of artistic enthusiasm—must, almost inevitably, sink into a machine of regular labour,

daily plodding through its accustomed routine, with little interest, and, consequently, with ever lessening effect. Unquestionably, much harm has resulted from the apathetic spirit thus engendered, and from the growing feeling of powerlessness to achieve any real good beyond securing an honourable livelihood. The charge, often thoughtlessly brought against musicians, of eccentricity rests mainly upon the peculiarly solitary, uneventful, monotonous kind of life many of them pass, and the rarity of their being able to enjoy any companionship with men of congenial tastes, education, and habits. The intercourse of professional men and amateurs, or of master and pupil, is not on fair terms. There is an inequality of authority and of artistic judgment that naturally begets, in the more advanced, a dogmatism like that of the pulpit, an autocratic tone which grows habitual, and which, in every way, acts injuriously; finally unfitting a man for the freedom of truly social conversation.

But the interchange of ideas among men of like calibre has a powerful effect in rubbing off angularities and oddities, and in smoothing the roughnesses and sweetening the acerbities that the solitary and devoted pursuit of a pet study tends to generate. What has long been wanted is a kind of Parliament of earnest educated artists and experienced teachers, in which all questions affecting music and musicians could be freely discussed, with an equality of strength and weight, broken only (as all discussions must be) by that deference to well-formed opinions which the admitted merit and sound advice of a respected authority necessarily and properly command.

Some three years ago the disadvantages of the present state of things impressed men who seem to have been capable of forming a true estimate of the work to be done, and a right judgment with regard to the best way to set about it; men able to attract, and gather round them, those who could labour unselfishly and undauntedly for the general good. In the Northern and Midland counties some preliminary gatherings of a few influential musicians led to the formation of that Society of Professional Musicians which—having attracted, from all sides, the sympathy of teachers quick to perceive the honesty and wisdom of the movement; and having covered the provinces with a net-work of organisation—has, during the early part of the last month, concluded its first annual Conference in London with an open meeting, to which all metropolitan musicians were invited, and at which many of them attested their thorough sympathy with the undertaking, and their desire to join the ranks of the Association, and to render it truly national, as well in the catholicity of its working as in the wideness and liberality of its aims. The prudence and timeliness of the agitation has been proved by the simple fact that wherever a deputation from the Society has journeyed, the goodwill of the musicians of the district has been excited. In the South and West of England during the spring, and in the Eastern counties at the close of the past year, very many recruits were enlisted; so that at the recent meetings in London the musicians of the whole of the kingdom were represented with a completeness never previously attained at any gathering of a like kind.

We must refer our readers to the general secretary (Mr. E. Chadfield, of Derby) for the rules, and for all details of the working of the Society; simply pointing out that the advantages of a power of local action as free as is consistent with unity of general purpose appears to be secured; that the votes of the members in their respective districts are collected and acted upon by a central council, which consists of two delegates from each province; that, already

a system of examination has been established (and may be extended to any locality where it is asked for) free from all the disadvantages arising from the exaltation in a country town of one local professor over his colleagues; that a book (now in its second edition) has been published, designed primarily for examination purposes, but equally valuable as a text-book for teachers and as an evidence of the lines upon which, by the common consent of musicians of all schools and living in all parts of the country, an education in music should be traced.

Naturally, at the recent Conference, amid much proof of sound judgment and far-sightedness, some nonsense was uttered by the less-experienced members. Three meetings were held for free exposure and discussion of all the workings and plans of the Association. A healthy diversity of opinion was expressed; but, so far as appeared, the Society has not entered, and does not propose to enter, upon any ill-advised course. Some crude views concerning the registration of musicians, the mutual relation of composer and publisher, the duty of the government, and other points, were expressed. But it was rendered evident, by the applause with which certain speakers were received, that the judgment of the great majority of the members was sound and firm. No extravagant complaints, or wild suggestions, found favour.

So long as the movement may be carried on in the spirit shown to be now actuating its guides, we shall cordially wish it success. Mr. Prout's proposition, which was at the very large gathering of London musicians carried with only one dissentient voice, justly maintained that "the National Society of Professional Musicians is entitled to hearty support."

THE performance of Gounod's last great work, "Mors et Vita," by command and in the presence of Her Majesty, at the Royal Albert Hall, on the 26th inst., cannot but be regarded as one of the highest compliments ever paid to an artist and his art by Royalty in England. We believe we are right in saying that this will be the first time since the death of the Prince Consort that the Queen has attended an entertainment entirely unconnected with any state occasion or ceremonial; and that her re-appearance should be for the sole purpose of hearing a musical composition expressly written for this country, is a sufficient evidence that her enforced retirement from public life has in no respect lessened her love for that art in the progress of which she has so frequently proved that she takes the keenest interest.

THE advantages likely to arise from Co-operation and Competition in Music which were foreshadowed a few months back in these columns by Mr. Joseph Bennett, on the occasion of the Choral Contests in the Albert Hall, have already received remarkable fulfilment in the provinces, on the testimony of so competent a witness as Mr. J. Spencer Curwen. In a letter of his to the *Standard*, which appeared just too late for us to notice in our January issue, he says, "I have just returned from a visit to Nottingham and the Potteries, two districts which greatly distinguished themselves at South Kensington. Everywhere I heard the strongest testimony to the good done. At Nottingham three or four new societies have been floated on the tide of public interest in choral music. In the Potteries 600 or 700 persons have this winter joined preparatory singing classes, in order to fit themselves for membership in one or other of the prize choirs. I may mention that the choralists of the Potteries are almost all men and

women employed in the pottery trades of the district. The encouragement of choral singing as a recreation for the working classes seems to me a matter of the highest national importance." In this connection we may note, on the authority of the *Standard* of the 7th ult., that, for the furtherance of the new scheme of recreative evening classes adopted by the London School Board on the lines of those already successfully established in Nottingham, a considerable number of persons have already offered themselves as voluntary teachers in such subjects as singing, musical drill, &c., in response to the appeal issued by a voluntary Association for supplying the means and the teachers for classes in subjects not recognised by the Code, and in whose aims Princess Louise, the Archbishop of Canterbury, the Bishop of London, and other influential persons have interested themselves. It is confidently expected that in the term which began on the 11th ult. valuable aid will be lent to the School Board by this Association, encouraged as it is by the excellent results achieved elsewhere by a similar organisation.

THE American musical critics have, as we have frequently mentioned, a habit of speaking out; and although we do not always agree with their remarkably straightforward denunciation of men and things obnoxious to them, we very often light upon a few wholesome truths which acquire additional force from the unmistakably plain words which are used to express them. We have spoken much, and very decisively, upon the opposition too often manifested by the clergy to the introduction of a higher class of music into the service of the church, and from time to time have quoted the opinions of some of the most liberal members of the clerical profession in favour of this much needed reform. In America it is evident that the matter is as keenly contested as in this country, for in an article headed "Church Choirs," in the *Oriole Tidings*, a paper published in Baltimore, the writer says, "Like the much abused mother-in-laws, the conventional 'quartet choir' has long been the theme of much foolish and unmeaning pleasantry; but did ministers, as a general rule, know as much of music as the average organist and quartet choir do of religion, these things could not, nor would not occur. Great stress has also been laid upon the fact that they are 'hired creatures,' and being paid for their services, should not be tolerated. Now wherein they differ from the same reverend gentlemen who make these complaints, we fail to comprehend. Nature has given to each certain talents that they make use of as 'bread winners' for themselves and their families; and in a pecuniary view both ends of the church being dependent upon their salaries, are entitled to a like amount of consideration." Here indeed, in a small compass, the fact is clearly stated. America no doubt believes that all who aid in the religious service are on an equality; and should this creed be admitted in England, when the clergy begin to question the quality of the music rendered by educated singers—many of whom are drawn from the congregation—the congregation may begin to question the quality of the sermons preached by the clergy.

THE many songs expressive of the opinion of the people upon the actions of those by whom they are governed, sufficiently prove that the political world is much influenced by music; but it is only recently that we have been made aware of the fact that the musical world is materially influenced by politics. News from Northwich at once places this beyond doubt, for we are told that "Mr. Egerton Warburton,

who represented Mid-Cheshire in the last Parliament, has intimated to the Philharmonic Society that he will not continue his subscription. Northwich, he says, has seen fit to return a Radical to Parliament, and there is no doubt that the town is Radical. Probably, therefore, the Philharmonic Society is a Radical affair, and he does not wish to be identified with it. Another Conservative, Mr. Cecil Parr, has no doubt the morals of Northwich want raising, but as he does not think a performance of 'The Messiah' will attain that object, he declines to subscribe." There is a delightful originality in the notion that a Society formed for the purpose of performing the works of the great musical composers of the world will most probably prove to be "a Radical affair," because the town has thought proper to return a member holding such opinions to parliament; for, even supposing that the Society is largely composed of persons who reflect the views of their representative, it is difficult indeed to imagine how this can influence the nature of the concert programmes, or colour the performance of the instrumental or vocal artists engaged. Surely Handel's "Sacred Oratorio," too, is of too divine a nature to need the patronage of any political party; and if the presentation of the work should not have the effect of "raising the morals" of Northwich, it will at least most eloquently preach that doctrine of peace and goodwill which may well be taken to heart by the partisans of all worldly creeds.

WE have often called attention to the class of music provided for those who visit a watering place during the summer months; and as the consideration of this subject should not be postponed until the arrival of the season for these open-air concerts, we quote what is said by the London critic of the *New York Journal*, *Music and Drama*: "When I read the account of your musical entertainments at sea-side resorts," he writes, "I begin to think that we are far behind America in this matter; and I am sure we are behind Continental countries. On your Coney Island there is much finer music than we hear at Margate or Ramsgate, where the town band, or the German band, or the solo singer with the shrill voice, or the nigger minstrel have it all their own way. I was astonished at the musical *fêtes* that are given in America at summer resorts. We have nothing of the kind; not even a decent chorus." We can conscientiously bear practical testimony to this statement, and even assert that not only have we not a "decent chorus" at our seaside towns, but that we have no chorus at all. Usually a cheap band is engaged, the coarseness of which drives every person afflicted with a musical organisation from the spot, and the *répertoire* of which seems selected chiefly for the gratification of the nursery maids and children, who form the principal portion of the audience. This may perhaps be, from a narrow point of view, a politic proceeding; but in virtually excluding the employers of the nursery maids, and the parents of the children, those who should be the financial supporters of the undertaking are really ignored. It is evident that they understand this sort of thing better in America; and if *fêtes* like those mentioned by our contemporary as having taken place at Coney Island could be organised in England, we might be attracted, instead of repelled, by our summer sea-side music.

THE proprietors of the *Bombay Gazette* have forwarded us a copy of a song, called "Zahkné"—"Wounded by Love"—which, we are told, has become the National Anthem of Afghanistan. When his Highness the Amir Abdul Rahman was at

Peshawur, in April, on his return from Rawal Pindi to Kabul, this air was played and sung for his delectation by a military band hidden among the trees while the Amir was at breakfast in the garden of Colonel Waterfield. The effect, it is said, was wonderfully striking, and the Amir expressed his great pleasure at the performance. The air, which is published with the Pushtu words, has been arranged for the accompaniment of a pianoforte by a musician in Bombay; and although we cannot notice it in our reviewing columns, we are glad here to draw attention to its merits as an excellent specimen of a characteristic national melody. Of course, we cannot tell what the effect of the air was as rendered in the garden during the Amir's breakfast—for it was scored for the band of a regiment by the native bandmaster, Jehan Khau, and some Pathans of the band, we are informed, sang the parts with much expression and spirit—yet the sometimes plaintive, and sometimes martial, character of the tune, which is said to be Afridi in its origin, seems to reflect the character of the people with such remarkable fidelity that we are by no means surprised that it should be regarded by the Afghans as a National Anthem.

A STRIKING instance of the union of a strong taste for music with a passion for the fine arts is to be found in the subject of one of the liveliest and brightest of recent biographies—Gustave Doré. Jealous of contemporary painters and sculptors, he harboured no such feelings towards musicians, and reckoned among his intimate friends and frequent guests, Rossini, Gounod, Liszt, Pauline Viardot, Alboni, Faure, Nilsson, and Patti. Doré himself was a much more than average amateur. He played the violin with considerable taste and spirit; Rossini styled him *un tenorino charmant, s'il vous plaît*; and by his clever jöddelling and excellent imitations of leading artists he often delighted and entertained his musical friends. Music would sometimes go hand in hand with work in his case, and he has been known to quit his drawings in order to play a maddening polka for his friends to dance to, and then, laying down his violin, to return to his task in the corner of the studio. Finally, we read that, not content with musical boxes, he took a delight in mystifying his guests with musical decanters.

MUSICAL students who desire to know more than at present regarding the state of the art in Germany before Bach and Handel arose, will observe with much pleasure that Messrs. Breitkopf and Härtel have arranged with Dr. Chrysander and Herr Spitta to publish a complete edition of Heinrich Schütz's works as far as they have come down to us. Our readers do not need to be told that the famous Leipzig firm has thus taken an important step in connection with the tri-centenary of the composer's birth. Schütz was a master in the full sense of the term, but suffered eclipse amid the splendour of his immediate successors. It is time now to do him justice and to demonstrate not only the nature and extent of his personal gifts, but in what measure he influenced Bach and Handel and laid a foundation upon which they laboured. Messrs. Breitkopf and Härtel propose to accomplish this by issuing the old master's works in ten volumes at the rate of two volumes a year, thus completing the edition in 1890. The first is already out, and contains the "Resurrection," the Four Passions, the "Christmas Stories," and the "Seven Last Words." We strongly advise amateurs to procure this volume, and judge for themselves as

to the interest and value of treasures so long withheld from general use. The names of the editors guarantee completeness and accuracy in a special degree, and we shall be surprised if their labours do not meet with wide appreciation in this country.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE Concerts of this Society since our last notice have been limited to the repetition of familiar works, do not demand lengthy criticism. On New Year's Day "The Messiah" was performed before a densely packed audience, thus affording the best possible refutation of the absurd statement that Handel's masterpiece is losing its popularity. True, our public is less exclusive than it once was; other works of various schools which formerly would have been ignored, save by a few connoisseurs, now attract a large measure of popular attention. But there is not a tittle of evidence to support the assertion that "The Messiah" is losing its hold on the minds and affections of the people. The performance on the 1st ult. was fully up to the Albert Hall Society's usual standard, and no higher praise need be given. Nor is there need to dwell on the manner in which Miss Anna Williams, Madame Patey, and Mr. Lloyd sang their respective airs. But special commendation should be given to Mr. Watkin Mills, who, by his effective rendering of the bass solos, heightened his already growing reputation. And it may be added that the obligato in "The Trumpet shall sound" was played upon the long trumpet re-manufactured for the Bach commemoration performance last March. On this instrument the high notes can be obtained with greater ease, but the tone will not compare with our modern slide trumpet.

The "Faust" of Berlioz has now taken a settled place in the Society's repertory, and a performance is looked for every season. That of the 20th ult. demands little more than formal record, as the soloists were precisely the same as those of last year. That admirable artist, Madame Valleria, sang the music of *Marguerite* with rare beauty of expression. Mr. Lloyd was perfect as *Faust*, and Mr. Barrington Foote did his best, though with unequal physical means, as *Mephistopheles*. It is inevitable that some of Berlioz's delicate orchestral tracery should be lost in the Albert Hall, but, in compensation, Mr. Barnby's well trained choristers render the choruses with a power and breadth unattainable elsewhere. The exclamation "Ha!" at the end of the mocking serenade, comes like a smart electric shock, and the splendid tone in the chorus of soldiers and students is as effective as the extreme delicacy in "Dream, happy Faust." The large audience and the enthusiastic applause showed how much this remarkable work is now appreciated by amateurs.

SACRED HARMONIC SOCIETY.

A SEASON of the Sacred Harmonic Society that did not include "Elijah" would be as impossible as a performance of "Hamlet" without the Prince of Denmark. The public demands Mendelssohn's oratorio and always musters in sufficient numbers to fill any room in which it is given. The rendering on the 16th ult. was not, perhaps, quite so good as on some former occasions, but the defects only consisted of a few slips in the orchestra. Miss Anna Williams was of course safe with the soprano music. Madame Patey repeated her familiar successes, the tenor solos were undertaken by Mr. Winch, and Mr. Santley, being in splendid voice, rendered the part of the *Prophet* in a manner wholly unsurpassable. Miss Eleanor Rees exhibited a pleasant mezzo-soprano voice, and a good artistic method in a portion of the contralto music. Mr. Cummings, who conducted generally with tact and judgment, should not have accepted the encore for "Lift thine eyes." Under Sir Michael Costa an encore of this particular number was impossible, because the Neapolitan Conductor used to join the last bar to the first of the succeeding chorus. Such a course was contrary to the composer's directions, and therefore unjustifiable, but it is a pity to exchange one evil for another.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE dearth of music in London during the fortnight after Christmas was complete, and the resumption of Mr. Chappell's Concerts on the 11th ult. was therefore doubly welcome. True to the policy he has observed from the commencement of the season, the programme contained a novelty, albeit on this occasion it was not a work of great pretentiousness. When Spohr was in London at the invitation of the Philharmonic Society, in 1820, he wrote, among other pieces for his favourite instrument, the violin, an Adagio in G, and this was brought forward by Madame Néruda, who has no equal in the interpretation of Spohr's music. The Adagio is a charming movement, truly characteristic of its composer, and it pleased greatly. Madame Néruda followed it by Paganini's *Moto Perpetuo*, of which she gives a masterly rendering. That which created the greatest interest in the Concert, however, was the performance of Schumann's *Etudes Symphoniques*, by Miss Fanny Davies. The young artist's rendering of this extremely arduous work was marked by intelligence and good taste, reminding us at times of Madame Schumann. More power might have been thrown into some of the variations, but in all other respects the performance was wholly satisfactory. The great applause which followed every movement of Schubert's *Trio in E flat* (Op. 100) testified to the delight of the audience with this superb but strangely neglected work, which belongs to Schubert's ripest period, and, like the *Quintet in C* and the *Quartet in G*, has no superior of its class. Mr. Lloyd sang two of Dvorák's exquisite *Lieder*, and others by Schubert and Mendelssohn. Beethoven's ever-popular *Septet* drew an enormous throng on the following Saturday, many persons being glad to obtain even standing room. The work had the benefit of an exceptionally fine performance, the executants being Madame Néruda and Messrs. Straus, Lazarus, Paersch, Wotton, Hausmann, and Bottesini. The Concert was rendered still more interesting by the performance for the first time of Schumann's "*Märchen erzählungen*" (Op. 132), for clarinet, viola, and pianoforte. This work dates from 1853, when Schumann's mind was rapidly giving way, and it must have been penned during one of those brief periods when the torch of reason burst again through the gathering clouds, for it is as clear and genial as anything that ever proceeded from this composer. The "*Legendary Tales*" are in four movements, all marked by conciseness and freedom from elaboration of detail. They are all charming, but the gem is No. 3, a very melodious sketch in the style of a song without words. The clarinet part was played on the violin, a course sanctioned by the composer, though surely unnecessary on this occasion, Mr. Lazarus being one of the artists engaged for the *Septet*. Mr. Charles Hallé introduced, for the first time, Chopin's early *Nocturne in B flat minor* (Op. 9, No. 1) and Brahms's clever and characteristic, though somewhat dry, *Scherzo in E flat minor* (Op. 4).

It is laudable on the part of M. de Pachmann to seek for artistic success in the music of Beethoven, but he would show wisdom if, in interpreting the works of this great master, he would throw aside those mannerisms and affectations which are harmless enough in Chopin and Henselt. The first and last movements of the *Sonata in D minor* (Op. 31, No. 2), at the Concert of the 18th, were spoilt by the abuse of the *rubato*, and the general trickiness of the player's method. M. de Pachmann was far more at home in Raff's "*La Fileuse*," which he gave as an encore. The novelty at this Concert was Schumann's *Adagio and Allegro in E flat* (Op. 70), for horn and pianoforte, composed in 1849, while Schumann was in voluntary exile. It is a charming piece, the *Adagio* being especially pleasing. The horn part was played on the violoncello by Herr Hausmann, a course justified by the title page of the work. The same composer's clear and concise *Quartet in F* (Op. 41, No. 2) and Haydn's merry *Quartet in C* (Op. 33, No. 3) were included in the programme. Miss Louise Phillips, whose vocal selections are generally well chosen, sang airs by Goring Thomas and Maude White.

There was no actual novelty in the programme of Saturday, the 23rd ult., but Beethoven's *Quintet in E flat* (Op. 4)

had only been given thrice before, and was therefore probably unfamiliar to the majority of those present. The *Quintet* is necessarily overshadowed by the superior majesty and beauty of its companion in *C* (Op. 29), but it has merits of its own, notably in the minuet, with its two trios, and the sparkling *Finale*, which was evidently written under the influence of Haydn. Beethoven was also represented by the *Sonata in A* (Op. 101), which Mr. Max Pauer essayed. The last sonatas of the Bonn master tax the abilities of the most experienced pianists, and Mr. Pauer scarcely rose to the level of his argument, though he played carefully and conscientiously. Brahms's favourite *Pianoforte Quartet in G minor* (Op. 25), and Chopin's *Polonaise in C*, for piano and violoncello (Op. 3), were included in the programme; and Mr. Lloyd sang "*In native worth*," and repeated Dvorák's songs, by desire.

There may be good reasons for reserving the more popular and attractive works of the repertory for the Saturday performances, but one inevitable result of this policy is to thin the attendance on Mondays. Thus, on the 25th ult., the programme, although interesting enough to musicians, was not of a nature to attract the public, and the small audience may be set down to this circumstance as much as to the inclement weather. Novelty played a considerable part in the scheme, the most important first performance being that of Brahms's *Sonata in E minor* (Op. 38), for pianoforte and violoncello. This work may, on the whole, rank among the best of Brahms's chamber compositions, the first movement being especially fine in conception and treatment, while the piquant *allegretto quasi menuetto*, and the ingeniously written *Finale* are worthy to succeed it. The *Sonata* was beautifully played by Miss Fanny Davies and Herr Hausmann, and we may take this opportunity of congratulating Mr. Chappell on having secured the last named admirable artist as a substitute for Signor Piatti. Miss Davies played three of Scarlatti's pieces with the utmost fluency and clearness, and for an encore a tasteful *Romance* by Miss Maude White. Spohr's charming *Quartet in A minor* (Op. 74, No. 1) commenced the Concert, and Haydn's in *D minor* (Op. 42) closed it. A very favourable impression was made by the vocalist, Mr. Henry Piercy. In Handel's air, "*Would you gain the tender creature*," Mr. Piercy displayed a tenor voice of excellent quality, and a refined and artistic method. Capable tenors are so scarce that any addition to their ranks is certain to be warmly welcomed.

HERR FRANK'S CHAMBER CONCERTS.

FEW, if any, musical caterers exhibit greater enterprise and perseverance than Herr Hermann Franke, and his latest undertaking is well conceived, and seems likely to meet with acceptance from the public. The new series of Concerts, at which a Vocal Quartet is to take a leading part, was commenced at the Princes' Hall, on the 26th ult. The idea is to perform concerted works for voices, and on this occasion the first of Brahms's "*Liebesslieder Walzer*" and Schumann's "*Spanisches Liederspiel*" were presented. These charming compositions are now so fully known and appreciated that it is unnecessary to describe them further. No better selections could have been made for the *début* of the Vocal Quartet, and the hearty applause testified to the success of the artists' efforts. In a case of this kind individual excellence is of less moment than unity of *ensemble*, and this can only be attained by each of the members studying the method and peculiarities of the others. At present the contralto, Miss Lena Little, and the tenor, Mr. Winch, are superior to the soprano and bass. Miss Bessie Hamlin has a bright and pure soprano voice, but her production is too German to be wholly pleasant. A little carefully directed study would rectify this, and Miss Hamlin might become a vocalist of the highest rank. Variety was given to last Tuesday's programme by the inclusion of Schubert's splendid *Quintet in C* (Op. 163) and Chopin's *Ballade in G minor*, the last played by Miss Amy Hare. The performance of the *Quintet* by Messrs. Ludwig, Collins, Stelling, Whitehouse, and Hann was of great excellence, and deserved even more applause than it received. The vocal works are to be repeated at the next Concert, on the 23rd inst., when they will be sung in English.

HERR BONAWITZ'S PIANOFORTE RECITALS.

THE principal feature of interest attaching to these serial exhibitions of individual skill on the part of a very able, though, as far as poetic feeling is concerned, somewhat commonplace pianoforte player, consists in their *historical* character; the programme of each of the three Recitals which have so far taken place being illustrative of the development of pianoforte music during the past three centuries. Similar undertakings have been on the increase of late, and should be unreservedly welcomed in the best interests of the study of musical art generally. At the Recital specially under notice (the last one of a series of three), which took place at Princes' Hall, on the 14th ult., representative specimens were given of the early writers, Frescobaldi and Rameau, which led up to the German masters Bach, Handel, and Mozart; the historical survey proper concluding with those comparatively modern composers, by whom the resources of the instrument have been revealed to an extent previously undreamt of—viz., Beethoven, Field, Weber, Schumann, Thalberg, Chopin, and others. To these were added, by way of appendix, several numbers by contemporary composers, the selection concluding with Liszt's "Le Rossignol" and "Galop Chromatique." If we add that the whole of this stupendous programme was gone through, with scarcely any intermission, entirely from memory, we think we have recorded a most remarkable feat of skill and intellect on the part of the concert-giver, and of endurance on that of the audience, who preserved an attitude of marked attention until the last note had been played, and the pianist had made his final bow in acknowledgment of their well merited applause. Herr Bonawitz, it should be added, played the earlier pieces on a harspichord made by Shudi, which contributed materially to the historical complexion of his interpretation. These Recitals are to be renewed during the present month.

MUSIC IN BIRMINGHAM.

[FROM OUR OWN CORRESPONDENT.]

THE musical event of the month has been the Clef Club Anniversary Festival, which took place on the 22nd ult., and comprised a dinner, to which some 240 guests sat down, and a Concert. The festivity was attended by a large number of musical notabilities, including Sir Arthur Sullivan, the president of the Club; Mr. F. H. Cowen, Mr. J. F. Barnett, Mr. A. C. Mackenzie, Mr. Praeger, Mr. A. Littleton, Mr. Walter Bache, Mr. Franklin Taylor, Mr. Frederic King, Mr. J. T. Carrodus, Mr. D'Oyley Carte, Mr. Eaton Fanning, &c. The programme, which comprised several novelties composed for the occasion, was devoted chiefly to English composers, including Sir Arthur Sullivan, Dr. Bridge, Mr. F. H. Cowen, Mr. J. F. Barnett, and Mr. A. Goring Thomas. Mr. Cowen took part in the performance of his own melodious Pianoforte Trio in A minor, written when the composer was only sixteen. Mr. F. King sang, with fine effect, Sir Arthur Sullivan's ballad "Edward Gray," and Mr. Iver McKay produced an excellent impression in the same composer's "Come, Margarita, come," from his Leeds Cantata, "The Martyr of Antioch," which was accompanied by the composer himself. Mr. Carrodus gave a masterly rendering of Molique's "Fandango." Two movements—the Andante in C minor and the Scherzo in G major—from Mr. Mackenzie's Pianoforte Quartet in E flat major, were admirably played by Mr. Albert Mitchell, Mr. F. Ward, Mr. E. W. Priestley, and Mr. A. J. Priestley. Mr. Brewerton sang, to the composer's accompaniment, a new song, entitled "Missing," specially written for this Concert by Mr. J. F. Barnett. Miss Gertrude Griswold exhibited a fine voice and style in an "Egyptian Lullaby," an original and piquant melody from Mr. Silas G. Pratt's Opera "Zenobia," and a new humorous glee by Dr. Bridge, of Westminster Abbey, entitled "The Goose," was sung with mirth-provoking effect by eight members of the club. Altogether the Concert was one of exceptional interest and merit.

Mr. Charles Lunn's annual Vocal Concert, which took place in the Town Hall on the 9th ult., brought together an overflowing audience, but the interest of the event was rather personal than musical, the performers being all past

or present pupils of the *bénéficiaire*, a well-known local teacher of singing and voice production. The selection comprised, among other and less familiar pieces, Macfarren's trios "The Troubadour" and "The three dreams," Mercadante's tertetto "Che sento," Costa's quartets "Ecco quel fiero istante" and "Honour and glory," ("Naaman"), Beethoven's trio "Tremate empi tremate," Donizetti's "O luce di quest' anima" ("Linda"), Handel's "Angels, ever bright and fair" ("Theodora"), and "Revenge, Timotheus cries" ("Alexander's Feast") Barnby's "When the tide comes in," Roedel's "Angus MacDonald," and Clay's "I'll sing thee songs of Araby." Several of the singers revealed voices of excellent quality and power, as well as good method and style, and their performances were warmly applauded.

At Messrs. Harrison's third Subscription Concert, which took place on the 25th ult., the principal performers were Miss Robertson, Madame Trebelli, Mr. Edward Lloyd, and Mr. Santley (vocalists); M. Vladimir de Pachmann (pianoforte) and M. Hollmann (violoncello), in the instrumental department. Signor Bisaccia conducted.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE shining light of English opera, rendered under circumstances which must satisfy the cravings of any orthodox critic, has almost overshadowed, for the time being, all other musical events, however notable. Mr. Carl Rosa's axiom of placing before the public the most perfect *tout ensemble* which can be secured without pandering to the vicious "star" system, has again been exemplified during his present season at the Royal Court Theatre, and crowded audiences have testified, in an almost unprecedented manner, to the successful efforts of the popular *impresario*. Perhaps the claim to precedence is due to "Nadeshda," which, at its performance on the 11th ult., recalled the scenes of enthusiasm which greeted the first production in England of Massenet's "Manon," in the same theatre, twelve months previously. At the end of the third act the audience refused to be satisfied until the composer, Mr. Goring Thomas, had bowed his acknowledgments.

The first production in this country of the French opera "Fadette," which has already achieved its reputation in France and Germany under the original title of "Les Dragons de Villars," took place on the 18th ult., and was received with pronounced marks of approval. "Fadette" does not aim to be classed in the category of grand opera, but rather by an interesting plot, followed intently by pleasing music of a character exactly suited to the varying phases of the story, endeavours to engross the attention of the auditory without making any distinct impression, and in this it is thoroughly successful. It was Gounod's own expressed opinion that if he were not Gounod he would like to be Maillart, and certainly the beauty of the scoring, and the delicacy with which many of his themes are worked out, justify such a high endorsement. "Fadette" is essentially a Continental work, and whilst written to please, it contains many instances—notably in the impressive hermitage scene in the second act—where the solidity of style and grasp of orchestral resources evidence the superior capabilities of the composer. The rôle of *Fadette* was sustained by Madame Marie Roze with conspicuous success, and Madame Julia Gaylord as *Georgette*, and Mr. Barton McGuckin as *Sylvain*, acted and sang throughout with unusual spirit. Amongst the other works performed have been "Manon," "Carmen," "Mignon," and Mozart's "Marriage of Figaro," and we are promised, at an early date, Marchetti's "Ruy Blas," an opera of the highest classical school, which comes with special credentials from Italy.

The Liverpool Philharmonic Society inaugurated the second half of its 1885-6 programme on the 5th ult., when Dvorák's Symphony in D (Op. 60) was the principal item. The Orchestral works also comprised the overtures to Wagner's "Flying Dutchman" and Schubert's "Alfonso ed Estrella," and an excerpt from Beethoven's Septet, which, contrary to recognised precedent and principle, was performed by the full band, under the conductorship of Mr. Charles Hallé. Mr. and Mrs. Henschel, old

Liverpool favourites, appeared as the vocalists of the evening, and their selections were appropriate and well rendered. The only choral item of consequence was a group of choruses for female voices by Brahms.

The eighth Concert of the Philharmonic Society took place on the 19th ult., the feature of the evening being a fine performance of Mozart's Symphony in E flat—one of the most perfect specimens of pure melody ever written. The programme was not otherwise particularly attractive, but included a first performance of Schubert's "Song of Miriam" and Hummel's A minor Piano-forte Concerto. In the former Miss Griswold rendered the solo soprano music with the requisite dramatic feeling, and the chorus did their work satisfactorily. The Hummel Concerto would have been tedious in almost any other hands than those of Mr. Charles Hallé.

A Classical Chamber Concert was given in the small concert room of St. George's Hall, on Saturday, the 23rd ult., introducing two of our foremost local artists—Mr. Ernst Schiever and Mr. Steudner Welsing. Their joint performances comprised Goldmark's Suite for Violin and Piano (Op. 11) and Grieg's Sonata in G minor; but the item apparently most suited to Mr. Schiever's style—which is excellency of *technique* rather than sympathetic power—was the Suite for Violin (in five movements) by F. Ries, which was cordially received. Mr. Welsing, who has made rapid strides in the profession, played the difficult "Variations with Fugue" in E flat, by Beethoven, with marked intelligence, and was also successful in his other numbers, an Intermezzo by Brahms, and Chopin's "Allegro de Concert." Miss Lena Little, a contralto of more than ordinary ability, contributed several German songs in pleasing style.

The fifth Concert of Mr. Hallé's present series, held in the Philharmonic Hall, on the 12th ult., furnished some of the most admirable specimens of instrumental music which it would be possible to conceive. Spohr's Overture to "Faust" is so well known that it will suffice to say its performance was in full keeping with the work. The Symphony was Haydn (No. 49) in D minor, and the fact that this was its first performance in Liverpool strikes home as somewhat of a reflection upon the neglect which has allowed some of the choicest handiwork of the old genial Maestro to remain so long dormant. It is to be hoped that now it has been once unearthed, the work will soon be heard again in this city. Next in programme order, although, perhaps, claiming the largest share of interest, was Mozart's Concerto in E flat, for violin and viola, and, with Madame Norman-Néruda and Herr Straus as the executants, it is only needful to say that its rendering was a marvel of *technique* and force. Madame Néruda also contributed the Adagio and Rondo Finale from Vieuxtemps's Concerto in E major, and one or two other selections calculated to display her executive skill. Mr. Clifford Hallé was the vocalist.

The name of Mr. Bond Andrews, although of Liverpool origin, is well known in the musical world as that of a pianist and composer who is making rapid strides in his profession, and the fashionable, but at the same time classical, audience which patronised his Concert, held in the small concert room of St. George's Hall, on the 18th ult., evidenced the estimation in which Mr. Andrews is held. The programme was mainly composed of the *bénéficiaire's* own compositions, which Mr. Andrews is particular to designate as belonging to the National School, although they bear unmistakable traces of German influence. The chief feature of the Concert was the performance of a duet for piano and violin, entitled a Sonata in G minor, in which the composer was joined by Herr Poznanski, whose execution is of a superior character. This was further demonstrated by his spirited rendering of his own "Scène et Grand Polonaise Triomphale," which figured prominently in the programme. The vocalists were all new to Liverpool, and included Miss Clara Miller, Mr. Charles King, and Mr. H. M. Imano.

The recognition of ability generally brings its own recompense, and it is to this that we must ascribe the opportunity which has again been afforded us of listening to M. Vladimir de Pachmann's phenomenal powers of execution. His second Piano-forte Recital this season was given in the small concert room at St. George's Hall, on

the afternoon of the 16th ult. We have seen a more comprehensive programme than that presented, but the examples of Weber, Schumann, Raff, Henselt, and Chopin—in the last-mentioned of which M. de Pachmann excels—were eminently suited to the performer's special capabilities. The "Fileuse" of Raff, with all its delicate intricacies, was given in a perfect manner, and redemanded.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

AFTER "The Messiah" performances, which marked the turning point in our musical season, Mr. Hallé presented a programme rendered especially interesting, as including a Haydn Symphony previously unknown to us. It is stated that Mr. Hallé, being so fortunate as to obtain a set of orchestral parts, was tempted to score the work, in order to produce it at a time of the year when light, cheerful, and short orchestral compositions of the kind are in keeping with the festive feeling appertaining to the season. A repetition of the work has confirmed the impression originally left, of its genial, melodious character, which is entirely in accordance with the natural style of its author, so redolent of brightness, bustle, and gentle humour.

Looking back as I write, scarcely a month after the Concert at which the Symphony was first given, an interest of a totally different kind clouds the retrospect, and imparts a melancholy tone to the recollection of that Christmas Eve gathering. The vocalist that night was one from whom much was hoped; one whose beautiful voice and suave style seemed to need but greater animation and more artistic sensitiveness, in order to place his name high in the lists of the great vocalists of all time. Had Joseph Maas been voked to develop his full powers—intellectual as well as vocal—his riper years would have brought honour to himself and to the record of British singers.

The Hummel Concerto—like the Field Concerto in C minor, which we have since heard—excited interest chiefly by its somewhat old-fashioned formality and the rhythmic precision of its sections. It may, occasionally, be well to revive such works; but they are now listened to with respect rather than delight.

As large a crowd as ever assembled to hear the tenth performance of Berlioz's "Faust"; the dramatic poem, varied orchestration, and vocal freedom of which seem to await a popularity proportionate to the slow recognition of the great merit of the work. The cast was one to which we are well accustomed. To Mr. Henschel the part of *Mephistopheles* affords opportunities of distinction entirely suited to the peculiarities of his somewhat incisive style. At a later Concert, Mr. and Mrs. Henschel were heard together in duets from Goetz's "Taming of the Shrew" and Boieldieu's "Le nouveau Seigneur," and the same evening (the 14th ult.) an opportunity was afforded of comparing Raff, in his most sensational vein, with the rabid dreams of Saint-Saëns's "Danse Macabre," from the *Poème Symphonique*. I am ashamed to say that the latter piece was encored. Apparently the children had not returned to school, and their taste had been vitiated by Christmas dissipation. Returning to solid music, let us hope that "Samson"—given on the 21st ult.—may restore us all to health and digestive power. In that splendid Oratorio, Mr. Watkin Mills vastly advanced his position here, but the tenor was utterly overweighed.

Mr. De Jong has also been venturing upon Oratorio. The performance for the first time at his Concerts of "Elijah" was a bold venture. Unfortunately, Mr. Sims Reeves disappointed the audience by his non-appearance, and Madame Valleria by her indisposition. Miss Perry had to undertake the most trying portion of the duties of the soprano. The choir and band were fair, but the performance was a very unequal, and by no means a model, one in respect of finish or expression. Perfect knowledge of the work, and implicit faith in the Conductor, are necessary to an adequate rendering of so dramatic a masterpiece. At the same series of Concerts, Mr. Sims Reeves was, on the third evening of the year, received with the utmost enthusiasm by a crowded house. Mr. Seymour Jackson also received great applause for his singing of Blumenthal's "Evening Song," and Madame Clara

Samuell interpreted several ballads with the charm with which she usually invests compositions of that class.

In consequence of the illness of Mr. T. A. Barrett, his Fortnightly Concerts have been discontinued, for a time at least.

At the Concert Hall, immediately before the close of the year, a large audience attested the continued popularity of Mendelssohn's luscious "Italian" Symphony, and showed the eager desire that existed to hear the young pianist, Miss Fanny Davies, whose reputation had penetrated thus far north. Miss Davies made a most happy *début* in Beethoven's C minor Concerto, in which she exhibited great intelligence as well as executive skill. In some numbers of Schumann's "Davidsbündler-Tänze," she also showed considerable power and rapidity of fingering. Miss Bertha Moore, who has before appeared at the Gentlemen's Concerts, displayed a voice that, if properly cultivated and guided, should prove a valuable endowment.

But the most interesting performances at the Concert Hall have been the Pianoforte Recitals, which have, after an extraordinary delay in their establishment, attained great popularity. It is very strange that the happy idea of tilting the pleasant and cosy little room for such really educational, as well as social, gatherings was not long ago conceived. Unsuitable as the place is for orchestral or choral performances of power, it is just the locality for chamber-music of all kinds; and there could scarcely be a doubt that, were good interpretations of high-class quiet music of different kinds given there fortnightly (or even more frequently), they would soon take rank among our most attractive and remunerative Concerts. A lesson, also, has been learnt with regard to convenient hours for such undertakings. There could be no sufficient reason why the Concert Hall should not be adopted as a place for afternoon meetings of most varied, but always artistic, kind. In addition to Mr. Hallé's Recitals there (which are always thoroughly well attended), M. Vladimir de Pachmann has given one performance of pianoforte music of almost all schools. But it must be confessed that, with all the delicacy of touch and the minuteness of phrasing of which M. de Pachmann is master, there is a persistent mannerism—not to say affectation—in his playing, as well as in his demeanour, which becomes very wearisome. A certain effeminacy of style characterised both pianist and vocalist on the evening in question, and materially abated the pleasure that many items in the performance would otherwise have excited.

On the 25th inst. we enjoyed an interpretation of Max Bruch's "Odysseus" and of Stanford's 46th Psalm, under the direction of Mr. Hecht, the choir consisting of a private Society (the St. Cecilia), of which he is the regular teacher. Except that an entirely amateur choir must contend unequally with a powerful orchestra of professional players, the performance was very satisfactory. Several sections of "Odysseus" rise higher than any other efforts of the author with which I am acquainted, and display a freedom of fancy exciting hopes which Max Bruch's later works have hardly realised.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE programme of the third popular Concert, which was given on the 6th ult., in the Leeds Coliseum, was equal to most of those which have preceded it in point of variety and merit. That is saying a good deal, in view of the rare things in matters musical which Mr. Rawlinson Ford has from time to time put before his supporters. There have often been much larger audiences than that which on this occasion braved the snow and the wild weather. Mr. August Manns's famous orchestra so seldom visits Leeds, however, that serious lovers of music would submit to much discomfort rather than miss the opportunity of hearing it. Orchestral performances do not often reach to such a high standard of efficiency as those of the seventy-five players who constitute the band. As was shown in their rendering of Sterndale Bennett's Overture, "The Wood-Nymphs," they are capable of the finest effects in quality of tone, in delicacy and purity of treatment, and in precision and finish. In the region of absolute novelty, the Concert had to offer Mr. Prout's

Symphony, No. 3 in F—composed for last year's Birmingham Festival, and there received with much approval by connoisseurs. The third movement, in which the composer has not only attempted an experiment in the form of an Intermezzo, but has gracefully wrought out many pretty ideas, met with warmest appreciation. The work proved extremely interesting, and would be welcomed upon a second and perhaps more profitable hearing. The "Tannhäuser" Overture, with which the Concert was brought to a close, was given with vigour and telling effect. The horn obbligato of Herr Dutschke to the Notturmo of Mendelssohn's music to "A Midsummer Night's Dream," was an exceedingly clever contribution to what might be called the orchestral portion of the Concert. Herr Franz Rummel undertook the pianoforte part in Beethoven's difficult fourth Concerto for piano and orchestra (Op. 58), and the work was rendered with spirit, dignity, and refinement. Herr Rummel's success was also great in the performance of Chopin's two solos, the Nocturne (Op. 27, No. 2), and the Polonaise (Op. 53). His manipulation was strikingly facile, and the treatment generally was refined and thoughtful. The vocalist was Mrs. Henschel, who gave a Handelian Recitative and air, and her husband's (Mr. G. Henschel) three songs from Charles Kingsley's "Water Babies" (Op. 36). Mrs. Henschel's style and vocal quality met with much acceptance.

Dr. Spark's Free Organ Recitals, in the Leeds Town Hall, continue to hold their own in popularity and general attractiveness. Two performances were given on Boxing Day, at both of which the hall was filled. Selections from "The Messiah," and appropriate songs and solos were given by several vocalists, whose efforts were highly appreciated; the vocal selections being accompanied on the pianoforte by Miss Hinchcliffe, who also played two pianoforte solos. Miss L. Greenwood rendered two organ solos with much taste, and Dr. Spark's organ solos met with approval such as they invariably receive.

Herr Alfred Christensen has announced his intention of giving three Subscription Concerts in the Philosophical Hall, Leeds. These are to take place during February, March, and April. Herr Christensen will have the co-operation of M. Theodore Werner and Miss Emily Shinner (violinists), Herr Alfred Giessing (violincello), and Mr. Drake (viola); besides Mrs. Creser, Miss Fanny Sellers, and Mr. Charles Blagbro' (vocalists). The scheme is an interesting one, the principal works selected for performance including items from Beethoven, Mendelssohn, Chopin, Schubert, and Spohr.

Mr. Edgar Haddock opened his second series of Musical Evenings on the 22nd ult. in the Philosophical Hall, Leeds. Mr. Haddock has already secured many friends, and his second series will doubtless draw together large audiences. In this respect there was much cause for congratulation at the opening Concert. Mr. Haddock will have the assistance of Mr. S. Liddle, F.C.O., a careful and thoughtful pianist. At the Concert under notice, Miss Amina Goodwin was the solo pianist, and in the matter of *technique* left nothing to be desired. She rendered pieces which demanded the utmost facility of execution—namely, Rubinstein's Sonata in G and Liszt's Rhapsodie Hongroise (No. 8), both of which were encored. Mr. Haddock's violin solos were again an agreeable feature of the Concert, being marked by dignity and breadth of style. Among the pianists announced to appear during the series are Fraulein Marie Krause, of the Leipzig Conservatorium, Miss Agnes Zimmermann, Mr. Alfred Broughton, Mr. Owen Williams, and Herr Max Pauer.

The first of a series of Popular Saturday Evening Concerts was given in the Leeds Coliseum on the 9th ult., under the management of Mr. G. W. Lane, Conductor of the Manchester Philharmonic Choral Society. The programme proved exceedingly enjoyable. The vocalists were Mrs. Creser, Miss Ada Hill, Mr. Seymour Jackson, Mr. G. Wadsworth, Mr. Charles Kingsley, and the Leeds Arion Quartet party. The band of the 1st Gloucester Regiment, under the conductorship of Mr. A. Marks, gave several instrumental pieces. At the second Concert, on the 16th ult., violin solos by Mr. Edgar Haddock proved a decided feature of merit.

At the fourth Bradford Subscription Concert, which was given in St. George's Hall on the 15th ult., Cherubini's

Mass in C was coupled for performance with Benedict's "St. Cecilia." The latter was given as a tribute to the memory of Sir Julius Benedict. As usual on such occasions, the members of the Bradford Festival Choral Society sang the choruses, and the accompaniments were rendered by Mr. Charles Hallé's band. The principal vocalists were Miss Thudichum, Miss Hope Glenn, Mr. Lloyd, and Mr. Watkin Mills; and to these were added, in the double quartet of the Mass, Miss Norton, Madame Armitage, Mr. Mellor, and Mr. W. Riley, all of Bradford. Cherubini's work aroused much interest, though it did not leave that profound impression which might have been expected from a work of such dignity and seriousness of purpose. The performance was not uniformly perfect, the chorus singing being occasionally wanting in clearness and precision. The solos were, however, rendered with exquisite skill, and the audience relaxed into warm approval at the close of the duet "O Salutaris Hostia," sung by Miss Thudichum and Mr. Lloyd. The first-named soloist gave unmistakable testimony of great progress in her art. The Cantata was rendered with excellent effect, to which the admirable singing of Mr. Lloyd and the rich orchestral accompaniment contributed not a little. The chorus was as usual trained by Mr. R. S. Burton. Mr. Clough presided at the organ and Mr. Hallé was again at the Conductor's desk.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE usual Christmas panorama is at present occupying the Colston Hall, so that Bristolians have to console themselves with the hope of "a good time coming," so far as Concerts are concerned. We are, however, promised several musical treats later on in the season, foremost of which is the performance of Beethoven's Choral Symphony and Mendelssohn's "Hymn of Praise," by Mr. Riseley's band and choir, at the first Monday Popular Concert of this year, on March 1. Weekly rehearsals are now being held in preparation for this Concert, conducted by Mr. Riseley, assisted by Mr. John Barrett. Dvořák's Birmingham Cantata "The Spectre's Bride" is also promised, under the same auspices.

The great event of last month was the fiftieth Concert of the Bristol Madrigal Society, which took place on the 14th ult., at the Victoria Rooms, and was attended by the customary crowded and fashionable audience. Nothing special was done to celebrate this jubilee night of the Society, which was, perhaps, somewhat to be regretted, but a most excellent programme was provided, and listened to with eager and undiminished interest and appreciation throughout. The choir numbered 120 voices, divided as follows:—Forty-six trebles, eighteen altos, twenty-seven tenors, twenty-nine basses; and amongst those from a distance were Messrs. Bilton (Cambridge), Northway (Exeter), Archers (Windsor), Helmsley (Wells), altos, and Mr. Abraham Thomas (Gloucester), bass. The President (Mr. G. W. Edwards) and the Conductor (Mr. D. W. Rootham), who enters on his twenty-first year of office, were cordially greeted on their appearance. After the singing of the National Anthem, the following programme was performed:—"Merrily wake music's measure" (Barnett), "Like two proud armies" (Weelkes), "Matona, lovely maiden" (Lassus), "Have I found her" (Bateson), "Waken, lords and ladies pay" (Samuel Reay), "The Lady Oriana" (Wilbye), "Night" (Blumenthal), "Fire! Fire!" (Morley), "Who shall have my lady fair" (Pearsall), "Soldiers, brave and gallant be" (Gastoldi), "Thine eyes so bright" (Henry Leslie), "So saith my fair and beautiful Lycoris" (Luca Marenzio), "In the bosom joy and grief" (Mendelssohn), "Golden slumbers kiss your eyes" (Henry Leslie), "Sir Patrick Spens" (Pearsall), "There is a lady sweet and kind" (Ford), "No din of rolling drum" (Striggio), "Come, shepherds" (Benet), "The Waits" (Saville). Mr. Reay and Mr. Leslie were both present, and must have been much gratified at the reception of their compositions. The singing of the choir was marked by great precision and expression, and the esteemed Conductor may be heartily congratulated on the harmonious result of his painstaking endeavours. The only fault that might be found with this

most successful evening was the too ready assent to the demand for encores. No less than eight were given, and we cannot but regret that the rule of "no encores" should not be in force at these otherwise delightful Concerts.

Miss Mary Lock, assisted by Messrs. Hudson and Pavey, gave her second Chamber Concert, on the 28th ult., too late in the month for any detailed notice to appear in this letter. The vocalists were Mr. Mansfield and Mr. Montague Worlock.

The Sarum Choral Society gave its second Concert of the season on December 30, when Mendelssohn's "Lauda Sion" and Mozart's Twelfth Mass were performed. The principal vocalists were Miss Kate Norman, Miss Georgie Booth, Mr. W. Howgate, and Mr. Percy Smith. There was a full band and chorus, Mr. Gambin being the leader, and Mr. W. P. Aylward, the Conductor. Mr. South (the Cathedral organist) presided at the organ.

On the 12th ult. a very successful Glee Concert was given in the Assembly Rooms, Salisbury, under the direction of the Rev. H. W. Carpenter. Besides the glee party there were several instrumentalists, including Mr. Alfred Foley (violin), Miss M. Hussey (violinello), and Miss Curzon (pianoforte). The programme contained one of Beethoven's Trios for violin, violinello, and piano, Handel's Sonata in D, for violin and piano, Corelli's Sonata in D minor, for violin, violinello and piano, and Marcello's Sonata (No. 4), for violinello and piano. These were, more especially the first-mentioned, excellently rendered, and it is hoped that another Concert of this kind will shortly be given.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE fourth Concert of the Choral Union took place on December 29, too late for notice in our last month's report. The Concert opened with the Dead March in "Saul," performed as a tribute to the memory of the late Lord Provost, Sir George Harrison. The principal items in the programme were the Overture to Schumann's "Manfred," Beethoven's Concerto in G, No. 4, for piano and orchestra, a Menuet and Trio in the olden style by the Professor of Music, Sir Herbert Oakeley, and Prout's Symphony, No. 3, in F, composed for the late Birmingham Festival. Herr Rummel, as pianist, fully confirmed the good opinion he gained last season, both in his performance of the Concerto, and in his rendering of solos by Mendelssohn and Chopin. Mlle. Marie de Lido was the vocalist, making on this occasion her first appearance in Edinburgh.

At the next Concert, on the 4th ult., the programme consisted of the Overture to Gluck's "Iphigenia in Aulis," Beethoven's Concerto in C minor, No. 3, for piano and orchestra, the introduction and closing scene to Wagner's "Tristan und Isolde," Raff's Symphony in F major, No. 3, and Sterndale Bennett's Concert Overture "The Wood Nymphs." The pianist was Miss Elise Fröbel of this city, who also contributed selections from Bach and Schumann as solos. Madame Valleria was the vocalist, her selections being *Isolde's* Death Song, a recitative and aria from Massenet's Oratorio, "Mary Magdalen," and Spohr's "Rose, softly blooming."

On the 12th ult., the same orchestra performed Dvořák's second Symphony, Beethoven's Concerto for violin and orchestra (the violin part being faultlessly executed by Herr Maurice Sons, the leader of the orchestra), Schubert's "Overture in the Italian Style," and Deutsche Tänze, and the Introduction and ballet airs from Gounod's "Reine de Saba." Miss Amy Sherwin charmed the audience by her fresh, young voice in a romance from F. David's opera "La perle du Brésil," and songs by Schubert and Lassen. All the Concerts were given under the able conductorship of Mr. August Manns.

On the 21st ult., for the seventh Concert of the Choral Union, the "Creation" was performed, the solos being entrusted to Miss Anna Williams, Mr. Winch (who replaced the late Mr. Maas), and Mr. Glencorse, a local baritone. The work was conducted by Mr. Collinson, and the choir, on this occasion, showed a great improvement on the work of last season.

Psalm cxviii. 1, 2.

ANTHEM FOR FOUR VOICES.*

Composed by Sir GEORGE ELVEY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante.
mf

SOPRANO.
 Bless-ed are they that fear the Lord and walk in His ways, and

ALTO.
 Bless-ed are they that fear the Lord and walk in His ways, and

TENOR.
 Bless-ed are they that fear the Lord and walk in His ways, and

BASS.
 Bless-ed are they that fear the Lord and walk in His ways, and

Andante.
mf

ORGAN.
 92.

walk in His ways. Bless-ed are

walk in His ways. Bless-ed are they that fear the Lord,

walk in His ways. Bless-ed are they that fear the Lord,

walk in His ways. Bless-ed are they that fear the Lord,

they that fear the Lord and walk in His ways, and walk in His

bless-ed are they that fear the Lord and walk in His

bless-ed are they that fear the Lord and walk in His

bless-ed are they that fear the Lord and walk in His

hap - py shalt thou be, hap - py, hap - py, and hap - py shalt thou be.
 hap - py shalt thou be, hap - py, hap - py, and hap - py shalt thou be. Bless-
 hap - py shalt thou be, hap - py, hap - py, and hap - py shalt thou be.
 hap - py shalt thou be, hap - py, hap - py, and hap - py shalt thou be.

Musical score for the hymn "Blessed are they that fear the Lord". The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Bless - ed are they that fear the Lord, and walk in His ways, and shall have His blessing." The score includes dynamic markings such as *mf* (mezzo-forte) and *dim.* (diminuendo). The piano part features a simple harmonic accompaniment with a bass line and a treble line.

ways, and walk in His ways. O well is thee, O well is thee, and

and walk in His ways. O well is thee,

ways, and walk in His ways. O well is thee,

walk, and walk in His ways, O well is thee, O well is thee,

hap-py, hap-py shalt thou be, and hap-py, hap-py shalt thou be, and
 O well is thee, O well is
 and hap-py, hap-py shalt thou be, and hap-py, hap-py shalt thou
 and hap-py, hap-py shalt thou
 hap-py, hap-py shalt thou be, hap - - py shalt thou be, hap - py,
 thee, and hap - py shalt . . thou be, hap - py, hap
 be, and hap-py shalt thou be, . . and hap - py shalt thou be, hap - py,
 be, and hap - py shalt thou be, hap - py,
 hap - py, hap - py shalt thou be, O well is thee. . .
 py and hap-py shalt thou be, O well is thee. . .
 hap - py, hap - py shalt thou be, O well is thee. . .
 hap - py, and hap - py shalt thou be, O well is thee. . .
Più lento.
pp

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE religious observance of Christmas is decidedly making way in Scotland, though chiefly in the Established Church, and most commonly in the form of a musical service on Christmas Day or on the evening before. The occasion is also to some extent recognised by the United Presbyterians, who, though fiercely opposed to the establishment in the matter of relation to the State, have advanced equally with the latter in the improvement of the music in Divine worship. It is, of course, principally in our larger towns that Christmas is religiously, or, say, quasi-religiously, observed, but, at least, a beginning has been made. Musical services were held during last Christmas week in many of the churches in Glasgow and district, and some of the private musical societies gave Concerts, in which Christmas carols and other appropriate selections formed the programmes. A performance of "The Messiah," by the United Choirs of the Glasgow Foundry Boys' Religious Society, which took place on December 14 last, in St. Andrew's Hall, deserves special mention. There were four hundred choristers on the platform, together with a very excellent orchestra, chiefly of amateurs, but aided by six or seven of the Choral Union band, Dr. Peace being at the organ. The singing was remarkably accurate in tune, time, and phrasing, the performance being creditable in the highest degree alike to the choristers and their indefatigable trainer and Conductor, Mr. Andrew Myles, President of the Choral Union. Competent local professionals took the solo parts.

The Glasgow Tonic Sol-fa Society came forward on the 30th of the same month with a performance of Haydn's "Creation." Things have not been going on so well of late with the Society financially, but with the aid which was obtained by means of a bazaar earlier in the month, and by perhaps greater economy in the future, let it be suggested, in the engagement of solo artists, the Society may yet recover itself, and be encouraged to pursue its useful course.

The first of the two Concerts given every season by the Pollokshields Musical Association took place on December 30, in the Dixon Hall, Crosshill, the evening being almost exclusively occupied in a performance of F. H. Cowen's Cantata "Sleeping Beauty." The choir was well balanced, and there was present a small but excellent orchestra, which included a number of the Choral Union players. The music appeared to be very much enjoyed by the large audience assembled. The charming orchestration of the Cantata was of course a leading feature, and it was very fairly done justice to. The parts of the *Prince* and of the *Wicked Fay* were the most successfully rendered of the individual characters; that of the *Princess* was marked by intelligence, but unfortunately also with a degree of exaggeration which somewhat marred the effect. Mr. W. T. Hoock conducted.

The Glasgow Choral Union Concerts held on their course steadily during the past month, the performances being of uniform excellence, and the audiences always equally large. The programmes as originally announced having been almost strictly adhered to, and the particulars having already been given in THE MUSICAL TIMES, further reference to these Concerts is hardly necessary, except in regard to one or two important orchestral items, and also, of course, in regard to the choral Concerts occurring during the month. But I should like first to state the warm, and indeed enthusiastic reception accorded to Mr. E. Prout's new Symphony (No. 3 in F), at its performance on December 29. The general opinion is that the Symphony is a distinct honour to British musical art, and I have no doubt it will be gladly heard again. On New Year's Day the customary performance of Handel's "Messiah" took place in presence of the usual large audience, composed of townspeople and country visitors, numbers of the latter coming forty to fifty miles to hear the great Oratorio. The choir is naturally a little diminished in numbers at the holiday season, but its part of the work was done with the usual excellence, and under Mr. Manns's clear and firm beat, all went satisfactorily. The soloists were Madame Valleria, Miss Annie Layton,

Mr. Holberry Hagyard, and Signor Foli. A very fine performance was given of Raff's "Im Walde" Symphony at the Subscription Concert of the 5th ult., and at the same Concert, Madame Valleria fairly roused the Tuesday evening habitués, usually cold enough, into the warmest enthusiasm by her fervency and spirit in the Death song from "Tristan and Isolde." Dvorák's No. 2 Symphony, played at the Tuesday Concert of the 12th ult., met with a most hearty reception. There may be a redundancy of matter in the Symphony as many think, but all is so melodious and so skilfully mingled, and besides is so entirely fresh and original, that the work is likely to take an abiding place in the esteem of our musical public, which I can safely say is by no means, now, an indiscriminative one. At the succeeding Concert, on the 19th ult., the chief feature was Schumann's No. 3 Symphony in E flat, the "Rhenish," and though there cannot but be some difference of opinion with respect to the work itself, there can be none as to the interpretation of it. It was played with nobility and breadth, and with the warm sympathy we look for under the direction of Mr. Manns, who has done so much to make Schumann known and appreciated in this country. At this Concert Mr. Joseph Maas was announced to sing, and the vacancy caused by his lamented death was filled, on this occasion, and very satisfactorily, by Mr. W. Winch, whose chaste, artistic, and varied style was much admired and warmly greeted.

A performance of Sir Michael Costa's "Eli" was given by the Union, on Thursday evening, the 21st ult. The choruses, as might well be expected, from the comparatively easy character of the music, were executed without a flaw, but with a measure of neatness and taste that materially added to their attraction. The splendid quality of tone of the Union this season was again noticeable. Madame Clara Samuëll, Madame Marian Mackenzie, Mr. Harper Kearton, and Mr. Ludwig were the soloists.

Among the principal items in the Saturday night's programmes were Schubert's Symphony in B minor (unfinished), Haydn's Symphony (No. 14) in G, Berlioz's Symphonie Fantastique, Mendelssohn's "Italian" Symphony, and several other approved classic works which I need not specify, mingled with lighter pieces such as seem quite appropriate to the last week-evening of our busy community. Mention may be made specially of the successful appearance, in the Saturday Concert of the 16th ult., of Herr Ritter as a soloist on the viola. This accomplished member of the orchestra demonstrated most satisfactorily the suitability of the tenor violin (or rather of the form of it he usually plays on, which has been made to his own design, and which he designates the *viola alta*) as a solo instrument, and at the conclusion of his spirited and graceful contributions, in which he was accompanied by Madame Lasserre, he was honoured with a double recall. Mention of Herr Ritter's appearance in the capacity of soloist, reminds me of the very fine performance at one of the Tuesday Concerts by Herr Sons, the leading violin, of the chief part in Beethoven's Concerto. For purity of intonation, skilfulness of technique, and classic breadth of style, Herr Sons's rendering of his share of the Concerto was really all that could be desired.

A Lecture was delivered by Mr. Robert Carmichael, on the 14th ult., in the hall of Pollokshields Established Church, entitled "Mozart and Burns: a Parallel and a Contrast." The somewhat striking idea was wrought out very skilfully, and with no mean measure of literary ability. Vocal and instrumental selections were given from Mozart, and several of Burns's songs were sung by members of the church choir and friends.

A performance of "Elijah" was given by the Paisley Choral Union on the 15th ult., which, as regards the choruses, may be considered the most finished rendering of a work yet given by the Society. The present state of efficiency of the choir is mainly due to the untiring and gratuitously-given services of Mr. James Barr. Under such favourable conditions, together with the aid of the skilful band of the Glasgow Choral Union, and with a competent party of soloists, which included Mr. Ludwig and Miss Amy Sherwin, all guided by the hand of Mr. Manns, the performance was, as it could hardly fail to be, a highly satisfactory one.

The Hamilton Choral Union gave a performance of "Judas Maccabæus," in the Town Hall of the burgh, on the 19th ult. Remembering that the Society is not large, and that the sopranos were but few in number in proportion, it may be said that the choral part of the work was very fairly rendered as a whole. Mrs. Wilson-Osman, Miss L. Burton, Mr. J. Howell, and Mr. Andrew Black, took the solos. Mr. G. Paterson conducted, and Mr. W. H. Hood executed the accompaniments on the organ.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, January 12, 1886.

THE first week of the new year witnessed two events of great significance in the history of music in this country—namely, the first performance on this side of the Atlantic of Wagner's "Meistersinger" and the launching of the American Opera—an enterprise from which its friends expect great things. Both events took place on the evening of January 4, and when I mention that the American Opera presented a novelty of no less artistic value than Goetz's "Taming of the Shrew" (also for the first time in America), that on the same evening Kaiser's (not Nessler's) "Trompeter von Säckingen" was given at one theatre, Czibulka's "Amorita" (an English version of "Pfingsten in Florenz") at another, and the "Mikado" at a third, the readers of THE MUSICAL TIMES will be placed in a position to judge of the phenomenal activity of the present musical season in New York City. The Wagner opera was brought out under the direction of Anton Seidl, at the Metropolitan Opera House, with such a degree of artistic splendour that the musicians and dilettanti familiar with the work are not yet done wondering at it. Competent judges have not hesitated to declare that none of the subventioned opera houses of Germany have of late years presented it in anything like so satisfactory a manner. The only performances they are able to bring forward to maintain a satisfactory comparison are the famous model representations given in Munich under the direction of Herr Hans Richter. For this phenomenal success, the credit belongs largely to Herr Seidl. His merits as a conductor of Wagner's operas in particular are being praised on all hands, and lately have received recognition of a substantial kind in his re-engagement by the Directors of the Metropolitan Opera House for three years. They have also been honoured in a very unusual manner, the leading musical critics of the city having united in giving him a complimentary supper in honour of his marvellous achievement in producing "Die Meistersinger." It was the first time that such a thing has been done, and Herr Seidl was keenly sensitive to the compliment paid him. Mr. Krehbiel, of the *Tribune*, presided at the supper (which took place after a Concert of the Philharmonic Society on the 9th inst.), and among those present were H. T. Finck, of the *Evening Post*, Otto Floersheim, of the *Musical Courier*, Edgar J. Levey, of the *Commercial Advertiser*, Gustav Kobbé, of the *Mail and Express*, Edward Irenæus Stevenson, of the *New York Independent*, Mr. Hinrichs, Assistant Conductor of the American Opera, and Frank Van der Stucken, Conductor of the Novelty Concerts. Herr Seidl expressed his surprise and delight at finding so much intelligent appreciation of Wagner's works and aims in the American newspapers, and contributed to the pleasure of the occasion by announcing his intention next year to give the entire "Ring of the Nibelung." It also transpired in the course of the evening, that the managers of the Metropolitan Opera House are so well pleased with the success of German Opera, that they have agreed to make engagements with artists for three years, in the hope of thus securing only first-class talent for the German Opera Houses.

Of the details of the "Meistersinger" representations (of which there have been three up to date) it would be unprofitable for me to speak. The least satisfactory rôle, in a musical sense, was Herr Stritt's *Walther*, the most admirable Herr Fischer's *Sachs*. Herr Stritt's voice is much worn, and no longer capable of enduring the fatigue of Wagner's heroic rôles. Herr Fischer's impersonation, musically and historically, is almost ideal. He is the finest basso that Europe has sent to us for many years, and there is much satisfaction in the thought that

since he broke his contract with the Dresden Opera to come here, and cannot accept a German engagement without paying a heavy fine, he, like Herr Seidl, will delight New York audiences for at least three years to come. Frau Krauss (the wife of Herr Seidl) is a lovely *Eva*, and Herr Staudigl a vocally fine *Pogner*. The interest of the German element in our population is illustrated in the fact that singers from the German singing societies give their aid at each representation by singing in the characteristic guild choruses of the last act. Yet, though the enthusiasm of the musicians in the city has been profoundly moved by the opera, I cannot help doubting its permanent success. Its merits as drama and music seem to be not only incontestable but resplendent; yet there is a want of sympathy between its subject-matter, the manner in which this is treated, and the American people. The pictures of German social life three centuries ago, the sturdy yet sometimes amusingly simple phases of German character, the absurdities of the Nuremberg mastersingers, all of which are presented to the life in this work, touch no chord in the American heart. They are merely historical studies. Then Wagner's music (the chief numbers of which had long before and often been given in our concert-rooms) exacts a greater technical knowledge than an average public possesses, and a different mode of listening than the same public is accustomed to employ. Humiliating as it may be to confess it, I yet think that, measured by financial results, Goldmark's "Queen of Sheba" will be more successful than Wagner's "Meistersinger."

Up to date the American Opera has given three representations of "The Taming of the Shrew" and one of "Orpheus" at the Academy of Music. Goetz's opera has won the admiration of musicians and critics; Gluck's opera, the warm favour of the public. The latter fact is due, however, more to the character of the performances than to admiration for the music. The absence of action in the play has been made up by extravagant attention to the ballet, a feature which culminates in an appended *divertissement* of the largest dimensions, employing no less than 140 dancers. The American Opera was called into life, with many protestations of high aims, and its achievements in "The Taming of the Shrew" were really most praiseworthy in the collective features, though a trifle disappointing in the singing and acting of the principals; it is to be feared, however, that the prominence which is being given to the ballet in its performance (one being even interpolated in Goetz's opera most inopportunistly), will furnish the enemies of the enterprise with much satirical ammunition. The orchestra is Mr. Thomas's, and Mr. Thomas, who has himself directed the performances thus far, has proved beyond doubt that the operas have been most admirably and thoroughly prepared. The *ensemble* work has been excellent, the chorus is composed of young, fresh voices, and the operas are mounted with a care and sumptuousness which were unknown to the Academy of Music under the Mapleson régime. The measure of support which the new undertaking will receive at the hands of the public cannot yet be predicted. One thing is certain, however; if the enterprise be carried on on the lines now being pursued, it will cost somebody a pretty penny.

Mr. Mapleson is now in Boston with his company, and has added Madame Lillian Norton Gower (known to the stage as Nordica), whose husband's death from a balloon in the English Channel has occupied the attention of the newspapers, to his forces. On December 23, a few days before leaving the city, he brought forward Massenet's "Manon," which he has since repeated in Boston. The success of the Opera, in which Madame Hauk assumed the *title rôle*, was confined to the liberal-minded musicians in the audience. The public remained listless, until the fine scene in the St. Sulpice, and after a brief enthusiasm relapsed again into indifference. The Thomas Popular Concerts have fixed themselves firmly in public favour, and fine audiences have attended them on Tuesday evenings and Thursday afternoons. Orchestral novelties make their appearance about once a week. The Philharmonic Society has thus far introduced us to Xaver Scharwenka's Symphony in C minor and Dvorák's in D minor. Neither was heard with more than respectful attention.

"LOHENGRIN" IN PARIS.

M. CARVALHO, the Director of the Paris Opéra Comique, has once more been called upon to reconsider the advisability of bringing out "Lohengrin" in the face of a recent renewal, in some of the leading press organs of the capital, of the "patriotic" demonstrations against the realisation of his project. Among the more influential writers who have participated in this re-opening of a somewhat tedious and unprofitable controversy, M. Camille Saint-Saëns occupies a conspicuous place. In a letter, published by *La France*, the gifted French composer strongly objects to the contemplated performance of "Lohengrin," partly on the ground of inexpediency, but chiefly on the principle of reciprocity; operatic works of French origin being, the writer asserts, studiously neglected in Germany. The latter assertion is an unfortunate one, not being founded on fact, and it has been promptly refuted by *Le Ménestrel* (a journal by no means addicted to Wagnerian leanings), where it is shown that out of forty-six works performed at Berlin between August 13 and December 31 of last year, no less than fourteen have been by French composers. Nor, as M. Saint-Saëns should be aware from personal experience, does Berlin represent musical Germany in the same sense in which Paris may be said to represent musical France. A far more violent objector to M. Carvalho's scheme, however, has appeared in the person of a lady, Madame Adam, the editress of *La Nouvelle Revue*, whose "patriotism," as her letter addressed to *Le Figaro* indicates, is synonymous with her hatred of Wagner. Not because Wagner is a German composer, but because he is, or was, in a special manner, *l'ennemi de la France*, must his immortal masterpieces be ostracised upon the sacred soil. And all the while Wagner's music is being applauded to the echo by French audiences at the leading Concert institutions of the capital! Madame Adam herself must be an occasional visitor at these performances, for she adds:—"When I hear the music of Wagner, I am conscious of the heavy tread of the enemies' soldiers, hearing their shouts of triumph, and the lamentations of our defeat." The two letters just quoted may be said to have furnished the respective key-notes to the more moderate opponents, and the opponents à l'outrance of Wagner in Paris. There are not, however, wanting journalistic voices of eminence who look upon this controversy as calculated to render the country ridiculous in the eyes of foreigners. Thus M. Martin, in *Le Progrès Artistique*, referring to Madame Adam's dithyrambic effusion, reminds that lady, in a pacifying tone, that it is not a question of erecting a statue to Wagner in front of the Opéra Comique, but merely of performing one of his operas inside that temple of art. And while upon the question of statues, the writer expresses his surprise at the lady patriot's silence in the matter of the recent erection of several statues to Voltaire, a Frenchman, who, on one occasion, congratulated his friend, the King of Prussia, upon his victory over the French, while holding up to ridicule the defeated army of his own country. M. Rochefort, on the other hand, in a spirited article contained in *Gil Blas*, proposes to allay the nervous excitement of French "patriots" by suppressing in future conversations all the adverbs terminating in "alement" (such as *totalelement*, *finalelement*, &c.) as bearing a disagreeable resemblance to the word "allemand." Enough, however, has been quoted on both sides for the purpose of characterising a controversy which may well be permitted to remain "localised" within the country whence it originated. If Wagner's musical dramas are, as it seems, to be excluded from the French stage for the present, it is the by no means insignificant number of thorough-going admirers of the master in that country who will be the chief, albeit innocent, sufferers. It would be a truly deplorable matter if the hostile demonstrations with which a portion of the audience greeted M. Saint-Saëns's recent appearance at one of the Philharmonic Concerts of Berlin, were to be regarded as anything more than an isolated instance of fanaticism on the part of a small section of the audience; happily without precedent in the annals of the concert-room of that capital, and unanimously condemned by the Berlin press. M. Saint-Saëns's com-

positions have, for years past, been held in high estimation in the Fatherland, where also one of his operas, "Samson and Dalila," was afforded a first hearing; and, his occasional anti-German utterances notwithstanding, he will doubtless continue to meet with fair play at the hands of amateurs in that country.

OBITUARY.

SUSAN PYNE.—The death of this once well-known artist occurred on the 5th ult. The daughter of an alto singer, Mr. George Pyne, and niece of the tenor, Mr. James Kendrick Pyne, she came of a musical family, but her more familiar relationship was that of sister to Miss Louisa Pyne, their public careers being very closely associated. The sisters made their first appearance in 1842, after studying under Sir George Smart, and met with great success both in solo and duet. They sang in Paris five years later, also with favourable results, the younger sister (Louisa) subsequently acquiring fame on the operatic stage. The elder and less gifted of the two may be said to have shared in this success, and, about 1854, accompanied Louisa to America, where an extended and fortunate tour awaited them. Miss Susan Pyne subsequently bore a part in the campaigns of her sister and Mr. Harrison at the Lyceum and Covent Garden Theatres. Her career though not brilliant was honourable, and she enjoyed general respect.

JOSEPH MAAS.—On the morning of the 16th ult. musical London was shocked to hear that Joseph Maas had just been called over to the majority. The blow came with startling suddenness. Mr. Maas had been singing shortly before in the provinces—at Birmingham on Boxing Day, for example—and, though it was known that his old enemy, rheumatism, had attacked him, no thought of danger affected the public mind. His more intimate friends, on the other hand, knew enough to be very anxious about him for a week before he succumbed. The rheumatism developed into rheumatic fever of a severe kind, and it became evident that a constitution not the most robust could only resist the attack at a heavy cost. On the day before his death, Mr. Maas rallied considerably. His physician expressed himself satisfied with the patient's state, and his friends hoped that the worst had passed. But the evening brought an access of fever, the inflammation reached the brain, delirium set in, and the sufferer's struggles precipitated the end by its disturbance of the already over-burdened heart's action. Many false rumours have gone about regarding the circumstances of Mr. Maas's illness and death. It is untrue that he caught a chill by sleeping in a damp bed, and equally beside the mark that the fever was complicated by bronchitis, congestion, or heart disease. The facts are as stated above. The news of the popular tenor's death was received everywhere with undisguised sorrow, and it is long since musical circles sustained so great a shock. It seemed hardly credible that an artist in the prime of life, and in the full flush of success, should be so suddenly cut down. Nothing more unexpected ever happened; but, if a certain adage be true, nothing was more likely to happen. The thunderbolts of Providence very often fall out of a clear sky. How deeply the musical public were affected appeared on the occasion of the funeral ceremony, which took place at St. Mark's Church, Hamilton Terrace, and Child's Hill Cemetery, West Hampstead, on the 20th ult. The church was crowded with amateur and professional musicians; a number of artists, including Mr. Santley and Mr. Edward Lloyd, assisted the choir of Westminster Abbey, under Dr. Bridge, and a profusion of floral designs from sympathising friends adorned the coffin and hearse. The funeral train, though not large, was representative. Besides the deceased's relatives, it comprised Mr. Roache Smith and Mr. Wood, of Rochester, the friends and helpers of Mr. Maas in his early days; Mr. G. H. Johnstone, of the Birmingham Festival Committee; Signor Foli, Dr. Bridge, and Mr. Charles Lyall, brother artists; and Mr. W. A. Barrett, who, with Mr. Joseph Bennett, represented the musical press. A large number of the congregation attended the procession to the cemetery, where Canon Duckworth completed the service in the hearing of more than a thousand persons, most of whom subsequently took

a last look at the flower-adorned coffin as it lay in the grave.

Joseph Maas was born at Dartford, on January 30, 1847, and would therefore have completed his thirty-ninth year had he lived a few days longer. At an early age he became a chorister in Rochester Cathedral, where his beautiful treble voice was much admired, and is still remembered. His first public appearances in the concert room were made under circumstances not generally known. No biographer of the deceased, so far as we are aware, mentioned the facts that he was for a time a pupil of Mrs. Galton (the eldest sister of Miss Louisa Pyne), and that he was engaged by Miss Pyne to sing as a boy treble at her Concerts in the provinces. He was thus occupied when his voice broke. Shortly after leaving the Cathedral, Mr. Maas took a situation in one of the Government departments at Chatham, but the development of a promising tenor voice inclined him to a musical life. Happily he found a friend in Mr. Wood, the gentleman already referred to, by whose kindness he was enabled to study in Italy. Thence he returned in 1871, and made a first appearance at St. James's Hall as a substitute for Mr. Sims Reeves; shortly afterwards playing at Covent Garden as *Prince Babil*, in "Babil and Bijou." His next move was to America as second tenor (Mr. Wilford Morgan being the first) in an opera troupe organised, if we remember rightly, by Miss Kellogg. On Mr. Morgan's retirement from the company, Mr. Maas succeeded him, and remained in America several years, doing good work, and acquiring large experience. Returning to England, he joined Mr. Carl Rosa's company. Since then his career has been plainly before all eyes, and we need not pursue the record of his achievements. In private life Mr. Maas was greatly beloved. His friends used to say of him that he had a "good heart," and that was true. No appeal to his charity was made in vain, and his beneficent actions were many. His life was entirely blameless; all his actions were above board, and he took the most generous view of men and things. We have lost, therefore, an excellent citizen and friend, as well as a matchless voice and an admirable, always improving, artist.

The late artist's many friends and sympathisers will be glad to know that a project is on foot to erect, by subscription, a monument over his grave, and found a Scholarship, bearing his name, in one of our musical academies. A committee has been formed, of which Mr. Joseph Bennett is chairman, Mr. G. H. Johnstone, treasurer, and Mr. Charles Lyall, secretary. A circular will shortly be issued, and there can hardly exist a doubt of a hearty response.

AMILCARE PONCHIELLI.—Since our last number appeared, the composer of "La Gioconda" has passed away untimely. He died at Milan, on Saturday, the 16th ult. Ponchielli was born at Paderno Fasolaro, near Cremona, on September 1, 1834, entered the Milan Conservatorium in his tenth year, and continued his studies there till 1854, when he started his career as a composer. His first work, "I Promessi Sposi," saw the light at Cremona in 1856, between which year and 1867 he produced three others—namely, "La Savojarda" (1861), "Roderico" (1864), and "La Stella del Monte" (1867). These belonged to the numerous works which are continually being written for Italian provincial theatres, and, if the composer be young or unknown, attract no more than local attention. The next step was to gain a hearing on a metropolitan stage. Happily the chance arrived in 1872, thanks to the good repute acquired by "I Promessi Sposi," which was brought out in Milan after having been revised and, in part, rewritten. The opera made a great success, and Ponchielli saw himself in the enviable position so long desired. His next work was a ballet, "La due Gemelle," composed for the Milan La Scala (1873), and, we are told, "received with frantic enthusiasm." Another ballet, "Clarina," belongs to the same year, as does a Scherzo, or comedy, entitled "Il parlatore eterno." His three-act work, "I Lituani," followed in 1874; in 1875 he composed a cantata for the ceremony of Donizetti and Mayr's reinterment at Bergamo, and in 1876 he produced "La Gioconda"—his best, as it is his best known, work. "Lina" (1877), a resurrection of the early "La Savojarda," made less effect, but "Il Figliuol prodigo" (1880) had an "astonishing success." Ponchielli was known in

England by his "Gioconda," brought out at Covent Garden in 1883, with far more success than usually attends modern Italian operas. Although the story offended good taste by its unmitigated horror, the public took kindly to the work, influenced by much that was beautiful and expressive. No more charming ballet music has been heard since Meyerbeer ceased to write. Still there was not enough in "Gioconda" to bespeak its author another Verdi, and since Italian opera ceased to exist in London Ponchielli's name has been seldom heard. The Italians regarded him as the successor of Verdi, but *l'homme propose*, &c., and the old master has outlived his junior. We may fairly condole with Italy on her misfortune. She still possesses the composer of "Rigoletto," but has lost the man who unquestionably stood next to him.

JOSEF ALOYS TICHATSCHKE.—On the 19th ult. there died, at Dresden, in his eightieth year, Josef Aloys Tichatschke, the intimate friend of Richard Wagner, once an operatic tenor of the highest order, who, in the earlier part of his brilliant career, also visited England, and whose striking artistic personality will not be easily effaced from the memory of those who heard him when in his prime. Tichatschke was born in 1807, at Weckelsdorf, in Bohemia, and received his first musical education at the Benedictine Convent of Braunau, in return for his services as an alto singer amongst the chorists. He subsequently devoted himself to the study of medicine at the University of Vienna, cultivating his vocal studies at the same time, the natural predilection for which, however, eventually led him to abandon the healing art for its psychological ally, music. After fulfilling some minor operatic engagements at Austrian theatres, he was appointed leading tenor at the Dresden Hof-Theater, which position he held for a period of over thirty years, steadily enhancing his own artistic reputation and that of the establishment to which he was attached. He was the ideal *Tannhäuser* of Wagner's conception, and in this, as in many other leading operatic parts, he has been the prototype of the most eminent German tenor known to the present generation, Herr Albert Niemann. The deceased artist had been an invalid for many years past, having retired from the Dresden Opera on a pension in 1870.

THE first public performance of the pupils in the Operatic Class of the Royal Academy of Music will take place on the morning of the 11th inst., at the Haymarket Theatre, by the kind permission of Messrs. Russell and Bashford, who have granted the use of the theatre free. The selection of Sir George Macfarren's Opera "Jessy Lea" for this occasion must not be considered as a mere graceful compliment to the Principal of the Institution, for the work contains such charming music that we cannot but wonder that it has been so little heard since it was produced with such decisive success at the Entertainment of Mr. and Mrs. German Reed. The Opera will be given with the full band of the Academy, and with complete stage appointments, the Dramatic Director being Mr. Gustave Garcia, and the Musical Director and Conductor, Mr. Ettore Fiori. The principal parts will be sustained by Mrs. Wilson-Osman, Miss Susanna Fenn, Mr. Lawrence Kellie, and Mr. Musgrove Tufnail. There can be little doubt that the interest of the event to the numerous supporters and well wishers of the Academy will ensure a large attendance. We hope that this performance, together with the fact announced in our December number that Sir George Macfarren has consented to forego his performing rights in both words and music until December 31, 1890, may have the effect of calling attention to this too-long neglected work, and that we may soon hear of further representations taking place.

THE following is a list of the candidates who have passed the recent Intermediate Examination in Music at the University of London: First Division:—William Kirkpatrick Hill, private study and tuition; Oliver Gold Smith, private study. Second Division: Cecil Julius Blacker, private study; George Edward Davies, private study; Charles Edwin Southern, private study. Examiners—Professor Garnett, D.C.L., M.A.; Dr. Pole, F.R.S.; Professor Reinold, M.A., F.R.S.; and Dr. Stainer, M.A.

THE first meeting of the City Glee Club for the New Year took place on Tuesday, the 5th ult., at the London Tavern, Alderman Sir Reginald Hanson in the chair. The professional members of the Club were all present—viz., Messrs. Lester, Brown, Coates, Walker, Kenningham, Thompson, Winn, and Hilton, and gave a fine rendering of the following Glees, &c.:—"Great father Bacchus," "Are the white hours," "Come, silent Evening," "Lovely seems the moon's fair splendour," "Hail, bounteous Nature," "Marked you her eye," "As the moments roll," "Come gather round the table," "There is a Paradise," "O Bold Robin Hood," "Maiden fair, O deign to tell," "Bacchus, great Bacchus"; Mr. Winn also contributing a solo with much success. Mr. Fred. Walker conducted as usual. The interesting feature of the evening was a presentation to Mr. Thomas Lawlor on his retiring from the Club, of which he was a founder in 1853, and for many years its musical Director. The chairman gave a short sketch of Mr. Lawlor's musical career, and ended by offering in the name of the members of the Club, and as a pledge of their affection, a marble Timepiece, bearing the following inscription:—"Presented, with a purse of £35, to T. Lawlor, Esq., by the members of the City Glee Club as a small token of respect and of their high appreciation of the valuable services he has rendered to the Club from its foundation in 1853."

At the Royal Academy of Music Metropolitan Examination for Artists and Teachers (1886), the following candidates were examined and approved, and are consequently created Licentiates of this Royal and National Institution: For Harmony, as teacher: Frank Meyrick. Examiners: Messrs. Henry Chas. Bannister, Ebenezer Prout, B.A., and Professor Sir G. A. Macfarren (chairman). For Singing, as performers: William Clark, Louie A. J. Gould, Henry Sunman. As teachers: Louie A. J. Gould, Margaret Morris. Examiners: Messrs. Frank R. Cox, Ettore Fiori, and Alberto Randegger (chairman). For Pianoforte, as performers and teachers: Louisa Barnard Walter, Frederick Schwieler, Frederick Wagner, Ellen Walker. As teachers: May Applin, Evelyn Harriot Davies, Henry Dunworth, Melora F. Goodridge, Eleanor Mercy Horsfield, Emily Gertrude Hudson, Albert Ingham, Lottie Maclean, Bertha McBlain, Ethel Frances May, Mary Parnell, Louisa Payne, Edith Phillips, John Edwin Senior, Herbert Walker, Edith Maurice Young. Examiners: Messrs. Henry R. Evers, A. Schlosser, and Walter Macfarren (chairman). For Organ Playing: W. Hayden Cox, R. Yates S. Mander. Examiners: Messrs. Henry R. Rose, E. H. Turpin, and Chas. Steggall, Mus. Doc. (chairman).

We have much pleasure in once more drawing attention to that excellent Charity, the Orphan School for the Daughters of Musicians, the Principal of which, Miss Helen Kenway, has worked unremittingly at her labour of love for some years, and now appeals earnestly for funds to purchase the house in which the School is carried on. It appears that the rent of the premises, 10, Darnley Road, Royal Crescent, Notting Hill, is £60 per annum, but that the lease of fifty-five years can be secured for £600, about £100 only being required for necessary repairs. If the Charity could free itself from paying an annual rent, it would indeed be a great boon, as the funds at present available are insufficient to cover the current expenses, or to admit of additions to the number of Free Scholars. Many eminent musicians and benevolent amateurs are already subscribers to the School, and it is gratifying to be able to announce that Sir Arthur Sullivan and Mr. William H. Cummings (who take the warmest interest in the cause) have kindly consented to act as Trustees for the Purchase Fund, and that subscriptions and donations may be paid to their account at the National Bank (Limited), Notting Hill Branch.

On Sunday, the 3rd ult., the first part of "The Messiah" was performed at the Royal Military (Guards) Chapel, at the evening service, under the direction of Mr. Richard Lemaire, the Precentor of the Chapel. There was a large orchestra and increased choir. The tenor and bass solos were sung by Mr. Harper Kearton and Mr. Musgrove Tufnell. The choruses were remarkable for their precision. There was a very large congregation.

It may interest readers to know that the beautiful "Helier" Stradivarius violin, which attracted so much attention in the recent Loan Collection exhibited in the gallery of the Royal Albert Hall, has passed into the hands of Messrs. W. E. Hill and Sons, this making the third time that it has changed ownership. The date of this specimen of Stradivarius's skill is 1679, and it was purchased by Sir Samuel Helier from the maker about the year 1734. It is one of the most perfect works of Stradivarius now extant, and is rendered still more remarkable by being one of the inlaid violins. It was shown to the public for the first time at the Exhibition of ancient musical instruments at South Kensington in 1872. It is of full proportions; in fact, of greater breadth than the "gran pattern" Stradivariuses. This, undoubtedly, gives it its great power of tone, in addition to its refined sweetness and purity. There is no question that, from a connoisseur's point of view, these inlaid Stradivariuses are the gems of fiddle-kind. It is said that there are not twelve known to exist. A link of the greatest interest with this violin is unfortunately lost. Until a few years ago there was with it the original letter of Stradivarius, showing the price paid for it, £40—a large sum in those days. This is an important fact, and affords a proof that Stradivarius was well remunerated for his labours.

For the Trinity College, London, Half-yearly Higher Examinations, just held, the following gentlemen have acted as examiners:—Messrs. John Francis Barnett, Henry R. Bird, F. Corder, and A. E. Drinkwater, M.A., Professor James Higgs, the Rev. H. G. Bonavia Hunt, Mus.B., Dr. Haydn Keerton, Dr. A. H. Mann (Cambridge), Mr. Maybrick, Signor Papini, Dr. C. W. Pearce, Dr. Gordon Saunders, Mr. Humphrey J. Stark, Mus. B., Professor Bradbury Turner, Dr. Walshe, and Mr. D. J. Wood, Mus. B. The diploma of Licentiate in Music, the highest granted by the College, has been gained by Emily Hagger (Trinity College, London), George Havelock (Scarborough), George T. Huxham (Birkenhead), Thomas Lee, Mus. B. (Cambridge), Sophia S. Taunton (Trinity College, London), Laura Marion Watts (Bishop Stortford). The diploma of Associate in Music has been gained by William Ball (Olney), Eleanor M. Barrett (Shepton Mallett), Charles E. Bryan (Southport), James Gallie (Glasgow), Walter R. Morris (London), George F. Potter (Grantham), Rev. H. O. Powell-Jones, B.A. (Cambridge), Jessie Scoones, (Canterbury), Henrietta Squance (Sunderland), Alfred William Tomlyn (Stirling). The Maybrick Prize for Ballad Singing was awarded to Rose B. Grosvenor Gooch.

The programme of the third of the series of Chamber Concerts, given at Bromley, Kent, by Messrs. F. Lewis Thomas and W. C. Hann, contained, on the 13th ult., little else than classical music of the highest order, Bach being represented by the Prelude and Fugue in B flat, Beethoven by the Trio in E flat, and Mendelssohn by the Sonata in D for piano and violoncello. The pianist, Mr. F. Lewis Thomas, received the honour of a double recall for a vigorous, no less than an accurate, rendering of the Prelude and Fugue; and being associated with Mr. W. C. Hann, the young violoncellist of greatest promise, a laudable performance was accorded to the Sonata. Mr. Lewis Hann, joining those artists in the Trio, contributed in a special degree to the fine interpretation given of Beethoven's work. Bottesini's two Concertante afforded the brothers Hann an opportunity for showing what good united practice can effect. Miss Marion Helmore gave an attractive rendering of songs by Spohr, F. E. Bache, and Sterndale Bennett.

A PERFORMANCE of Gounod's "Redemption" was given in the Protestant Hall, Sydney, N.S.W., on September 24, 1885, this being the second time the work has been heard in Sydney. The choir rendered the choruses very successfully, "Unfold, ye portals," "Forth the Royal banners go," and "For as the Christ," being specially worthy of mention. The soloists were Mrs. H. Colley, Mr. J. Thompson Brown, Mr. R. E. Callow, and Mr. F. J. Halliwell, all of whom acquitted themselves very satisfactorily. The band, though somewhat lacking in strength, was fairly satisfactory; and Mr. A. Massey and Mr. A. Fisher at the organ and piano respectively were highly efficient. A special word of praise is due to the Conductor, Mr. J. Massey, and his coadjutors, to whose exertions the successful rendering of the work is mainly due.

At the annual general meeting of the Musical Artists' Society, held on the 23rd ult., it was announced by the Hon. Sec., Mr. Alfred Gilbert, that seven quartets for stringed instruments had been received in competition for the prize of twenty-five guineas, offered by a lady member of the Society. That bearing the motto: "Laborare est orare" was commended; the one distinguished by the words, "Without enthusiasm nothing is accomplished in art," was highly commended. The prize was awarded to that bearing the superscription "Never say die," which proved to be the composition of Mr. Algernon Ashton. The Judges were Mr. Aguilar, Mr. H. C. Banister, and Mr. Charles E. Stephens. The prize quartet will be produced at the Society's first Concert in March. The Council for the year 1886, consists of Messrs. Aguilar, G. Gear, T. A. Matthay, Walter Macfarren, Alfred Gilbert, H. R. Bird, H. C. Banister, Charles E. Stephens, and Dr. J. Bradford. Mr. Alfred Gilbert was re-elected Hon. Sec.

THE Stockwell Choral Society held its first Annual Soirée in the hall of the Chapel, South Lambeth Road, on Tuesday evening, the 5th ult. The room was very tastefully decorated with wreaths, mottoes, flags, &c., and several objects of interest were exhibited. During the evening Mr. H. J. Bush, in the name of the members, said they all wished, by some method, to show their appreciation of the musical training they had received from their Conductor, Mr. J. Birky, and to thank him for his earnest, energetic, and enthusiastic efforts for the Society's success. Mr. C. J. Freeman, in a few well chosen sentences, then presented him with a folding music-stand, a Conductor's copy of Handel's "Messiah," Mozart's Twelfth Mass, and a Bank-note. Mr. Birky gracefully acknowledged the gift, and was received with warm applause. The evening was varied by the performance of a selection of instrumental and vocal compositions.

MISS ALICE ALOOF gave the third and last of her fifth series of Recitals at Brixton Hall, on Tuesday evening, the 12th ult. The programme, which was of an excellent character throughout, opened with Kuhlau's Grand Duo Concertante on an air by Spohr, for piano and flute (Miss Aloo and Mr. W. L. Barrett). The concert-giver met with well-deserved marks of appreciation for her effective interpretations of Schumann's "Carneval" ("Scènes Mignonnes"), Op. 9; Chopin's "Berceuse" (Op. 57); and "Norwegian Procession Passing" (Op. 19), by Grieg. Miss Aloo was also associated with her pupil, Miss Edith Rowland, in Mendelssohn's Allegro Brillante (Op. 70). Vocal soli were very efficiently given by Miss Edith Aloo and Mr. Franklin Clive. A flute solo was well rendered by Mr. W. L. Barrett, and Mr. John Harrison was an able accompanist.

A CONCERT was given at Gresham Hall, Brixton, on the 15th ult., in aid of the poor of the parish of St. George the Martyr, Southwark. The vocalists were Miss Kate McKrill, Miss Agnes Richardson, Miss Myers, Mr. Cundy, Mr. Sydney Beckley, and the South London Musical Club, all of whom acquitted themselves to the entire satisfaction of the audience. The singing of Miss Richardson and Mr. Beckley was specially worthy of mention, and the part-singing of the Musical Club was much admired. Mr. Frank Arnold performed two violin solos in an effective manner, his tone and execution being admirable. Mr. C. F. Reddie contributed two pianoforte solos, and Miss F. Cox and Mr. G. B. Lissant were efficient accompanists.

IN response to many enquiries for a practical school of music in connection with the Lectures to Ladies (King's College, London), at 13, Kensington Square, the Council has arranged to offer lessons on the pianoforte, violin, violoncello, and in the cultivation of the voice, during the term about to commence. The reputation of the College is a sufficient guarantee of the efficiency of the staff. The classes on the theory of music will be continued on their former footing.

THE Civil Service Vocal Union's second Smoking Concert of the season took place in the Large Hall at Cannon Street Hotel, on Thursday evening, the 21st ult. Amongst other items, the programme included a graceful part-song, entitled "Ocean Charms," composed by Mr. J. H. Maunders, the Honorary Conductor.

We learn that the Concerts Committee of the Working Men's Clubs Association have reluctantly decided to abandon the entertainments given during the last seven winters at the Hulme Town Hall. For the four years from 1879, the receipts and expenditure almost balanced, but for the last three seasons there has been a falling off in the attendance, which has resulted in a loss of £71 7s. 6d. The cause of this decline has been the establishment, under the financial guarantee of the Working Men's Clubs Association, of Mr. de Jong's Working Men's Concerts at the Free Trade Hall, which are on a larger scale, and up to this time have been very successful. The Association hope that the Free Trade Hall Concerts and Mr. Cross's Concerts at the Young Men's Christian Association Hall, will permanently provide high-class music for the masses. A series of Concerts given at Pendleton Town Hall resulted in a loss of £84 8s. 6d. in four years. At both Hulme and Pendleton the uniform charge for admission was twopence, and the number who attended amounted to 132,085, at a loss to the Association of £156 10s. 8d.

THE prospectus of the Wolverhampton Triennial Musical Festival announces that the performances will, as in 1883, extend over two days, the dates being September 16 and 17. On the first day "The Messiah" will be given at the morning Concert, and in the evening a new Cantata, written expressly for the Festival by Dr. Swinnerton Heap, entitled "The Maid of Astolat," will be produced. The libretto, which is based on the theme of Tennyson's "Elaine," has been written by Mr. Desmond Ryan. On the second day the morning Concert will comprise Dvůřák's "Stabat Mater," Beethoven's Symphony in C minor (No. 5), and Mendelssohn's "Lauda Sion." In the evening the second novelty will be performed, a Cantata by Mr. F. Corder, "The Bridal of Triermain," composed expressly for the Festival, the libretto adapted by the composer from Sir Walter Scott's poem. Engagements are pending with eminent vocalists, whose names will be subsequently announced.

THE members of the Brixton Choral Society (St. Paul's) performed a selection from Handel's "Messiah," on Thursday, December 30, at the Brixton Hall. The Choir and Orchestra numbered over 100 performers. The second part of the programme included "Hear my Prayer," Mendelssohn; "Splendete Te Deus," Mozart; "As pants the hart," Spohr; "The Heavens are telling," Haydn, &c. The soloists were Miss Mary Bear, Miss Edith Susetta Fenn, Miss José Temple, Miss Hepsie Cobb, Mrs. Thorne, Mr. Henry Guy, Mr. Firth, Mr. Thurley Beale, and Mr. Browning. Mr. William Sexton, Vicar-Choral, Westminster Abbey, conducted, and Dr. J. F. Bridge presided at the organ.

THE members of the Grosvenor Choral Society gave their 167th monthly Concert on Friday evening, the 22nd ult., to a large and appreciative audience, at the Grosvenor Hall, Buckingham Palace Road. The programme consisted of part-songs by Mendelssohn, Auber, Haydn, Stewart, Hatton, and Maunders. The vocalists were Mrs. Wilson-Osman, Miss Annie Dwyer, Miss Higgs, Mr. H. Martin van Lennep, and Mr. T. P. Frame. Mr. J. Edward Hambleton contributed two violoncello solos, and Mr. H. C. Tonking a violin solo. Mr. David Woodhouse conducted, and Mrs. T. P. Frame presided at the piano. Mr. Ebenezer Prout's Cantata "Hereward" is in rehearsal for the next Concert.

AT All Saints', Clapton, on Sunday evening, the 3rd ult., the Service was accompanied (for the second time at this church) by an orchestra, in addition to the organ. The music included Magnificat and Nunc dimittis in C (Gadsby), Anthem, "For unto us" (Handel), Carols, &c.; Voluntaries, "Cornelius" March (Mendelssohn), Pastoral Symphony, and the Occasional Overture (Handel). Mr. Henry Gadsby conducted, and Mr. W. M. Wait (organist and choir-master, All Saints') presided at the organ. The Rev. B. M. Kitson, M.A., vicar, preached the sermon.

A CONCERT was given at Poplar Town Hall on Thursday, the 14th ult. The artists were Miss Clara Dowle, Madame Raymond, Mr. George Snell, Mr. F. Peach, and Mr. G. H. L. Edwards.

THE first of a series of performances, entitled "Monday Popular Fortnightly Concerts," was given at Gresham Hall, Brixton, on the 11th ult. The most important item in the programme was Beethoven's Trio in E flat (Op. 1), the executants being Miss de Lucie (piano), Herr Kornfeld (violin), and Mr. W. C. Hann (violinello). An acceptable rendering of the work was marred by an oversight on the part of the pianist in the Scherzo. Violoncello solos were well played by Mr. W. C. Hann, and Herr Kornfeld's violin solos were received with favour. The vocalists were Mdle. Marie de Lido, the Countess Sadowska, and Signor Monari Rocca. Solos for pianoforte were creditably played by Miss de Lucie and Mr. Henry Parker, and Mr. S. R. Philpot accompanied.

A CONCERT was given at the Athenæum, Camden Road, on the 26th ult., under the direction of Mr. W. Henry Thomas, in aid of the North London Nursing Association for the Poor. Cowen's new Cantata "Sleeping Beauty" formed the first part, the choruses being sung by the Tufnell Park Choral Society. The principals were Miss Eleanor Farnol, Miss Agnes Janson, Mr. Dalgety Henderson, and Mr. Bridson. The accompaniments were played on the pianoforte by Mr. F. Lewis Thomas. The second part was miscellaneous, and included a violin solo by Mdle. Anna Lang, and a violin and piano duet by the same lady and Mr. W. Henry Thomas.

AN earnest appeal is made for a "Choristers' Cot" at the Broadstairs Convalescent Home for the sick children of the poor; and when we say that the sum required is only £25, there can be little doubt that the friends, relatives, and, indeed, all who sympathise with the young choristers who may some day need such kindly help, will add their mite towards the furtherance of so benevolent an object. Contributions, large or small, may be sent to Mrs. G. B. Wolesey, Lampton Lodge, Spring Grove, Isleworth; Mrs. Taylor, Strathern Rectory, Melton Mowbray; or to the Secretaries, Miss A. M. Thomas and Miss H. Wetherell, 27, Kilburn Park Road, London.

A VERY successful Concert was given by Mr. James Budd, on Tuesday evening, the 5th ult., at Brixton Hall. Mr. Budd's selections, which were received with the warmest expressions of approval, comprised Gounod's "Nazareth," and Roekel's "The Skippers of St. Ives," both songs being encored. The remaining contributors were Madame Worrell, Miss Alice Patten, Miss Fitch, Madame F. Winn, Miss Alice Bocquet, Mr. Henry Guy, Mr. J. Dalgety Henderson, Mr. Alfred Moore, Mr. Fred. Cozens, Miss Mary Chatterton (harp), Mr. Arthur Payne (violin), and Mr. Turle Lee and Mr. John Harrison (pianoforte). Mr. Michael Watson's choir also assisted.

MR. F. G. EDWARDS, Organist of St. John's Wood Presbyterian Church, gave his musical lecture, "The Life and Character of Mendelssohn," at the Union Church Lecture Hall, Putney, on the 14th ult. The vocal illustrations were well rendered by Mrs. Edwards, Miss Evelyn Gibson, and Mr. A. J. Mayers, and the lecturer played the lovely Duet in A flat from the "Lieder ohne Worte," composed by Mendelssohn as a love-song for his *fiancée* soon after they were engaged. Special interest was excited in the lecture owing to the presence, in the audience, of Mendelssohn's son-in-law and one of his granddaughters.

AMONGST other works included in the prospective announcements of the forthcoming series of Richter Concerts, are Beethoven's Missa Solennis in D, Bach's Magnificat, the closing chorus from the "Meistersinger," and the Choral Symphony, of which the two latter are to be performed in German. In view of the exceptional importance of these works, we learn that a reconstitution of the choir has been carried out, a measure which will meet with the hearty approval of all who have hitherto regretted the inferior standard of choral, as compared with instrumental, efficiency attained at these Concerts.

A MUSICAL Competition has recently been held in connection with the Manchester Sunday School Union, prizes being offered for the best hymn-tunes suitable for Whitsuntide. The first prize was awarded to William Spark, Mus. D., F.C.O., &c., of Leeds; and the second to Adam Watson, Head Master of the Township Schools, Sale, Cheshire.

THE Dedication Festival of St. Paul's, Great Portland Street, took place on the 25th ult. At the evening service the following music was admirably rendered by an efficient choir (which was augmented for the occasion), under the direction of the newly appointed Organist, Mr. H. M. Higgs. The Magnificat and Nunc dimittis were by Berthold Tours, in D, and the anthem comprised the narrative of the Conversion from Mendelssohn's "St. Paul." At the choir supper, held at the Holborn Restaurant, after the service, the retiring Organist, Mr. H. S. Webster, was presented with a purse of gold, given by the members, both of the choir and the congregation, as a token of esteem for his services during the past ten years.

THE 203rd consecutive monthly Concert of the St. George's Glee Union was given on the 1st ult., in the Piccolo Rooms, Warwick Street, under the direction of Mr. Joseph Monday. The part-songs were well sung throughout. The solo artists, all of whom were highly appreciated, were Miss Ethel Murray, Miss Mary L. Evans, Mr. Walter Mackway, and Mr. Walter Bolton. Mr. R. Randolph Arndell gave an excellent rendering of the pianoforte solos "Impromptu" (Schubert) and "Rondo Bohème" (Ritzler), and received for each an enthusiastic encore. Mr. E. R. Terry ably presided at the pianoforte as accompanist.

MR. ALFRED PAWSEY gave his annual Concert at Gresham Hall, Brixton, on the 18th ult., assisted by the following artists: Miss Marianne Fenna, Mdle. Marie Vagnolini, Miss Emily Arnold, Mr. J. Dennis Hart, Mr. Richard Mackway, Herr Volck, Mr. Walter Mackway (pianoforte), Mr. A. J. Kestin (reciter), and the male voice Glee Choir, "Ye London Glee Men," Conductors Mr. C. W. Perkins (Organist of St. Michael's, Paddington), and Mr. Richard Mackway. The singing of the two first mentioned ladies, Mr. Pawsey, and the Glee Men was greatly admired. The Concert was under the direction of Mr. H. W. Pawsey.

THE Annual Dinner of Trinity College, London, took place on Monday, the 11th ult., at the Holborn Restaurant. The gathering was both large and representative, and the event passed off with decided success. The Warden (the Rev. H. G. Bonavia Hunt, Mus. B.) occupied the chair, and was supported by Mr. Joseph S. Gabriel (Vice-President), Mr. Humphrey J. Stark, Mus. B. (Registrar), Mr. John Stedman (Bursar), Professor Bradbury Turner (Director of Studies), and Mr. J. A. Hammond. Several eminent musical professors and amateurs were also present.

A VERY successful Concert was given in the Alston Road School Room, Barnet, by Mr. H. Francis Gregg, on the 21st ult. An excellent programme was rendered in a manner reflecting the highest credit on the various artists. Mr. Gregg's pianoforte solos were played with much success. The other artists were Miss B. C. Becvor, Mr. W. W. Bishop, Miss Jessie Waddy (violin), and Mr. Lambert (flute), all of whom deserve a special word of praise for their several pieces. Mr. Gregg accompanied throughout.

THE Annual General Meeting of the Choir Benevolent Fund was held on Tuesday, the 26th ult., in the Chapter House, St. Paul's Cathedral, Mr. W. A. Barrett, M.A., Mus. Bac., in the Chair, when a very satisfactory Balance Sheet and Report was placed before the members present and the usual election of officers was proceeded with.

MR. HENRY LESLIE'S Choir announce two Concerts for the coming season on April 14 and May 27. We understand that the Choir rehearsals commence on the 9th inst., and that there are a few vacancies for sopranos and tenors. Application should be made at once to the Hon. Sec., St. Margaret's, Mitcham, Surrey.

THE Stormont Road Choral Society, under the leadership of Mr. Frank Idle, gave a Concert on Friday, the 15th ult., at the Stormont Road Lecture Hall, Lavender Hill. Miss Fannie Atkinson created a very favourable impression by her rendering of "From mighty Kings" and "Should he upbraid," and received an encore in each case.

THE University of Trinity College, Toronto, has recently conferred the degree of Mus. D., *honoris causa*, on Dr. Hopkins, Dr. Longhurst, and Dr. Lott.

THE Chester Musical Society, conducted by Dr. Joseph C. Bridge, gave a private Concert, by invitation of the Duke of Westminster, at Eaton Hall, on the 23rd ult., before H.R.H. the Prince of Wales, who highly complimented Dr. Bridge on the performance. The band consisted of members of Mr. Charles Hallé's orchestra.

MADAME EDITH DANIEL gave her annual Concert at Brixton Hall, on Tuesday evening, the 19th ult., assisted by Madame Worrell, Mdlle. Vagnolini, Madame Raymond, Mr. E. Dalzell, Mr. R. Odell, Mr. Horscroft, and Mr. John Harrison (pianoforte). Madame Daniel gained a hearty reception for each of her songs.

MR. F. A. W. DOCKER has been appointed Conductor to the Kyrle Choir, in the place of Mr. Malcolm Lawson, who has resigned.

REVIEWS.

Johann von Lothringen (Le Chevalier Fean). Lytisches Drama in 4 Akten. Dichtung von Louis Gallet und Edouard Blau: Musik von Victorin Jockiers.

[Berlin: Bote und Böck.]

THE story of this opera may be outlined as follows:—

ACT I. The vassals and dependents of Count Arnold, and his wife Helène, assemble at the castle to celebrate the first anniversary of that noble couple's wedding day. They cry "buvons" and "dansons" in approved style, extol the virtues of the lord and lady, and call down blessings on their heads. To them presently enters Ida, a domestic, in a state of terror, and calling aloud for aid. She has to tell that a marauding band of soldiers, bent on plunder and murder, have arrived in the village, and that they are the chosen guard of Prince Rudolf, Palatine of the Rhine. Some of the marauders immediately appear in search of Ida. These seize upon the women, telling the men to go home, and otherwise making themselves very unwelcome guests. In the midst of the orgie, *Johann von Lothringen* enters, reproaching the soldiers with their cowardice and cruelty, and ordering his followers to drive them away. This done he invites the peasants to resume their interrupted feast. Count Arnold next appears, warning *Johann* that he has used violence to the soldiers of Prince Rudolf, who knows how to take revenge. *Johann* fears nothing, and a dialogue ensues, from which we learn that the *Chevalier*, just returned from the Holy Land, is deeply in love with a beautiful lady, whom he is hastening to meet. At that moment the Countess enters. She is the beautiful lady. *Tableau!* But the Count suspects nothing, and invites *Johann* to stay awhile at the castle. He accepts, and the inevitable duet for *Johann* and Helène ensues, the Countess protesting that his death had been reported, and that she loved him still. But they must part. The Finale of the Act begins with the arrival of Prince Rudolf, who demands the surrender and punishment of *Johann* for insulting his soldiers. The Count refuses to give up his guest. At this juncture the Emperor Friedrich comes to call Arnold to arms with him against a foe. Explanations follow, and, in the end, Rudolf is appointed to rule during the Emperor's absence, while Arnold and *Johann* go with him to the wars.

ACT II. The scene is still Arnold's castle, where Rudolf, having Helène in his power, pursues her with his attentions. She angrily rejects his vows. Then Rudolf charges her with loving, not her husband, but *Johann*, and swears to be revenged. To this end he makes an instrument of Helène's page, Albert, whom he discovers about to serenade his mistress. Rudolf's counsel is significant—"To sing is good; to act is better." A lover should be audacious. Helène presently appears, and, without suspecting listeners, soliloquises upon her love for one whom she connects with a song sung at the beginning of the Act by the Page—a favourite song of *Johann's*. This is Rudolf's opportunity, and when Helène returns to her chamber, he persuades Albert that he is the object of her affection. Believing this the Page enters his mistress's apartment; Helène angrily reproaches him, Rudolf gives an alarm, Albert rushes out and is speared by the Prince, who has succeeded in compromising the Countess. He threatens her with the punishment of adultery.

ACT III. This act opens in Rudolf's palace. The war has ended, and there is great rejoicing, the revels coming to a climax with an elaborate ballet. A monk arrives and is received with ribald mirth. Rudolf commands Helène to be brought in. She is condemned for adultery, and now enters, serene and fearless, to the strains of a funeral march, while the soldiers wonder at her bearing. She then learns that her fate depends upon a combat to take place between her accuser and any knight willing to espouse her cause. The situation is that of Rebecca in "Ivanhoe." Rudolf proceeds to taunt his victim with the love of *Johann* and the death of her husband, and maliciously invites her to join in the resumed festivities. He offers her life in place of honour, and begins to use force when a herald announces the priest, and Rudolf exclaims, "Since thou wilt die, die!" The priest is of course *Johann*, who, believing Helène's guilt, has become a monk. It is easy to imagine the passion and despair of the scene which takes place when the confessor is left alone with his penitent. She does not recognise her lover, and makes an avowal of all her affection for him. Moved beyond restraint, *Johann* reveals his identity, and the two renew their vows. From this dream they are soon aroused. The funeral march is heard, and Helène summoned to her doom.

ACT IV. "Ivanhoe" again. Lists are laid out, the Emperor, Rudolf, and a crowd have taken their places; Helène is brought in, and all wait to see if a champion will come. The fatal hour strikes, and monks and people intone a "Requiem" for the soul about to pass. At that moment, *Johann* appears, armed *cap-à-pie*. He challenges Rudolf, overthrows him, and then, kneeling before the Emperor, avows himself a priest who has broken his vows and shed blood. The Emperor declares that God has acted through him, hints that the Pope can absolve him from his vows, and so brings all to a happy end.

It cannot be said that the situations in this libretto are new. Most of them have been used before in some form or other, and at least two are almost copies. Thus the scene in which the Page enters the Countess's chamber has a strong relationship to that at the close of the Garden Act in "Faust," while the duel scene is taken bodily from Sir Walter Scott. Setting this objection aside, the libretto appears to us a good one. Its interest is cumulative, its situations are varied, and its motives are powerful.

Turning to the music and taking a general view of its construction, we find a somewhat closer adherence to what may be called classic form than is now common. M. Jockiers' "unit" is not so much a scene as a "number"—a song, for instance, or a concerted piece. Hence we have airs, &c., which are distinct compositions with a beginning, a middle, and an end, like "Dalla sua pace" in "Don Giovanni." The composer has probably been told that in this he is old-fashioned, but we shall not follow suit. To us a distinctive recommendation of the opera is these set pieces, which do not interfere with dramatic development and are not thrust in for their own sake. Where action prevails, and a situation has to be carried out as in a play, M. Jockiers is careful to subordinate his music to that primary consideration, but when a fair opportunity for a full expression of sentiment occurs he uses it in a formal musical manner, and he is unquestionably right. The composer writes throughout with great clearness of method and directness of expression. He goes straight to the mark in the frankest manner, always using the human voice as his chief instrument for the expression of human feeling. Not that the orchestra is unduly neglected. Judging from the pianoforte score it is well employed, but kept in its proper place as the background of the musical picture. Furthermore, the composer avoids unnecessary difficulties, tending to confuse and distract. If his end can be gained by simple means he uses no other, and the effect in almost every case is to justify this course. His harmonic method is free, and he does not hesitate to employ the boldest transitions; as a rule, however, he subordinates all considerations of this kind to a frank belief in the superior claims of melody. That M. Jockiers is a facile inventor of tune can hardly be said. His melodies do not often bear the stamp of high originality, but there are plenty of them, and they are

expressive, appropriate, and good. These, aided by the clearness and directness of treatment before pointed out, make close attention to the opera easy and agreeable. There are many numbers upon which we should like to dwell, particularly the duets for the lovers, a Saracenic song sung by the *Page*, the airs of *Rudolf*, and the very pretty ballet music. The *Finale* to the first Act is also worthy consideration as a well-built and effective *ensemble*. But the remarks already made will suffice for the present, and answer their end if they secure attention for what we take to be, as operas now go, a superior work. Mr. Carl Rosa should consider the claims of "Johann von Lotheringen," particularly as it presents a happy compromise between the classic and modern methods, and by combining the advantages of each, appeals equally to divergent tastes.

Harmonie et Mélodie. Par Camille Saint-Saëns, de l'Institut. [Paris: Calmann Lévy.]

M. SAINT-SAËNS has been so roundly assailed by some of his critics as a renegade in the matter of Wagner, that the present work is destined in part to fulfil the purpose of a musical *apologia pro vita sua*. It is in the main however a collection of papers chosen at random from his contributions to musical journalism at different periods, treating of a variety of topics with that mixture of incisiveness and lucidity which is the envy and despair of the English critic who takes the trouble of comparing his work with that of his Gallic brethren. A book such as that before us, written by a thorough musician, who is at the same time a cultivated man and a charming writer, only serves to accentuate the absence of such literature on this side of the channel. No one need be alarmed by the title of M. Saint-Saëns's book, for though he writes with a thorough knowledge of his subject, he never soars beyond the capacity of an intelligent amateur. The modern public, as the author tells us in his lively preface, has an insatiable curiosity to learn the views of artists, and if the latter are disinclined to publish them, the public kindly supplies the deficiency by the exercise of its inventive powers. Hence the growth of legends which die hard. M. Saint-Saëns assures us he is not sanguine enough to hope to overthrow these fables, but is merely desirous of addressing himself to those few ill-regulated minds who prefer veracious to legendary truth. With regard to his alleged change of front towards Wagner, he points out that in reality not he himself, but the situation has changed. Formerly, when Wagner's works were the object of indiscriminate abuse, he ranged himself on the side of Art against the onslaughts of the Philistines. Now he has chosen the appreciatively critical as opposed to the indiscriminately laudatory attitude, and *hinc illa lacrima*. The uncompromising Wagnerian will not hear of such a thing. It must be all or nothing. "One may change one's mind about Beethoven, or Mozart, but about Wagner—no, it is a crime or rather a sacrilege. We have no longer Art but Religion to deal with." While disclaiming all intention of dealing in detail with the growth and tendency of Wagner's genius, he thus tersely summarises his view of the matter: "The disdain for *carrure* (an untranslatable word) which did not exist in his first works, shows itself first as an emancipating influence only to develop gradually towards the close into a license destructive of all form and balance. Wagner is continually drawn on by that characteristic German anxiety to outrun reality; accordingly, in his instrumentation, he has freely availed himself of impracticable passages which can only be executed approximately correctly. The *Feuerszauber* in the 'Walkyries' is the triumph of this process. The result is very fine, but is it not dangerous to accustom executants to this sort of work? This method of approximation easily becomes a habit. In certain theatres where Wagner's repertory is often performed, the orchestra plays out of tune and singers sing out of tune, but no one minds; executants and auditors alike have got their ears demoralised." The recourse which Wagner at different times and in different works has had to widely divergent methods is met by his disciples, as M. Saint-Saëns points out, with a simple statement that it was his sovereign will and pleasure—*scilicet pro ratione voluntas*. And in this explanation he readily acquiesces, being above all things in favour of the liberty of art and of genius. It is only when, as a critic, he seeks to apply the maxim to his own advan-

tage that an outcry is raised. We must refer our readers to his own pages for the scathing remarks upon the pretentious ignorance of certain Wagnerian coterie which are characterised not by a genuine love of art, so much as by a sectarian bigotry. An avowed eclectic, M. Saint-Saëns, as he puts it, can not unmake his nature or renounce his French standpoint, and his introduction concludes with some weighty words on the paralysing effect of the Wagnerian propaganda in France, words which are full of point to English readers:—"Young musicians, if you would do anything, remain Frenchmen! Be yourselves, of your time and your country. What is shown you as the future, has already become the past. The future is with you. Unluckily, as I said above, there is no art without a public, and the public is escaping from you. The praises of Italian and German art have been so loudly sung in its ears for half a century that it does not believe in French art. Announce the performance of a foreign opera and it will rush to hear it . . . but let works like 'Faust' and 'Carmen' appear, and it will wait until the universe has acclaimed them." So too, he adds, in spite of the worldwide fame of their theatre, its superiority is called in question, and Frenchmen are bidden to take lessons in the drama from Germany by—Frenchmen. This sort of patriotism he happily compares to that of the Trojans who hauled the wooden horse into Troy, and "gaily toiled at the destruction of their fatherland." The last words of the introduction are also worthy of citation—"I admire the works of Richard Wagner profoundly, in spite of their eccentricity. They are masterly and powerful; that is enough for me. But I have never belonged, I do not belong, and I never shall belong to the Wagnerian religion." The first paper, from which the collection takes its name, is full of sound criticism, and contains one especially admirable passage, which we cannot forego the pleasure of laying before our readers. The author is contending against the view that music is merely an instrument of physical pleasure, and supports his argument in the following felicitous way. "You know the 'Pastoral' Symphony; you have heard that peasants' dance which gradually works up into a mad giddy whirl. At the height of the dance all abruptly stops, and, without any sort of transition, the violoncellos give out, *pianissimo*, a note alien to the tonality. This note, which one hardly hears, is like the spreading of a black veil, it is the shadow of relentless fate appearing in the midst of a festival, an ineffable anguish which none can escape. From the point of view of the ear and its physical enjoyment, even from the point of view of cold common sense, this note is absurd, for it destroys the tonality and the logical development of the piece. Nevertheless that note is sublime. It addresses itself neither to the ear which likes to be caressed, nor to that purblind reason which feeds on phrases as regular as a geometrical diagram. There is therefore something in the art of sounds which traverses the ear like a porch, the reason like a vestibule, and goes farther still." That there is a physical pleasure in hearing music M. Saint-Saëns does not deny, but he points out that only inferior organisations and uncivilised races are unable to feel more than this physical satisfaction.

In the latter part of this essay the author shows how the French public have been at the mercy of literary men in the matter of musical criticism, and gives some amusing specimens of the dogmatic assertions of men of letters in regard to an art which, according to M. Saint-Saëns, they instinctively detest. But against this ignorant prejudice, as illustrated by remarks of De Musset, Diderot, and Augustin Thierry, we feel certain it would be easy to set scores of instances of kindlier and more affectionate references to music in literature. Still, M. Saint-Saëns has deserved well in exposing the injustice and ignorance of these dogmatic and captious criticisms, and hackneyed appeals to composers to be simple, easy to understand, and melodious. "They have striven hard to spread the notion that harmony is the product of reflection and of science, and that inspiration has nothing to do with it. How then is it that the men of genius who invent lovely melodies are also the only writers who invent lovely harmonies, and that it never occurred to any mediocre and learned professor to write the *oro supplex et acclimis* of Mozart's Requiem, which is nothing but a succession of chords?"

A genial article upon the performances of the "Ring of the Nibelungen" at Bayreuth in 1876 is prefaced by some general criticisms upon Wagner and his works, from which we extract the following anecdote:—"I witnessed one day a truly curious scene between the master and a charming lady, a writer of great talent and a thorough-going Wagnerian. This lady besought the master to play for her on the piano an unheard-of and indescribable chord which she had discovered in the score of 'Siegfried'—'O master, master, that chord!' 'Why, my dear child,' answered the master, smiling good-humouredly, 'it is simply the chord of E flat; you can play it as well as I can.' 'O master, master, I beg of you, THAT CHORD!!'" Of the Bayreuth Theatre, the disposition of the orchestra, and the execution of the work, M. Saint-Saëns speaks in the warmest and most enthusiastic terms, for if he excels in trenchant criticism, he also knows how to pay compliments in the handsomest and most unreserved fashion. Witness the following tribute to the merits of the Birmingham Festival Choir:—"Tunefulness, correctness of time and rhythm, delicacy of light and shade, charm of sonority—all these qualities are united in this wonderful choir. If the individuals who sing thus are not musicians, they achieve no less than they could if they were the best musicians in the world." As a proof of the catholicity of the author's taste, we may notice that his admiration for Liszt's compositions does not hinder him from according hearty recognition to Offenbach, to whom he allows "great fertility, the gift of melody, harmony of occasional distinction, a great deal of cleverness and invention, and a remarkable dramatic ability." But there is no uncertainty in his general verdict upon Offenbach's influence. "Without being a great musician, Offenbach was a great musical personality. His influence upon the taste of his epoch has been profound—disproportionate to the value of his works. . . . When one notices the worldwide importance operetta has asserted for itself, one seems to be witnessing a vast attack of madness in the human race, an outrageous dance led by the Mephistopheles of Humbug, the worker of decay. Operetta has done its best to dwarf and degrade everything, and it has succeeded, nay, it has gone still further; it has implanted in the universe the taste, the desire, almost the passion for all that is mean and low. . . . Assuredly the illustrious founder of operetta never had an inkling of its lofty future, and one cannot with any show of justice maintain that he coldly meditated and deliberately prepared his disastrous work." A short but excellent paper on "Poetry and Music," contains some admirable remarks on the setting of words to music. He shows how the old French Opera, from Lully to Gluck, was founded upon declamation, the musical accent never conflicting with that of the words, but that a contempt for scanion set in amongst the musicians of the last generation, followed in turn by a wholesome reaction under M. Gounod. "It is not one of his least merits to have recalled us to the great traditions of the past by basing his vocal music upon correct declamation." The false rhythms of *opéra bouffe*, M. Saint-Saëns traces to Offenbach, who instinctively applied German accent to French words, as he proves by quotations. This dislocation was taken for originality and faithfully reproduced by his successors. And yet with great impartiality, M. Saint-Saëns draws from the writings of a writer of this same school a most valuable illustration of the opportunities afforded by music for the reintroduction of the characteristic rhythms of classical poetry. To the instance quoted on p. 265 we can add another, where, in M. Gounod's "Redemption," the words *unrésistant, incompainable*, are treated as anapaests, with a most charming effect. Another short but interesting paper, entitled "Le Répertoire," deals in effective fashion with the system of cuts, alterations, and mutilations. We seem to be listening to Berlioz when we read the following passage, with which we must take leave of this charming volume for the present:—"The public, when it is present at the performance of an opera, ingenuously believes that it is being executed in its integrity. It has no notion of all the mediums, more or less transparent, which are interposed between it, the public, and the thought of the author. This thought for the great part is only presented in a veiled and unrecognisable form; it often does not even

appear at all, as so frequently happens in the case of barbarous 'cuts,' regular mutilations which ought to be forbidden by law. 'That which is cut out is never hissed,' they say, and cut it accordingly without reflecting that what is cut is never applauded either."

La Musique au Pays de Brouillards. Etude humoristique et anecdotique de l'état actuel de la Musique en Angleterre, par Félix Rémo.

[Paris: Chez tous les Libraires.]

It is not the fault of the strangers within our gates if we do not know what they think of us. These gentlemen speak with perfect frankness, and so season the dish of hard facts with the spice of amusing blunders that it is impossible to be angry. But, for that matter, anger does not enter into the mind of an Englishman when his nation is satirised. He rather likes the process than otherwise, perhaps because it is so pleasant to fit the cap upon the heads of his friends and neighbours. For the same reason he loves denunciatory sermons. The most recent of our candid foreign critics is a gentleman calling himself Félix Rémo—evidently a musical artist of long residence among us, and one who knows a good deal about his subject, though he has not yet learned to separate the wheat of truth from the tares of error. Sooth to say, M. Rémo makes many blunders, not the least serious being those in which it is clear that he has looked at persons and things through a medium destructive of their true proportions, making the insignificant appear great. Nevertheless, the book is not without its uses as a reflector, and even where it distorts it provokes to healthy laughter.

M. Rémo treats his theme in three grand divisions, devoting the first to amateurs, whom he satirises in ten chapters. Our critic is very hard upon the amateurs, and does not always keep himself within the limits of good taste. These are clearly overstepped when private individuals—private as regards music—are referred to in uncomplimentary terms. Even the Queen does not escape. He thinks the young Princesses of Wales are being taught the piano badly by people who bow respectfully before the false notes of Royalty, and he opines that Madame Napoleone Voarino should be engaged instead. Madame Voarino appears to be one of our author's friends. Naturally, M. Rémo has much to say about the Duke of Edinburgh; he insists that the Duke of Connaught studies the side drum, and declares that Prince Henry of Battenberg once held a violin at a Passion Play performance in Bayreuth! So history is made. Our social arrangements with regard to Sunday music come in for M. Rémo's most scathing remarks, though it is admitted that we are improving. About our drawing-room music he has funny things to say, and he smites the amateurs even as Samuel smote the Amalekites. In his invectives against our system, or no system, of musical education, there is an unpleasant amount of truth. He represents it as an organised hypocrisy, intended to deceive by parading merely superficial acquirements. The chapter on our "musical prejudices" may fairly be described as more amusing than true. It is not even consistent with M. Rémo himself, for in one place he describes us as preferring foreign artists, and in another as setting ourselves before all the world. An almost ludicrous sequel to this is the chapter on amateur composers. He admits that some of these really write their own music, and mentions several names not hitherto blazoned forth as representative. We do not for a moment doubt that Miss Louisa Vance, Miss Frances Reed, Miss Alice Sheppard, Mrs. Colquhoun, and Mrs. Bristowe deserve everything said in their favour, and the public should be thankful for learning of their existence, as well as that of Major John Gollop, Colonel Douglas, and Mr. Batton. Amateur orchestras and street music next pass in review, and are treated in the "touch and go" style peculiar to our foreign censors, who seem to regard the exercise of their vocation in the light of a farcical performance—which indeed it is—primarily designed to raise a laugh.

No fewer than twenty-five chapters are included in the second division, which deals with professional musicians. Professional education, we are told, is in a bad way. There are serious academies and others described as simple speculations; even the serious ones being established and

worked on wrong principles. The Royal Academy takes in everybody that comes with sufficient money, and so on, and so on. As for the Guildhall School of Music, our author seems to owe it a special grudge, and pours a stream of satire upon its devoted head. The aldermen do not escape, but are represented as looking at the School from the top of a majestic stomach, and saying: "We have the greatest music academy in the world. We have 3,000 pupils. Boston has only 2,000; Paris, 670; the German Conservatories from 200 to 600; the Royal Academy 550, and the Royal College 160. We have the greatest school in the world!" Then they take a pinch of snuff and go back to gormandising. We would willingly amuse our readers with M. Rémo's lively, sometimes ill-natured, remarks upon professors, scholarships, testimonials, degrees, and artists. Touching the last-named he bestows kicks and compliments on principles difficult to understand. Madame Liebhart and Mdlle. Enequist are praised along with "Mr. Stanley (*sic*), the baritone," "le beau Maas," and Lloyd, "whom it is an infinite pleasure to hear." Cummings is a "very fine singer," so is Bernard Lane; Shakespeare is a "great favourite"; and George Cox, the true English *ténor-léger*. In this highly-piggledy manner does M. Rémo scatter his favours. Composers, foreign professors, concerts, concert-tours, theatre-music, minstrels, and music-halls next pass in entertaining review, and so on into the third division, where biographical sketches are given of such musical luminaries as Madame Hughes-Paltzer, Madame Friggeri, Edward Calm, Ivan Caryll, and Gina Fitzgerald, whoever they may be.

With all its inaccuracies and bad taste, the book should be read. M. Rémo is shrewd, if not always well informed, and he puts his finger on a good many weak points in our musical system.

† *The Church Organist*. By Charles Collin. Books IV. & VIII. [Novello, Ewer and Co.]

It is nearly twenty years since the earlier books of M. Charles Collin's organ compositions were published, and organists had probably given up all hope of any further instalments. However, here are five more books, the contents of the last two being published for the first time in any country. The composer is organist of the Cathedral of St. Brieu, and his works are mostly for the church, including three Cantatas, Litanies, Motets, &c. Those English organists who entertain strong convictions that music written for the king of instruments should be stately and dignified, and who, therefore, barely tolerate Wely and Batiste, will not find the element of frivolity in M. Collin's pieces. The nationality of the composer betrays itself frequently in melodic turns and figures of accompaniment, but the work is equally divided between the two hands, and the pedal part is something more than a series of staccato, isolated notes like the bass of a waltz or a polka. It would occupy too much space to speak in detail of the contents of the five books now before us. Among the most attractive pieces are a Grand Chœur in C, in Book 4; an Allegretto in A, and an Allegro-Fanfare in G, in Book 6; a March in D, in Book 7; and an elaborate Te Deum in Book 8.

Richard Wagner: Entwürfe, Gedanken, Fragmente. Aus nachgelassenen Papieren Zusammengestellt. [Leipzig: Breitkopf und Härtel, 1885.]

THOSE—and their number is doubtless considerable—who may be desirous of obtaining a glimpse at the mental laboratory of Richard Wagner will find their curiosity gratified in the pages of this volume. It presents a collection of all the chips, however slight, which could be gathered from the workshop of an ever-active mind, including the fragment of an essay, "Ueber das Weibliche im Menschlichen" (On the feminine element in the progress of Humanity), upon which his pen had been engaged within two days of the time when the hand that had so often wielded it to undying purpose was finally stayed. They are memoranda, for the greater part, hastily jotted down ideas, many of which form the basis of, or have been utilised in, the master's subsequent publications. But who shall say how much or how little of these mere fragments is worth preserving, or which of them may or may not prove eventually of some importance, when the life and

work of this remarkable man of genius shall come to be ultimately gauged at their true significance? Although, therefore, the present volume adds but little to our previous acquaintance with the poet-composer's æsthetic principles and literary personality, we think that Messrs. Breitkopf and Härtel have acted at once judiciously and in a commendable spirit of reverence in publishing it. Among the more finished sketches contained therein, the brief commentaries to the preludes of "Die Meistersinger" (third act), "Tristan und Isolde," and "Parsifal" will no doubt command general interest. There is also the faint outline of a music-drama, "Die Sieger" (dated May, 1856), founded upon a subject from Hindoo mythology, and regarding which various reports had obtained currency during the last few years of the master's life. The compiler of the elaborate index attached to this posthumous publication has done his work admirably, every single paragraph being here registered, and, where possible, referred to volume and page of the previously published writings in which the respective subject or idea may be found enlarged upon. Those readers, however, who may not have either the time or the inclination to wade through the not unfrequently tedious and abstruse pages of the ten *tomes* comprising the literary labour of Richard Wagner, will, in glancing through the present supplement thereto, gain a tolerably clear insight into the astounding fertility of his intellect and the ideality of his aspirations.

The Tournament. A Dramatic Cantata for Soli, Chorus, and Orchestra. Libretto by Walter Spinney; Music by John Storer, Mus. Bac., Oxon. [Novello, Ewer and Co.]

THE composer of this Cantata has chosen a subject which lends itself well to musical setting, the "Argument" being thus stated: "Mellett, the eldest daughter of Peverell, the Lord of Whittington, declared she would marry no one but a knight who had distinguished himself by his prowess in the field. Her father, admiring her spirit, proclaimed a tournament at 'Peverell's Place, in the Peke,' to which all young men of noble birth were invited to enter the lists, and make trial of their skill and valour. The prize was Mellett as a wife, together with the castle and domain of Whittington as her dower. Amongst the competitors was a Knight of Lorraine, with a maiden shield of silver, and a peacock for a crest. This unknown knight won the fair Mellett, after vanquishing a Knight of Burgundy and a Prince of Scotland." Here is a little Drama, the incidents of which, fairly verified by Mr. Spinney, have received an effective musical colouring from Mr. Storer. No doubt the instrumentation is absolutely essential for the full realisation of the composer's intention, but as an unpretentious drawing-room Cantata, with pianoforte accompaniment, we may commend it to the notice of amateurs. Opening with a proclamation from the Herald, followed by a chorus of martial character, we have a Recitative and Air for the heroine, alternating between A major and minor, and containing some extremely melodious phrases, always well and appropriately accompanied. This is followed by a stirring bass song in A minor, a somewhat conventional short March, with chorus of Armourers and attendant Maidens—including some excellent dramatic points—a Recitative and Air for the Herald, and a chorus descriptive of the Tournament, in which the unknown knight vanquishes his formidable antagonists. A placid and attractive Trio, which succeeds this, contrasts well with the preceding chorus, and deserves warm praise not only for its vocal merits, but for the effective weaving in of the accompaniment. The final chorus fairly serves the purpose of bringing the work to a satisfactory termination. Without aiming high in the composition of this Cantata, Mr. Storer has supplied us with a work which, whilst it will certainly please every amateur, cannot fail to be regarded with favour by more exacting critics.

There be none of Beauty's Daughters. Song. Words by Lord Byron. Music by Maude Valérie White. [Tito di Gio. Ricordi.]

THERE is always something interesting in the vocal compositions of Miss White; for, never having cultivated the "pretty song" style of writing, we know that her appeals are to an artistic ear, and that her work is a spontaneous musical colouring of the words, for voice and

pianoforte. Byron's poetry has tempted many composers before, but the setting now before us is one of the most sympathetic we have seen. Commencing with a symphony in D minor, the arpeggios which accompany the melody are carried on when the voice begins, an unexpected change of key giving much effect to the text. The long holding D for the voice (treated as the fifth of the chord of G minor), with the final phrase in the original key, on the words "and the lulled winds seem dreaming," may be cited as really beautiful points in a highly meritorious song.

Flow down, cold rivulet. Trio for female voices. Poetry by Lord Tennyson. Composed by Luard Selby.

Morning Hymn. Chorus of Priestesses from the Opera "La Vestale." English version by the Rev. Dr. Troutbeck. Music by Spontini.

Quiet Hours. Trio for female voices. Poetry by E. Saxby. Composed by R. B. Addison.
[Novello, Ewer and Co.]

THESE three pieces are published in Novello's Collection of Trios, Quartets, &c., for female voices, and will be welcome additions to the store of such compositions especially suited for drawing-room performance. Mr. Selby's Trio, if somewhat overlaid in the accompaniment, is well written, effective, and sympathetic with the words in the voice parts. Spontini's Chorus from "La Vestale" is so full of dramatic feeling as to need no recommendation on our part. A good pianist will be required to do full justice to the intention of the composer; and something more than the correct singing of the notes is demanded from the singers. In its way, it is a perfect little gem. "Quiet Hours" is a good specimen of an unpretentious Trio. The words are happily expressed throughout, and the flowing accompaniment brightens, without interfering with, the voices. Mr. Addison has evidently been trained in a good school.

Barcarole. From the Fourth Concerto of Sterndale Bennett. Arranged for the organ by E. M. Lott.
[E. Ashdown.]

THIS lovely movement has long been a favourite with organists, and no doubt Mr. Lott thinks there is room for another arrangement. He has carried out his task in an artistic spirit on the whole, though in a few matters of detail there is room for question. The use of the high F on the pedals (a note not always to be found) in the principal subject is objectionable, and on how many organs will Mr. Lott find an 8-foot trumpet on the pedals?

Ten Songs for Children. Written by Edward Oxenford and Henry Hersee. Composed by Carl Reinecke.
[Forsyth Brothers.]

THE melodious flow of the verses of these songs fits them admirably for simple musical setting, and it need scarcely be said that Herr Reinecke, in contributing his share to this "Children's Offering," has proved himself a true friend to the little vocalists for whom he writes. No. 2, "The Five"; No. 3, "Where are you going, my pretty maid?"; No. 6, "Ding dong, bell"; No. 9, "The Birthday congratulations"; and No. 10, "The Sleigh Ride in the Room"—with the attractive *glissando* passages for pianoforte—may be especially commended. The accompaniments offer no difficulties, even to very young pianists.

Queen of the May. Cantata for ladies' voices. Composed by Alfred J. Caldicott, Mus. Bac., Cantab.
[Weekes and Co.]

THE subject of this Cantata is sufficiently explained by its title; and although the incident has so often been treated both by poets and musicians, Mr. Caldicott's setting has every right to take a high place, not only by its simple melodiousness, but by the truly artistic feeling which asserts itself, without obtrusion, throughout the work. We do not know whether the composer is responsible for the words, but we may say that they flow smoothly enough for the unpretending music to which they are wedded, although we could wish that in some parts they were a little less conventional. Neither in the vocal nor the instrumental part will the powers of the executants be much taxed; but in drawing-room Cantatas, especially for ladies' voices, this can be scarcely considered an objection; and in proof that

the composer has endeavoured to meet any difficulty which may stand in the way of a performance of the Cantata by amateurs, he tells us that if, in the opening chorus, three voice parts cannot be procured, the lower part may be omitted. The little song "Tis even so," the duet "How quickly doth the daylight fade," the Processional March and Chorus, and the Finale, "Round the Maypole," may be cited as good specimens of the simple and pleasing style of the work, which we conscientiously recommend for small gatherings, where there may be some desire to escape the gushingly sentimental or mournful vocal effusions which too often form the *répertoire* of a "musical evening."

O Lady, leave thy silken thread. Trio for female voices. Words by Thomas Hood. Music by Stephen Kemp.
[Stanley Lucas, Weber and Co.]

THIS is one of the most graceful little part-songs we have seen for some time, and will certainly prove most acceptable to female singers who can do justice to its merits. The melodious flow of the voice parts (with here and there some effective passages of imitation) most sympathetically colours Hood's charming verses, which indeed are in themselves instinct with musical feeling. The change from E into C major at the *poco meno mosso* may be cited as one amongst many points worthy of praise.

Album of Six Songs. Composed by Whewall Bowling.
[Marriott and Williams.]

THESE six songs so evidently evince not only a decided feeling for melody in their composer (whose name is new to us), but a desire to escape from the ordinary groove of pretty song writing, that we may conscientiously recommend them to the attention of vocalists. We cannot altogether acquit Mr. Bowling from the charge of occasionally degenerating into ungraceful phrasing in the voice part in order to persevere with a figure in the accompaniment, but these figures are generally abstractedly attractive; and it is by no means easy to write a perfect song for voice and pianoforte where both shall be indissolubly united. No. 1, "Come thou to me" (words by Elizabeth H. Whiteman); No. 2, "From afar" (words by "A. M. H."); No. 4, "My tears are mine alone" (words by Aubrey de Vere), and No. 6, "Farewell" (words by Heber) are, in our opinion, the most spontaneous compositions of the set; Nos. 1 and 4 being especially sympathetic with the verses.

Over the sea our galleys went. Chorus for Male Voices. Words by Robert Browning. Music by Ethel Harraden.
[C. Jefferys.]

IF well sung, this composition could not fail to prove successful; but Miss Harraden has been somewhat unmerciful in her vocal writing, and should not, therefore, complain if her very clever musical ideas are not satisfactorily realised. We are, indeed, very much pleased with many points in this work, and shall be glad again to meet with so promising a composer in choral music somewhat more grateful to the singers.

Evening Service in D. By Matthew Kingston.
[Birmingham: Rogers and Priestley.]

THIS is an extremely meritorious setting of the Magnificat and Nunc dimittis, being at once musically, pleasing, and unpretentious. Though some of the progressions, both of melody and harmony, have a modern flavour, the general style is church-like and refined. The service is within the means of parish choirs, and at the same time quite worthy of performance in a cathedral.

In Shadowland. Song. Poetry by Rea.
Don't forget me. Song. Written by Helen Marion Burnside. Composed by Ciro Pinsuti.
[Robert Cocks and Co.]

WE know not why these songs are sent to us for review, as for years they have been favourites; but it is never too late to say a word of praise upon really good music; and certainly to both the compositions we can accord unqualified commendation. The first one, "Shadowland," is somewhat gloomy; but drawing-room audiences like gloominess in vocal music, and this quality, therefore, will be no bar to the popularity of an attractive and thoroughly artistic song. "Don't forget me" is just one of those

simple ballads which haunt the memory and make us believe in the eloquence of that style of writing of which our countryman, Balfe, produced so many excellent specimens, and which so few of his successors have continued. By the publication of any number of songs as good as the one before us, Signor Pinsuti need not fear that he will wear out his welcome.

Mon Bijou. Caprice pour Piano. Par Carl Bohm.
[Edwin Ashdown.]

So unpretentious and graceful a little sketch as "Mon Bijou" will be welcomed not only by listeners, but by teachers who are desirous that their pupils shall enjoy a little "light refreshment" after the more solid fare upon which they should be musically nourished. The principal theme is appropriately light and melodious, and the passages lie well under the fingers.

Two Andantes for the Organ. By Battison Haynes.
Op. 14.

[Leipzig: Kistner. London: Novello, Ewer and Co.]

THE high level of excellence reached in the previous organ works of Mr. Haynes is well sustained in these *Andantes*, which are well-developed movements, not mere trifles such as any ordinary player could improvise. The first, in D flat, is very German in character; and the second, in B flat, 3-8 time, is the more attractive and melodious of the two.

Sonatina, No. 2, in C. By Arthur B. Plant.

[Weekes and Co.]

THE author of this composition has been unduly modest in terming it a *Sonatina*, as it consists of three movements of fair dimensions. Of these the first is the most satisfactory, alike in subject-matter and treatment, being written in a broad and vigorous style without any excessive technical difficulties. The *Andante con moto* is pleasing, but the *Fughetta* is somewhat feeble as a finale.

FOREIGN NOTES.

THE Paris correspondent of the *Times* writes, under date the 20th ult. :—"The Opéra Comique, the theatre to which is chiefly confided the representation of works of the essentially French kind wherefrom the house takes its name, and which for that very reason is subsidised, reproduced yesterday with great success "Zampa," a comic opera by Hérold, played fifty-four years ago, and which reached its 554th representation. The interest of the performance lay in the rôle of *Zampa*, the pirate, played by the celebrated baritone Maurel. He performed the part in a very lively and original manner, and secured a real triumph in the air of the second act, "Il faut céder à mes lois," which he gave with the ability of a great musician and great actor. It is said that Cholet, who created this part in 1831, and who is now eighty-six years of age, was present in a *baig-noire* at this brilliant representation. There was another triumph for the orchestra, which Danbé conducted admirably, and which was applauded for ten minutes after the brilliant execution of the overture—one of the prettiest of the French school. The piece is very elegantly got up. The theatre was crowded by a select audience, and the revival was quite a success."

We also extract the following from a correspondence of the *Daily Telegraph*, dated January 21 :—"Great enthusiasm was displayed last night in the Salle Erard, where Herr Joachim gave the first of two private Concerts. The room was very well filled by all the most eminent professional and dilettante musicians in Paris, although very little previous notice had been given of the Concert, and the seats were 20 francs each. Such was the prodigious effect produced by Herr Joachim's playing that the audience were wild with delight. Seriously, I have never, in the experience of a quarter of a century, witnessed such enthusiasm at the playing of any soloist. . . . Herr Joachim is to play at the Châtelet next Sunday, and at his own Concert on the following evening." The programme of the Concert above referred to included Beethoven's Quartet in E minor, Schumann's Quartet in A major, and, amongst the solo pieces by the concert-giver, Bach's

"Chaconne," and a selection from Brahms's "Hungarian Dances."

M. Gounod is engaged upon the composition of an Oratorio entitled "Jeanne d'Arc," which is to be first produced in the Cathedral of Rheims.

On the occasion of the recent third repetition of M. Massenet's new opera "Le Cid," at the Paris Grand Opéra, the receipts amounted to 22,000 francs, the highest figure on record at that establishment.

The most conflicting rumours prevail in Continental journals concerning the already so much talked about new opera by Verdi. According to the information of some of our contemporaries, "Iago" is to be positively produced, during the present season, at the Paris Grand Opéra, while the journal *Le Temps* as positively asserts that the work has been preserved for La Scala, of Milan, to be brought out in the *stagione* of 1887. At the same time, we are informed, from another quarter, that the veteran Maestro has favoured some of his intimate friends with a sight of the complete score of the new work, adding that he should never allow it to be performed in public. Upon being asked the reason why, then, he had written it at all, Verdi is said to have replied, laconically, "Per mio diletto" (for my personal enjoyment). We would fain hope that the last quoted report, as far as the Maestro's dictum is concerned, will prove incorrect; but in the presence of so many divergent statements, we may well ask, in the words of Donna Anna, in Mozart's opera: *A chi si credera?*

The Italian Maestro Pietro Pinelli has been inspired to the composition of three Symphonies by the study of Dante's "Divina Commedia," and of Milton's "Paradise Lost." Under the collective title of "Dante and Milton," the works are to be shortly produced at Brescia.

Auber's graceful opera, "Fra Diavolo," written in 1830, appears to meet with a somewhat tardy recognition in Italy. At the Nicolini Theatre, of Florence, the work has lately been performed twenty times in succession, and continues to attract large audiences.

A correspondent writes to us from Rome :—"At an Invitation Concert of the German Club here on Saturday (16th ult.), when the performers were pupils of Liszt, the Abbé was prevailed upon to play a pianoforte solo, amidst tremendous enthusiasm. The Maestro was also present yesterday afternoon (18th ult.) at an Organ Recital given on the fine organ of the American Church. The programme consisted chiefly of compositions by Liszt, who expressed himself much pleased with the performance."

We hear from Florence of Signor Ciro Pinsuti's opera "Margherita" having been produced there for the first time at the Pergola Theatre, on the 16th ult., before a numerous audience. The work was very well received.

Mr. William Nicholl, a young English tenor, who gained the Parepa Rosa gold medal at the Royal Academy of Music in June last, and who is just now pursuing his studies under Signor Vannuccini, at Florence, gave a very successful first Concert in that town on the 12th ult. High praise is bestowed upon his performance in some of the local journals. Mr. Nicholl will, we understand, shortly return to this country.

An exhibition of antique musical instruments is shortly to be opened at the museum of Milan, and a series of Historical Concerts are to be given in connection therewith.

Signor Marchetti's new Opera, "Don Giovanni d'Austria," has met with brilliant success at the Teatro Costanzi, of Rome, the composer being called before the curtain no less than thirty times, and several numbers were redemanded.

The Carnival Season was inaugurated at leading Italian theatres with the following operatic works—viz., at the Apollo, of Rome, with "Aida"; at the Scala, of Milan, with "Carmen"; at the San Carlo, of Naples, with "Mefistofele"; at the Carlo Felice, of Genoa, with "Aida"; at the Regio, of Turin, with "La Juive"; at the Pergola, of Florence, with "Mignon"; at the Fenice, of Venice, with "Aida"; and at the Regio, of Parma, and the Politeama, of Palermo, with "Gioconda."

Twenty-eight new operas and operettas by native composers have been brought out in Italy during the year 1885.

WE hear from Munich of a most magnificent representation, given recently at the Hof-Theater, of Wagner's Tetralogy "Der Ring des Nibelungen." The Bavarian capital, it appears, is at present the only town in the Fatherland where the gigantic work has been placed permanently upon the operatic *répertoire* in its entirety.

The Royal Opera of Berlin brought out on New Year's Eve last, a German version of Poise's two act comic opera "La Surprise de l'amour" under the title of "Toni's Schatz." The public seems to have received this novelty with complete indifference, while the Berlin musical press considers the work to be a flimsy production, and wonders how the Intendant-General, Herr Von Hülsen, could have preferred it to several native masterpieces of comic opera which, like Peter Cornelius's "Barber of Bagdad," have never yet been presented to the audience of the leading operatic stage of the capital.

The newly founded Liszt Society of Leipzig announces a series of five vocal and instrumental Concerts to extend over the months of January to April, and for which a number of eminent artists have been engaged, assisted by the Académical Gesangverein "Arion." Notwithstanding the artistic importance of the undertaking, the subscription price for the series has been fixed as low as five marks, the Concerts being held at the Old Gewandhaus.

A highly successful performance is reported last month from Freiburg, of Franz Liszt's Oratorio "St. Elizabeth," under the able conductorship of music-director Dimmler.

The French standard diapason is about to be introduced in the orchestra of the Dresden Hof-Theater, where the tuning of instruments is in future to be regulated by an "electric whistle" in place of the oboe which hitherto performed that office, and which, we should imagine, somewhat resents its being thereby deprived of its leading part in the preliminary business of every performance.

A "Bach Society" has just been formed at Heidelberg, for the cultivation of standard choral works for the church, with especial regard to the compositions of the master whose name the Society bears. Bach's Cantata, "Ich hatte viel Bekümmerniss," and Beethoven's "Kleine Messe" were amongst the works chosen for immediate production. Herr Wolfram, the musical director of the Heidelberg University, is the Conductor.

A commemorative tablet is to be placed against the house, at Coblenz, in which Henriette Sontag, the once celebrated singer, first saw the light. Sontag, who was a favourite in London musical society some fifty years ago, died in Mexico in 1854.

Friedrich Schneider, the meritorious composer of oratorio, is to have a monument at his native town of Dessau, in commemoration of the centenary of his birth, which was celebrated on the 3rd ult.

A new Symphony (F major) by Eugen D'Albert, recently produced for the first time at Dresden, has met with much appreciation. The *Dresdener Nachrichten* concludes a eulogistic article on the subject with the remark:—"Great things may be looked for in the future from a composer whose early productions prove to be such decided hits." The new work is also to be performed at one of the Berlin Philharmonic Concerts, under direction of Herr Klindworth.

An interesting revival has taken place at the Hamburg Stadt-Theater in the performance of an Opera entitled "Die Franzosen vor Nizza," the libretto whereof was written by Richard Wagner for the composer, Franz Kittl, the whilom director of the Conservatoire at Prague, where the Opera was first performed with some success in 1848. The work is, however, said to be of but slight importance, and not likely to remain long in the *répertoire* of the Hamburg stage.

Herr Richard Strauss, of Munich, has been appointed successor of Dr. Hans von Bülow, in the conductorship of the famous Meiningen orchestra.

Carl Goldmark has just completed a five-act music-drama entitled "Merlin," which has been accepted for first performance at the Imperial Opera of Vienna.

Two members of the *personnel* of the Hamburg Stadt-Theater will take part in the forthcoming festival performances at Bayreuth—viz., Frau Rosa Sucher and Herr Heinrich Wiegand, both of whom will be favourably re-

membered by London amateurs, as having formed part of the excellent German company at Drury Lane, in 1882. Herr Wiegand has been engaged for the part of *Gurnemanz* in "Parsifal."

A "Salvum fac regem" from the pen of Herr Albert Becker, one of the most gifted of living German composers of sacred music, was performed at the Garrison-Kirche, of Berlin, in connection with the recent twenty-fifth anniversary of the Emperor's accession to the throne of Prussia.

The Beethoven prize of the Vienna Gesellschaft der Musikfreunde has been awarded this year to Herr Robert Fuchs for a Symphony.

Students of Goethe, and more especially the admirers of his world-famed novel, "The sufferings of young Werther," will derive some curious interest from the fact that a great grandson of the prototype of the heroine of that romance (Charlotte Buff), has just made his *début*, with conspicuous success, at the Dresden Hof-Theater, as a tenor singer. Herr Buff, whose *nom de théâtre* is Giessen, is said to have a brilliant career in store for him.

Wagner's "Götterdämmerung" is to be produced for the first time at the Dresden Hof-Theater in May next, and will be followed by a "cycle" of the poet-composer's recognised stage works, beginning with "Rienzi," and culminating in the complete representation of the "Nibelungen" Tetralogy. By this artistic deed the Hof-Theater will have effectually silenced all further reproach as to its indifference to the later productions of its former Capellmeister.

The first Concert Populaire of the new year at Brussels, on the 10th ult., was devoted exclusively to compositions by modern Russian composers. A Symphony by Borodine, a Miniature Suite by Cesar Cui, and a Servian Fantasia by Rimsky-Korsakoff were amongst the most successful numbers, the two first-named composers being present on the occasion.

Wagner's Opera, "The Flying Dutchman," was produced for the first time in December last, at the Teatro del Liceo, of Barcelona, and met with an enthusiastic reception, which has been confirmed by subsequent repetitions of the performance. The work was sung in Italian, with a French baritone, M. Devoyod, in the *titre rôle*. The same composer's "Tannhäuser" is now in course of preparation at the same theatre, which two years ago successfully produced "Lohengrin." The Liceo is one of the largest opera houses in the world.

Señor Pena y Goni, the Spanish musical *savant*, has just published a work entitled "La opera española y la musica dramática en España." The existing scarcity of similar works on musical subjects by Spanish writers, renders the above publication all the more interesting and important.

A new fortnightly journal was issued on January 1, at Paris, with the title of *Revue d'art Dramatique*, under the editorship of M. Edmond Stoulig.

A new Encyclopædia of Science, Art, and Literature, is shortly to be issued at Paris in twenty-five parts comprising 1,200 pages each. M. Arthur Pougin will contribute the articles relating to the Drama, and M. Henri Lavoix those concerning Music.

An interesting and highly characteristic portrait of Paganini, a faithful realisation, it is said, of the weird and fantastic outward appearance of the famous virtuoso, has just been published by Carl Simon, of Berlin. It is taken from an original drawing in the possession of the violinist, Herr Rudolph Perschky.

At Stuttgart died, on December 20, Max Seifritz, the musical director of the Hof-Theater, composer of numerous orchestral works, music to Schiller's "Jungfrau von Orleans," and choruses for male voices. He was born in 1827.

At Pesth died, on December 20, Carl Huber, professor at the Conservatorium of that town, and a composer of merit, aged fifty-seven.

The death is announced, at Paris, of Paul Baudry, the gifted painter and portraitist, whose artistic decorations of the foyer and other portions of the Paris Grand Opéra, entitle the event to a record in these columns.

The death is also announced, in Italy, of the Maestro Ponchielli, the most gifted of contemporary Italian composers after Verdi. For the particulars of his career, we refer our readers to our Obituary column.

CORRESPONDENCE.

"FAUST" AT THE LYCEUM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent, in his article last month on "Faust at the Lyceum," writes of "the entire and absolute indifference of an English theatrical audience as to what music is played. In 'Faust' Mr. Irving has certainly deserved the thanks of musicians, though I fear he has earned something very unlike thanks from the bulk of his audience." * * * *Entr'acte* music is simply not listened to, so that the vulgarst of dance music, abominably played, is sufficient cover for conversation." The truth of these remarks must be fully admitted.

During a recent tour, in the capacity of conductor, I visited a large number of the principal provincial theatres, and was much struck with the general indifference of managers and public alike to the doings of the orchestra during the *entr'acte*.

That, however, it is possible for a manager to enlist the sympathy of the public to this not unimportant part of his programme, is more than proved nightly at the excellently conducted Theatre Royal, Edinburgh, and also at the Royal Princess's, Glasgow, both under the management of Mr. H. Cecil Beryl.

At these theatres respectively, Mr. Poyser and Herr Broussil direct performances of classical *entr'acte* music, and Scotch theatre-goers fully show their appreciation by close attention and hearty applause. Mr. Beryl takes a personal pride in his orchestras, and is to be congratulated on his success.

If Mr. Irving and other London managers continue to persevere in the same direction, the theatre will give a mighty impulse to the progress of orchestral music in this country.—Yours truly,

22, Maude Grove, S.W.

CHURCHILL SIBLEY.

CORDER'S "FAUST LEGEND."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you give me space in your esteemed columns for a few words in regard to Mr. F. Corder's article on "The Faust Legend, and its Musical Treatment by Composers," in your January issue? It contains so much valuable information, and is so eloquently written, that a theory, which is certainly questionable, might, I fear, under cover of the brilliant qualities of the writer, gain currency, if not combated. Mr. Corder is evidently not an unqualified admirer of Goethe's genius, and he belongs to the number of those who cannot sympathise with the second part of "Faust." He is of opinion that the second part "had better, perhaps, have never been written at all, at least as regards the unity of the work." German connoisseurs were for many years at variance in regard to its merits. The party Mr. Corder represents was headed by the celebrated F. T. Vischer, and by Kuno Fischer, and they condemned the second part unremittingly, the former even writing a satirical third part, under the characteristic *nom-de-plume* of *Deutobold Symbolisiretti Allegorisiwitsch Mystifizinski*. The opposition maintained that the whole of "Faust"—from the dedication, preceding the first part, to the chorus mysticus at the end of the second part—was worked on a grand fundamental plan, and that all *excesses*, such as the Walpurgis Night, or the scene in Auerbach's cellar, had a certain significance, and were of importance in the development of the whole, which would suffer if any part were removed. This opinion, with certain modifications, has spread widely of late, and the recent performances of the whole drama on most of the better German theatres—when, for the first time, it was possible to give a clear representation of the entire colossal poem—have made numerous proselytes on the other side. The first authorities on Goethe—Loeper, Düntzer, Ottingen, Schrouer, &c., have declared themselves for it, and Professor Schreyer has summed up the *pros* and *cons* of the *vestibula questio* in a volume on "Goethe's 'Faust,' als einheitliche Dichtung erläutere und verteidigt (Halle, 1881)," which makes believe that there can hardly be two opinions on the subject. It is shown that a great moral truth is taught in the whole of "Faust," while the first part by itself contains absolutely no moral at all. The

Lord makes a wager with *Mephistopheles*, permitting him to tempt *Faust*, and to do with him whatever he likes, if he can disprove the Lord's word—

A good man, in his dim self-consciousness,
Is of the right road always well aware.

Youth, love, power, riches, the craving of his age—(time of the renaissance)—the beau-ideal of antiquity are the baits held forth by *Mephistopheles* to the insatiable *Faust*. But nothing *Mephistopheles* can provide gives *Faust* real happiness, which he at last finds in devoting his best energies to advance the welfare of his fellow-creatures, and in leading a life of useful toil. *Mephistopheles* has lost his wager, and *Faust*'s soul is carried to heaven by angels.

It is, perhaps, the only actual fault in that wonderful production at the Lyceum Theatre—if it is not ungenerous to find fault, where almost everything is admirable—that the ending is not in harmony with Goethe's plan. But as Mr. Irving in his first night speech promised to do all in his power to make his production, by degrees, resemble the original more and more, it is to be hoped that this important point will not escape his notice. If, as I do not even venture to hope, he should ever crown his first great effort by a still greater one and produce the second part of "Faust" before an English audience, I think Mr. Corder and most of those who will not now admit the unity of "Faust" would then be compelled to allow that, contradictory and paradox as the different parts may appear, they still all help to make up a very harmonious whole.

It may be worth while mentioning one small inaccuracy in Mr. Corder's paper. "The first part," he says, "completed in 1797, Goethe re-wrote the whole," &c. The first part was not completed till 1806, only a "fragment"—as it is styled on the title-page—having previously appeared, in 1790.

With apologies for the length to which my letter has inadvertently grown,

I am, Sir, your obedient Servant,

January 9, 1886.

WM. HEINEMANN.

[I have remarked before that one can never let fly an assertion but it is sure to break a window somewhere. A feuilletonist in the *Globe* happened once in a sprightly article to speak disparagingly of the multiplication table. He was instantly deluged with letters accusing him of denying that twice two made four. While thanking Herr Heinemann for his courteous letter, I must beg leave to point out that my article deals with its lofty subject from an irreverent and matter-of-fact point of view, being intended, not as a grave philosophical criticism, but as a simple prosaic account, written for the general reader.—F. C.]

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It may interest some of your readers to know that a reprint of the English translation of the old "Faust" story, referred to by Mr. Corder in his interesting article on the subject in the current number of *THE MUSICAL TIMES*, was published just over a year ago by Messrs. Routledge, in a small volume of "Medieval Tales," edited by Professor Henry Morley. Mr. Corder mentions its having appeared in Thorn's "Early English Prose Romances," but the last edition of that book was issued (according to Professor Morley) as far back as 1858.—Faithfully yours,

LEONARD G. WINTER.

11, Cecil Road, Upton Manor, E.,

January 23, 1886.

CONCERT-GOERS AND CONCERT-GIVERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The article in your current number which has arisen out of the correspondence between Mr. Manns and "Subscriber," opens up a wide question—the composition of concert programmes. With your permission I will offer a few remarks thereon.

But first let me say I cannot bring myself to feel much sympathy for "Subscriber." Granting that the facts of her letter were true—which Mr. Manns has shown is not the case—the thoughtless and intemperate tone of her communication very naturally led Mr. Manns to assume that he had to deal with an ignoramus. Small wonder then if he regarded her interference as an unwarrantable

presumption; and, while taking care to effectually dispose of the grounds of her complaint, proceeded in a satirical vein to show that he is not to be looked upon as a fit butt for the shafts of anonymous scribblers. Where is the "breaking of the butterfly on the wheel" in this?

In all that relates in your article to the repetition of new works, I heartily concur. To repeat a new musical composition at a near date after its first performance is, I hold, for the reasons you have given, very desirable. Why it is that conductors generally are guided by a contrary practice, is not easy to understand. It would have been thought that the favourable reception of a new symphony would have insured its speedy repetition by one or other of our concert-giving societies, if not by that which originally presented it. But is this the case? Do we not all know that the exact opposite is the rule? Cannot every observant concert-goer name several works which, in spite of having afforded the liveliest satisfaction on their first appearance, have been for no palpable reason shelved for an indefinite period? Let me give a few instances: (Five years ago Mr. F. H. Cowen produced his own "Scandinavian" Symphony. How many persons—*unless they have been abroad to do so*—have heard it since? *Ab hoc uno desce omnes.* Goetz's Symphony in F, Dvorák's in D, Cowen's "Welsh" (the Symphony which gave rise to this discussion); Raff's "Im Walde," not to mention others, have each a like history. Heard once to be admired and applauded, they have for some inscrutable reason—or the want of it, somewhere—been put aside and forgotten by our conductors. True, some of these have recently figured at the Promenade Concerts. But the Promenade Concerts are scarcely taken seriously by musicians, and conductors cannot therefore excuse their own remissness by referring us to them. Nevertheless, some of us would have fared but meagrely had it not been for the classical nights at Covent Garden.

It was hardly a happy thought to quote the course pursued at the Richter Concerts in support of the question under consideration. Here repetitions have been so much the custom that the bulk of the compositions performed are in imminent danger of becoming hackneyed. It is not merely that the principal items of the programmes have been, and to a large extent still are, confined to the compositions of two or three writers. That would be bad enough, were their works ever so numerous. But in this case the principle of selection has actually necessitated ringing the changes on some two or three dozen only. This number may be reduced to still more ridiculous proportions if it is remembered that many of the Wagner pieces are merely "excerpts" and "arrangements" having, strictly speaking, no right in the concert-room at all. No doubt propagandist arguments may be put forward for repeating the latter, but these, I submit, do not apply to Beethoven. To repeat the Choral Symphony frequently is undoubtedly very well, for until the advent of Herr Richter it was a *rara avis* at London concerts. But this cannot be said of Beethoven's Symphonies in C minor and A major. There are probably no two works of their class more familiar. Therefore, I ask, is there any adequate cause why these should be so constantly given, seeing that this involves the exclusion of other worthy examples of the symphony—aye, even of their famous fellows.

In conclusion, I would urge that it is distinctly to the advantage of the concert-giver to offer to the concert-goer more than a single opportunity of hearing any new work of importance. At the same time, I cannot too strongly protest against any system of framing programmes which gives colour to the mischievously narrow idea that, because we have found the compositions of Beethoven and Wagner good and to our liking, those of the other masters of musical art are of little or no account. Who will say that there is not now-a-days a tendency to take some such restricted view?—I am, Sir, your obedient Servant,

L. L. N. C. RUMSEY.

London, N.W., January 20, 1886.

MADRIGALS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have often wondered why in an age of musical enterprise like this, when so many cheap editions are being

issued of the best musical classics, so little has been done for madrigals. Of the three great madrigalian schools—Italian, Flemish, and English—we possess only a very few specimens of the first two, while even of our native school we can boast but some thirty or forty! It seems to me this is a time when we may with advantage make ourselves acquainted with more of the masterpieces of such men as Luca Marenzio, Wilbye, Arkadelt, Vecchi, Bateson, Weekes, and many others. Marenzio alone composed a vast number of beautiful madrigals, scarcely a dozen of which are to be had in a cheap form (mostly published by Novello). Out of 286 of his, of which I possess the titles, nearly sixty are adapted to English words already—some in the old collections published by Yonge and Watson almost 300 years ago, others from Professor Taylor's "Vocal Schools of Italy" and from Mr. Oliphant's Collection—and many of these would be a welcome addition to our present store, as "Farewell, cruel and unkind" and "Fair Shepherd's Queen" (both S.A.T.B.), and "Queen of the World" (S.S.A.T.B.); also Vecchi's exquisite conception, "The white delightsome Swan" (S.S.A.T.B.), Gastoldi's "Soon as the silver moonbeams" (S.S.A.T.B.), and Spontone's "The joyous Birds" (S.A.T.B.). As regards Constanza Festa, it is simply wonderful that a people who so enthusiastically admire "Down in a flow'ry vale" should not seek to make acquaintance with more of his productions. I may state that Dr. Burney, the historian, admired Festa so much that he took the trouble of transcribing *an entire book* of them, which is now to be seen in the British Museum. We are *rather* better supplied with the madrigals of our own composers; but even *there* I can mention a number of gems not yet accessible in a cheap form. Wilbye's "Down in a valley as Alexis trips," and its sequel, "Die, hapless man," and "Why dost thou shoot?"; Weekes's "When Thoralis delights to walk," "Lady, the birds right fairly," "We shepherds sing," and "Ha! ha! ha! this world doth pass"; Bateson's "Sister, awake!" "Have I found her?" and "Who prostrate lie"; Dowland's "Go, crystal tears"; Morley's "Lo! I come with flow'ry head"; Ward's "Upon a bank"; and Pilkington's "Now peep, bo-peep"; also, coming to later times, "Wesley's fine madrigal," "O, syngye unto my roundelae," and several of the late Sir John L. Rogers' beautiful pieces. I need not say it would be easy to add many more to the small list given above, which is merely a suggestion of what *might* be done. Hoping that ere long that suggestion may be acted upon,

I remain, yours, &c.,

D. BAPTIE.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERFELDY, N.B.—On Christmas Day an Organ Recital was given in St. David's Episcopal Church, Ween, by Mr. Jesse Timson, Organist and Choirmaster to Sir Robert Menzies, Bart. The programme included Hallelujah Chorus (Handel and Beethoven), Festive March (Smart), Andante in E minor (Battiste), &c. The choir sang a number of carols effectively, and the services throughout the day were well rendered.—A Concert was given by the members of the Choral Union on the 15th ult., the programme consisting of selections from the Oratorios of Handel, Beethoven, and Mendelssohn, and part-songs, which were well rendered. Mr. Dan Wylie, of Perth, was an efficient accompanist, and Mr. Jesse Timson conducted.

ALFORD.—The Choral Society gave a performance of *The Rose Maiden* on the 18th ult. The work was ably rendered, under the con-

Directorship of Mr. Henry Brown. The solos were effectively sung by Miss Vinnie Beaumont, Miss Eliza Thomas, Mr. Dunkerton, and Mr. E. Jackson. Dr. Dodds presided at the pianoforte.

BAKKEWELL.—The Choral Society's first Concert of the season was given in the Town Hall on Tuesday, December 22, when Barnby's *Rebekah*, and a miscellaneous selection of music, were performed. The principal vocalists were Miss F. Brunner, Mr. Kendall Thompson, and Mr. G. Terry; pianoforte, Master Westbrook; Conductor, Mr. B. B. Mellor. The choruses were accompanied by an efficient band.

BARNBY.—A very successful Concert was given at the Town Hall on the 7th ult., under the direction of Mr. Ernest A. Williams. The vocalists were Madame Clara West, Miss Pattie Michie, Messrs. Jno. Cross, E. A. Williams, A. G. Pritchard, and W. Abbott (violin.) The hall was crowded.

BARROW-IN-FURNESS.—A performance of Handel's *Messiah* was given in the Town Hall, on Christmas Day, before a large audience. The principal soloists were Madame Farrar Hyde, R.A.M., Miss Maud Yates, Mr. Payne Clarke, and Mr. J. Malby. The band and chorus numbered about eighty performers. The choruses were given with great precision throughout, under the conductorship of Mr. S. Thornborough.

BLACKBURN.—The members of the Vocal Society, under the conductorship of Mr. W. H. Robinson, gave the first Concert of their eleventh season on the 13th ult. Lloyd's *Song of Balder* and Birch's *Merrie Men of Sherwood Forest* formed the principal portion of the programme, which included part-songs, orchestral pieces, and the Jewel Song from *Faust*, admirably sung by Miss Albu, who also sustained the soprano parts in the Cantatas. The choruses were given with great precision and due observance of light and shade, a result with the careful direction of the Conductor. The orchestra was composed of members of Mr. Charles Hallé's and Mr. De Jong's bands.

BOLTON.—On the 9th ult., the last of a series of Chamber Concerts was given in the Hall of the Mechanics' Institution, with Signor Risegari and M. Vieuxtemps as principal instrumentalists. The Concert was first-class in character, but owing to the unfavourable weather the attendance was not large. On the evening of the same day another popular Concert was promoted by Mr. A. E. Moore, and on the 16th the third of a series of Concerts for the People, furthered by the Local Committee, proved a great success; the vocalists were Miss Hoyle and Mr. H. Taylor, and the music was supplied by the Bolton Orchestral Society.

BURNLEY.—*St. Paul* was performed on the 11th ult., in the Mechanics' Institute, by Mr. E. S. Massey's Choir of eighty voices; solo vocalists—Miss Thudichum, Miss Horner, Mr. Seymour Jackson, and Mr. Robert Hilton. The band was composed of members of Mr. Hallé's and Mr. De Jong's orchestras; Leader, Herr Otto Bernhard; Organist, Mr. J. G. Galt; Conductor, Mr. E. S. Massey. The choruses acquitted themselves in their usual artistic manner, and the choruses were executed with great taste and precision throughout, reflecting the highest credit on the Conductor. Gounod's *Redemption* is to be performed by Mr. Massey's Choir on Easter Monday.

CARDIFF.—The members of the Musical Association gave their fifth annual Concert, on the 6th ult., at the Park Hall. The works performed were Haydn's Oratorio *the Creation*, and Mendelssohn's *Athalie*, both of which were excellently rendered. The vocalists were Miss Anna Williams, Miss Emily Davies, Mr. Henry Piercy, and Mr. W. Kinniburgh. The choruses were augmented by members of the Hereford and Llandaff Cathedral choirs, and there was a fine band, led by Mr. Alfred Burnett. Mr. Walter Scott conducted. The Concert was a great success.

CHELSEHAM.—An Entertainment was given to the members of the choir of St. Stephen's Church, on Tuesday evening, December 29, at the Tivoli Institute, by Mrs. and Miss Gillian. The Rev. W. Gordon Baillie, curate in charge, and Mr. J. O. Smith, Organist of the Church, presided. In the course of the evening the Rev. W. Baillie, in a name of the choir boys, presented Miss Cecilia C. F. Smith with a handsome floral photographic album, as a small acknowledgment of her kindness to them. Miss Smith thanked the boys in a graceful speech.

CHESTERFIELD.—The Choral Society gave a performance of the *Creation*, on December 30. Mr. Biegin conducted, and the principal vocalists were Miss Vinnie Beaumont, Mr. J. Lancaster, Mr. E. Slack, and Mr. T. Kempton. The Oratorio was in every respect most efficiently rendered.

CHESTER-LE-STREET.—Handel's *Judas Maccabees* was given with full orchestral accompaniments in the Wesleyan Chapel on Monday, the 11th ult., by the Houghton-le-Spring Choral Society, to a large and appreciative audience. The solo vocalists were Miss Farrow and Mrs. Proom, Mr. D. Whitehead, and Mr. R. Grice. Mr. Ferry led the band, Miss Leonard presided at the organ, and Mr. J. G. Craggs conducted.

CORK.—A Recital of selections from Verdi's *Opera Il Trovatore*, with a fine orchestra and choir, was given at the Assembly Rooms, South Mall, on the 12th ult., with much success. Miss Lucy Ashton Hackett, Mrs. Jerome Murphy, Mrs. W. H. Lyons, Messrs. J. O'Mara, M. Ambrose, M. Mescali, G. Waters, and J. Sullivan sustained the principal parts with much effect, and their efforts were warmly and deservedly applauded. The leader of the band was Mr. R. Howard, and Herr Gmür, who had trained his choir to a high state of efficiency, conducted. The hall was crowded in every part, and numbers of persons were unable to obtain admission.

CROYDON.—A Concert was given on the 13th ult., at the Elmwood Hall, by the Philharmonic Society, conducted by Mr. H. L. Balfour. The programme comprised Bennett's *Woman of Samaria*, and a miscellaneous programme, with a selection from Mendelssohn's *Lorelei*. The soloists were Misses Bessie Diamond, Emily Dones, Messrs. Alfred Kenningham and T. Kempton. The music was exceedingly well rendered, Mr. Balfour having trained his choir with much skill and judgment. There was a large attendance.

DENERBARRA.—The fifth Concert of the Musical Society, under the conductorship of Mr. W. R. Colbeck, was given on Tuesday, December 29, at the Philharmonic Hall, under the patronage of His Excellency the Governor and Lady Irving. The programme consisted of Lloyd's Cantata, *Hero and Leander*, and a miscellaneous selection. The solos in the Cantata were well rendered by Mrs. H. L. Wight and Major Chermiside. In the second part songs were charmingly sung by Mrs. Wieting, and Mr. Hemery contributed a violoncello solo.

DINGWALL, N.B.—A very successful Amateur Concert was given on Friday evening, the 15th ult., in aid of the funds of the Musical Association. Sir Kenneth S. Mackenzie, Bart., occupied the chair. The feature of the evening was the violin playing of Mr. Davis (Beaulieu), accompanied on the pianoforte by Mrs. Mackenzie, of Ord. The solo pianists were Miss V. Munro-Ferguson and Miss Ross. Songs were contributed by Miss I. Fraser and Mr. Fielding. Miss Nellie Munro was a most efficient accompanist.

DUNSTABLE.—On Tuesday, the 12th ult., Mr. Fred. Gostelow, R.A.M., gave his second annual Concert in the Town Hall, which was crowded to excess. The principal vocalists were Miss Minnie Kirten, Mr. John Cross, and Mrs. Drifill. The programme included Haydn's "Toy" Symphony, and Grouse's "Fairie Voices," both pieces being accorded Mr. Gostelow played the Allegro vivace from Mendelssohn's *Pianoforte Concerto* in G minor (the orchestral parts being performed by Mr. A. D. Farmer on a large two-manual and pedal American organ), and Mattei's *Grand Valse de Concert*, the latter receiving an enthusiastic encore.

DUNSTER.—A Concert was given on the 9th ult., at the Assembly Rooms, by Mr. Warriner's Choir, when Rossini's *Stabat Mater*, and a miscellaneous selection were performed. The soprano and contralto solos were artistically rendered by Miss Fusselle, L.R.A.M., and Miss Eliza Thomas, R.A.M. (Medalist), the tenor and bass solos being taken by members of the choir. The choruses were most effectively sung, and a small, but efficient orchestra, led by Mr. O. T. Sadler, rendered good service. The organist was Mr. Fred. Winkley, A.C.O., and Mr. Warriner conducted. On the 13th ult., Mr. Warriner, L.Mus., &c., gave an Organ Recital at the Assembly Rooms before a large audience.

EASINGTON LANE.—The Choral Society gave a performance of Handel's Oratorio *Samson*, on New Year's Day, to a crowded audience. The principal vocalists were Miss Foster, Miss Belles, Mr. D. Whitehead, and Mr. Grice, of Durham Cathedral; leader of the band, Mr. Bousfield; organist, Mr. Perry; Conductor, Mr. S. Platts.

Fiji.—On Friday, October 30, *The Messiah* was performed for the first time in Polynesia, at the Presbyterian Church at Suva, the capital of the Fiji Islands, in the presence of the Hon. the Administrator and Mrs. Thurston, and of a representative audience of 155 persons. The accompaniments on the organ were ably given by Mr. White, formerly a pupil of Mr. W. Warwick Jordan, and the whole affair was arranged and directed by the Conductor, Mr. Wilfred Collet. The solos were taken by Mrs. Berry, Miss Moore, and Miss Robertson (soprano), Mrs. Collet and Mrs. Sturt (contralto), Mr. Forth and Mr. Stevenson (tenors), and Mr. Irvine (basso). Considering the double duty of officiating alike as soli and as chorus, the achievement of the performers was beyond anything which could have been expected, and the utmost credit is due to all.

FRODSHAM, CHESHIRE.—A very successful Concert was given in the Town Hall, on Monday, the 11th ult., for the benefit of the Bible Class Bazaar. The solo vocalists were Miss Bairstow, L.C.M., Miss Johnson, Mr. Morrison, and Mr. O'Connor; pianoforte, Miss Benbow and Mr. Lamb. Miss Bairstow was very successful in the "Angels' Serenade" (violin obbligato by Mr. Lamb), "Kathleen Mavourneen," and "Rule Britannia" (the audience joining in the chorus of the latter song), and Miss Johnson was much applauded for her singing of "Auntie," "Pierrot," and the duet in the dusk of the twilight" (in which she was joined by Miss Bairstow). Mr. Morrison gave "The angel at the window" and "Didst thou but know" in excellent style, being vociferously encored for the latter. Miss Benbow gave an admirable rendering of "English airs" (Sivrai) and Gottschalk's "Pasquinade." A feature of the evening was a Medley for piano, bells, and musical glasses, arranged by Mr. Lamb. This piece, artistically played by Mr. Lamb on the above instruments, and ably accompanied on the piano by Miss Benbow, so pleased the audience that an encore was irresistible. A word of praise is due to Mr. O'Connor for his humorous songs, all of which were encored. The Concert was brought to a close by the singing of the National Anthem.

GUILDFORD.—Mr. Ernest A. Williams gave his popular Musical and Dramatic Recital on the 20th ult. The programme included some of Messrs. Gilbert and Sullivan's popular songs. Mr. Williams was assisted by Miss Emily and Mr. A. G. Pritchard.

HALIFAX.—Mr. J. H. Sykes gave his third Concert of the series at the Albany Music Rooms, on the 12th ult., assisted by Miss Mary Waite, vocalist; Miss Nellie Marshall, pianoforte, and Mr. C. Fawcett, clarinet. Mr. Owen Blinn accompanied. The programme, which was miscellaneous, was well rendered.

HANLEY.—The Hanley and Shelton Philharmonic Society gave its annual performance of *The Messiah* on the 7th ult., in the Imperial Hall. Principal soloists—Miss Clara Samuelli, Miss Hope Glenn, Mr. Ben Davies, and Mr. Vaughan Edwards. The choruses were exceedingly well rendered under the baton of Mr. F. Mountford. The soloists were in good voice, Mr. Edwards receiving much applause for his singing of the bass music. Mr. Ward led the band, and Mr. Sourbuts played the solo trumpet. The hall was crowded.

HARPENDEN.—The Choral Society gave its first Concert of the season on Wednesday, the 20th ult., under the conductorship of Mr. W. H. Anscombe. In the first part *The Pilgrim's Progress*, by Edmund Rogers, was performed; and in the second, vocal and instrumental selections from *Samson*, *The Messiah*, *Israel in Egypt*, and the *Stabat Mater* chiefly made up the programme. The Society had excellent assistance from the Messrs. Burditt and R. Longland; Messrs. W. Rose, F. Hilbert, White, F. A. Batchelor, and G. Rose.

SOUTH SHIELDS.—The members of the Church Institute Choral Society gave their Annual Concert in the Free Library Hall, on Monday, the 4th ult., assisted by Madame Shepherd, Messrs. D. Whitehead, and Nutton; Conductor, Mr. J. Carr. The Hall was crowded to excess.

SPALDING.—Mr. Price, Organist of the Parish Church, gave his benefit Concert on the 13th ult., Mr. Dunkerton, of Lincoln Cathedral, being the principal vocalist. Mr. James Price, brother to the *Sinfonista*, played Chopin's Nocturne in E flat and Polonaise in A flat, Liszt's brilliant of his own composition, and, in the second part, Beethoven's "Moonlight" Sonata.

STAVELEY.—On Tuesday evening, the 5th ult., the members of the Church of England Working Men's Society gave their annual Concert in the school room, before a large and appreciative audience. The principal vocalists were Madame Daglish, Miss Fannie Lynn, R.A.M., and Mr. Bingley Shaw. Mr. Norman Hibbert (Peterborough Cathedral) was solo pianist and Conductor. The Misses Fisher and Miss Cooper also gave pianoforte solos. The Concert was in every respect a decided success.

TENBY.—The Choral Society gave its first Concert of the season on the 11th ult. The programme comprised Bennett's *May Queen* and a well-selected selection. The vocalists were Miss Morris, Miss Fearon, Mr. J. Morgan, and Mr. J. R. Rowlands; and the accompanists, Miss Hall (piano) and Mr. Hancock (harmonium). Mr. W. Terence Jenkins conducted.

THORNBURY, GLOUCESTERSHIRE.—By invitation of Mr. Stafford and Lady Rachel Howard, an excellent Concert was given at Thornbury Castle on the 19th ult. The programme included part-songs by a chorus of amateurs, conducted by Mr. Albert New, of Clifton, and instrumental solos on the Arion-Zither and Philomela, by Herr Curt Schulz (Zitherist to H.R.H. the Princess of Wales), and the Hungarian Cimbál and Xylophone by Madame Schulz. The vocal solos were given by Miss Winthrop, who was warmly and deservedly applauded. The Concert opened with a part-song by Hutton, followed by a solo on the Philomela by Herr Schulz. This instrument is, we believe, but little known, but in the skilful hands of Herr Schulz was most effective, especially in Raff's beautiful "Cavatina"; but perhaps it was the solos on the Zither that he achieved his greatest success, and elicited enthusiastic encores. The solos for the Cimbál and the duets for Zither and Xylophone exhibited on the part of Madame Schulz a truly marvellous technique.

TRURO.—Mr. Charles Fowler, who has for so many years held a prominent place amongst musicians of the West, gave two Concerts at the Bath Saloon, on the 4th ult., previous to his departure for London, where he has been appointed a Professor of the Pianoforte at the Royal Academy of Music. The programme included a Sonata (Op. 8) for violin and pianoforte, by Grieg, Beethoven's Sonata in G (Op. 30, No. 3), for the same instruments, and the last two movements of Mr. Fowler's Sonata for voice, violin, and pianoforte, the vocal part of which was charmingly sung by Mrs. Wright. Mr. Fowler's rendering of his own "Rondo Prestissimo" was a feature in the Concert, and his pupil's (Mr. Charles Edwards) performance of two pieces by Sterndale Bennett elicited warm and well-deserved applause. Other features in the programme deserving of mention were the violin playing of Miss Adeline Dinelli, and the singing of Mr. Bovett.

WALSALL.—On Saturday evening, December 26, a performance of Handel took place in the Temperance Hall under the auspices of the Gospel Temperance Union. The band and chorus consisted of 150 performers; Miss Miner, Miss Neal, Mr. Breeze, and Mr. Snape being the solo vocalists. Mr. F. Mason presided at the harmonium, and Mr. Rogers, A.M.S., T.C.L., conducted. There was an immense audience, hundreds being turned away for want of room. The performance was of a great success.

WALTHAMSTOW.—On Wednesday evening, December 30, the choir of Trinity Congregational Church, augmented for the occasion, gave its annual performance of Handel's *Messiah*. Mr. E. S. Goodes, the leader of the church choir, conducted. The choir was well balanced, and the choruses were rendered with great precision. Mr. Fountain Meen presided at the organ. The soloists were Miss Kate Fusselle, Miss Annie Williams, Mr. John Probert, and Mr. Frank May, R.A.M., all of whom were thoroughly efficient.

WEYMOUTH.—A very successful Concert, organised by the Town Society, was given on the 19th ult., at the Royal Hotel Assembly Room. The artists were Miss Bliss, vocalist; Herr Peiniger, violinist; and Mr. Charles Hopkins Udd, pianist. A well-selected programme was excellently rendered, the artists receiving the warmest applause. There was a large and appreciative audience.

WILTON.—The Musical Society gave its second Concert in the Town Hall on the 21st ult. Mr. S. Miner's talents, *The Daughter of Jarius*, and a selection from Handel, formed the first part of the programme, and in the second part several solos, part-songs, and instrumental selections, were very successfully given. The soloists were Miss Pottow, Miss Pretty, Miss Moore, and Messrs. Breezer and Snook. Mr. J. M. Hayden, of Salisbury, the Conductor of the Society, also sang with much success. Miss Eyres, Miss Brazier, and Mr. Holt shared the accompaniments at the pianoforte and organ.

WIRKSWORTH.—Mr. E. Birch gave his annual Concert, before a crowded audience, in the Town Hall on Tuesday, December 29. The principal vocalist were Madame Clara Gardner, Miss F. Birch, Miss Hatchett, Mr. Ernest Marriott (Manchester Cathedral), and Mr. Bingley Shaw (Southwell Cathedral); solo pianoforte, Miss Walker; accompanist, Miss G. M. Birch. Mr. Birch was unable, through indisposition, to take part in the Concert.

WORKINGTON.—An Organ Recital was given at St. John's Church, on December 30, by Mr. J. F. Scurr, Organist of the Church. The programme was well selected, and excellently rendered. There was a large and appreciative congregation. After the Recital a Concert took place in the Parish Room, the vocalists being Miss White, R.A.M., and Mrs. Macarthur.

ORGAN APPOINTMENTS.—Mr. R. T. Gibbons, F.C.O., to West Hackney Parish Church.—Mr. Henry Smith, Organist and Choirmaster to Holy Trinity, Guildford.—Mr. Henry Kitchingman, Organist and Choirmaster to the Parish Church, Rochdale.—Mr. Alfred E. Icard, Organist and Choirmaster to St. Mary's Parish Church, Lambeth.—Mr. Lewis E. Bearse, Organist and Choirmaster to Newton College, South Devon.—Mr. Wm. Hart, Organist and Choirmaster to St. Agatha's Church, Finsbury Avenue.—Mr. W. H. Bellamy, Organist and Director of the Choir to the Parish Church (St. Mary's), Warwick.

CHOIR APPOINTMENT.—Mr. Francis L. Kett, Choirmaster to West Hackney Parish Church.

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| 28. Remembrance. | 41. Northern Song. |
| 29. The Stranger. | 42. Chorale with Florid Counterpoint. |
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| 52. Allegro. | 54. Gipsy Dance. | |
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Tuesday, " 4... Special Lecture by Dr. E. J. Hopkins.

" " 25... Mr. Thomas Casson will read a paper on

" June 22... "Organ Stop Nomenclature."

" July 13... Examination—F.C.O.

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Thursday, " 15... " A.C.O.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1886.

"ST. ELIZABETH." *

AFTER forty years' absence from our shores, Franz Liszt is coming amongst us personally to grace the performance of his oratorio "St. Elizabeth," in St. James's Hall, on the 6th prox. The welcome that awaits him as a very distinguished man can be conceived, and no less easily can his self-sacrifice in undertaking a long and trying journey at an advanced age be estimated. Upon these matters we need not dwell, while it would be equally superfluous to insist that, though the composer-pianist's presence here will not influence the judgment which awaits his work, it confers upon "St. Elizabeth," and upon the occasion, an interest such as no other circumstances could give. The personality of Franz Liszt, so remarkable and picturesque, will cause amateurs to view the oratorio, upon which he obviously sets a distinctive value, with attentive regard. To assist this natural result, we now offer some analytical remarks upon a portion of the work. The observations will be completed in our next number, and thus, before the performance takes place, some idea of its subject will have been conveyed.

For the better understanding of the poetic character and scope of this work, it is advisable to quote from a Preface written for the English edition by Mr. C. A. Barry:—

"The Legend of St. Elizabeth is a tolerably familiar one—at least, to Roman Catholics. For English readers, who have not made themselves acquainted with it either through the late Canon Kingsley's dramatic poem, 'The Saint's Tragedy,' through Count de Montalembert's 'Vie de Sainte Elisabeth,' or from other sources, it seems sufficient to recall the following facts:—St. Elizabeth, the daughter of King Andreas II. of Hungary, was born in 1207; at four years of age she was brought to the Wartburg as the affianced bride of Ludwig, son of the Landgrave Hermann, of Thuringia. Here the two children were carefully and religiously brought up as brother and sister, and in 1220 became man and wife. Wondrous stories are told of the manner in which, by devoting herself to the poor and practising extreme austerities, she exercised all the Christian virtues. On becoming a widow in 1227, she, with her four children, was driven out from the Wartburg by her mother-in-law and compelled to resign the regency. After long and cruel wanderings in the neighbourhood, taking refuge among the poorest of her dependents, she retired poverty-stricken to Bamberg, in order to be near her uncle, the bishop of that town. On being at length reinstated as Landgravine, she renounced her rights in favour of her son, Hermann II. She died in 1231, and was canonized at Marburg, by command of Pope Gregory IX., in 1235.

"The libretto, by Otto Roquette, owes its immediate inspiration to Moritz von Schwind's exquisite frescoes at the Wartburg of 'Scenes from the life of St. Elizabeth.' It is divided into six scenes, which are identical in subject and order with Von Schwind's pictures, each being complete in itself.

"Scene I. depicts the arrival of *Elizabeth*, with her escort of Hungarian magnates, at the Wartburg, and the joy with which she is received.

"Between the first and second scenes several years are supposed to have elapsed, in the course of which the betrothal of *Ludwig* and *Elizabeth* has been followed by their marriage, and *Ludwig*, by the death of his father, has succeeded to the throne. *Ludwig* now devotes himself to knight-errantry. During one of his campaigns in Italy a famine rages in Thuringia; *Elizabeth* impoverishes herself by relieving the suffering poor around her to such an extent that she is obliged to sell some of her landed possessions. Such conduct enrages her mother-in-law, who never seems to have approved her piety and deeds of charity, and *Ludwig* is induced to impose bounds upon her liberality. It was this, probably, which gave rise to the story of the Rose Miracle.

"Scene II.—a landscape glowing with wild flowers in the foreground—opens with the unexpected return of *Ludwig*. Leisurely riding along on his charger, and singing a hunting song, he suddenly comes upon *Elizabeth*, unattended and at a distance from the Wartburg. Suspicious at meeting her alone, he asks her what she is doing away from her attendants, and what she has got in the basket she is carrying. *Elizabeth* excuses herself by saying that she has been gathering flowers, the beauty of which had tempted her to stray away from her ladies. *Ludwig*, who evidently does not believe her, seizes the basket, when, lo! after confession of the falsehood she has told, roses fall out, the bread and wine which she was carrying to some sick people having been by a miracle converted into roses. Both stand astonished. *Elizabeth* repeats that she left the house with bread and wine, and now they are roses! Is it a dream? she asks. The chorus responds, 'A wonder hath the Lord performed!' Stricken with remorse at having mistrusted her, *Ludwig* now asks her forgiveness; and the two return thanks to the Almighty, and pray for a continuance of His guidance. A short chorus, re-echoing as it were their petition, and confirming their faith, closes the scene.

"Scene III., presumably laid at Schmalkald, on the borders of Thuringia—for it was to this place that *Ludwig* went with his wife and family to meet the knights and nobles who were to accompany him to the Holy Land—represents the courtyard of a mediæval castle, filled with troops on the point of departure and the friends who have come to bid them adieu. The troops, acknowledging *Ludwig* as their leader, encourage each other in their resolve to fight for the Faith. *Ludwig* calls upon his assembled subjects to swear allegiance to him and to *Elizabeth* in his absence. Acknowledging *Elizabeth*'s goodness, they willingly promise obedience to her, and to stand by *Ludwig* in weal and woe. After a sad but affectionate leave-taking of his wife and children, *Ludwig* places himself at the head of his troops, which now set out on their march to join the new crusade.

"Scene IV. opens with tidings of *Ludwig*'s death of a fever on his way to the Holy Land. The Dowager Landgravine *Sophie*, his mother, now claims the Wartburg as her inheritance, and, unmoved by *Elizabeth*'s grief and pleadings for mercy, drives her and her children out from the Wartburg in the midst of a fearful storm of thunder and lightning.

"In Scene V. we find *Elizabeth*, who, on being expelled from the Wartburg, has taken refuge at a hospital which she had founded in her prosperity, still exercising her charity among the poor and afflicted in the neighbourhood. It closes with her death.

"Scene VI., preceded by an orchestral interlude, takes us to Marburg. It represents the interior of the Cathedral, in which the Emperor Frederick II.,

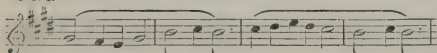
* The Legend of St. Elizabeth. An Oratorio composed by Franz Liszt. The Words translated from the German of Otto Roquette by Constance Bache. Novello, Ewer and Co.

and a goodly array of princes, archbishops, bishops, priests, warriors, and people have assembled to celebrate the canonization of *Elizabeth*, which in the previous year had been ordained by Pope Gregory IX. This imposing ceremony terminates the work."

The characters in the foregoing story are distributed thus: *St. Elizabeth* (soprano), *Landgrave Ludwig* (baritone), *Landgrave Hermann* (bass), *Landgravine Sophie* (mezzo-soprano), a Hungarian *Magnate* (baritone), the *Seneschal* (baritone), *Emperor Friedrich II.* (bass)—seven in all; but it is laid down that the parts of *Ludwig*, the *Magnate*, the *Seneschal*, and the *Emperor* may be taken by the same singer, thus reducing to four the number of artists required. It will be observed as a somewhat remarkable fact that the oratorio contains no solo music for the tenor voice.

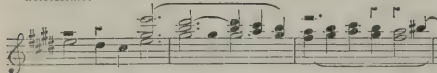
The poem is laid out in two Parts, each having three sections, divided into three or more sub-sections, the whole being introduced by an orchestral movement. In the plan of this *Andante* a gradual and almost uniformly progressing *crescendo* is conspicuous. It embraces much of the movement, and is worked—from a beginning with three flutes only—by the entry of instrument after instrument, till the entire orchestra is engaged at its utmost power. The thematic material used comprises no more than two short phrases:—

No. 1.



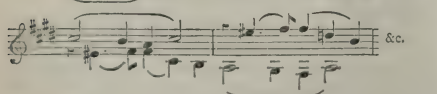
taken by the composer from a Church service-book for the Feast of *St. Elizabeth*. This melody should at once be impressed upon the mind, and fixed in the memory, for not only is the Introduction founded upon it, but nearly the whole of the first Section, and much of all that follows. It is the thematic representative, indeed, of the heroine, and will hereafter be called, for convenience sake, the *motif of St. Elizabeth*. Throughout the course of the Introduction, the subject submits to various metamorphoses, of a kind familiar to students of Liszt's music, but is at first presented in its primitive shape, under the simplest conditions—

No. 2.

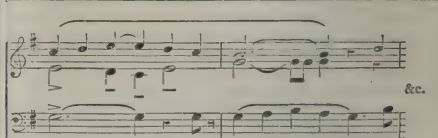
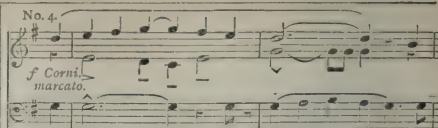


The foregoing extract sufficiently indicates the manner in which the theme is treated at the outset. The first change comes with some imitations on the octave. Observe the form which the melody now assumes—

No. 3.

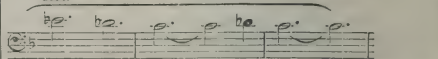
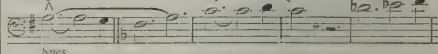


From this point the movement increases in force and agitation till we have another version of the second phrase, also imitated, and conjoined with the first phrase, now given out pompously by the horns—

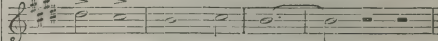
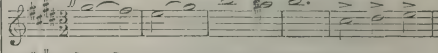


Further changes await the subject. We soon hear the whole melody, in an "augmented" form, from the bass strings and trombones, which now enter for the first time—

No. 5.

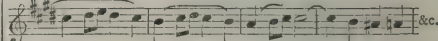
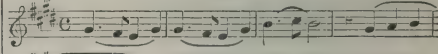


This is carried on with growing power till, at the climax, the theme is presented, in full orchestral harmony, as below—

No. 6. *ff* *8ves.*

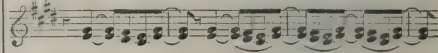
In this effort the force of the *crescendo* expends itself, and a quiet episode, in the manner of the opening bars, gives contrast and relief. After a "pause," a concluding section (in common time) of the movement is entered upon, and the *motif of St. Elizabeth* undergoes a further transformation, which secures an enhanced effect of melody. It now appears thus—

No. 7.



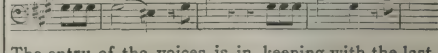
A development of this occupies all that remains of the movement. It should be observed that even in the cadence, the composer is true to his plan of thematic variation; the horns and clarinets suggesting the first phrase of the *motif* as below—

No. 8.



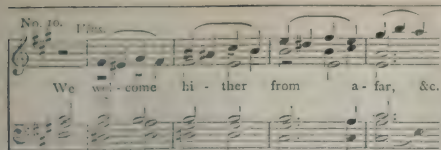
A bustling orchestral exordium introduces a chorus, "We welcome the Bride," and has as its chief features continuous quaver triplets for the violin and cello, while the "wind" interjects a joyous *fanfare*—

No. 9.



The entry of the voices is in keeping with the last-quoted passage, their music being confined, at the outset, to simple diatonic chords. But a change soon takes place, and we find the germ of much of the chorus in the following bars with their conspicuous orchestral melody—

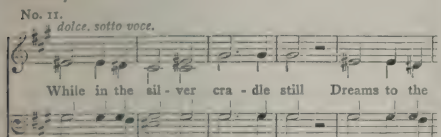
No. 10. *Flts.*



We wel-come hi-ther from a-far, &c.

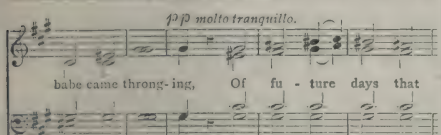
So the chorus proceeds till the appearance of the *St. Elizabeth motif* excites expectation. Heard first from the strings, it is next harmonised for the voices, with the second phrase according to the form shown in Ex. 7—

No. 11. *dolce, sotto voce.*



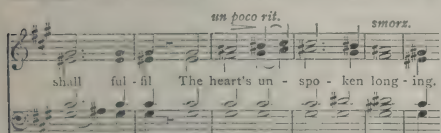
While in the sil-ver cra-dle still Dreams to the

pp molto tranquillo.



babe came throng-ing, Of fu-ture days that

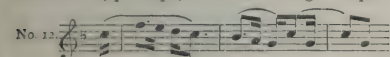
un poco rit. smorz.



shall ful-fil The heart's un-spo-ken long-ing.

A brief solo of Landgrave Hermann calls only for the remark that it is attended by the now very familiar theme. The solo of the Hungarian noble in charge of the Bride (*Andante moderato*, D minor and major, 2-4) has a distinctly national character, and is productive of quaint effects. Its distinguishing melodic features are, perhaps, in the following flute passage—

No. 12.



with its repeated "catch" or "snap," and in another passage, also for flute, where the augmented second, appertaining to the scale with a minor sixth, is conspicuous—

No. 13.



These peculiarities give the air its principal claim to attention, and further remarks upon it are unnecessary. The *Coda*, and the chorus following, have as their melody a Hungarian national tune, standing thus in its primitive form—

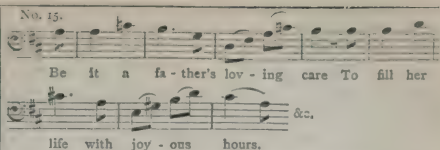
No. 14.



In the treatment, solo and choral, of this melody there is nothing to call for explanatory remark. The composer handles it very simply, using chiefly tonal harmonies in powerful masses of sound.

The vocal theme in the next number (*Andante moderato*, D major) is of an ordinary character—

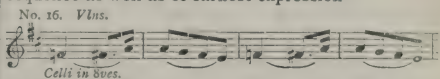
No. 15.



Be it a fa-ther's lov-ing care To fill her
&c.
life with joy-ous hours.

but the more distinguishing—and distinguished—melody appears in the orchestra, where the following attends upon the voice, with a happy effect of sequence as well as of earnest expression—

No. 16. *Vlins.*

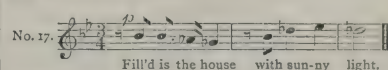


Celli in Voces.

The solo is quietly scored for flutes, clarinets, bassoons, and horns only, in addition to strings.

The vocal phrases in a short dialogue for *Elizabeth* and *Ludwig* are unaccompanied, but brief orchestral interludes separate them in a few cases. *Elizabeth's* first words are set to her own theme—

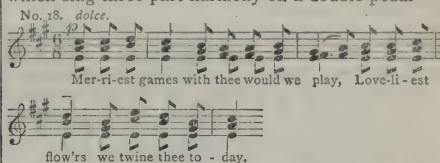
No. 17.



Fill'd is the house with sun-ny light.

A short *Allegretto con grazia* of a lightsome character connects the previous solo with a Children's Chorus, which takes the form of a principal theme with episodes (*Allegretto con grazia*, A major). The main subject is anticipated to some extent by the oboes, but reserved in its entirety for the voices, which sing three-part harmony on a double pedal—

No. 18. *dolce.*

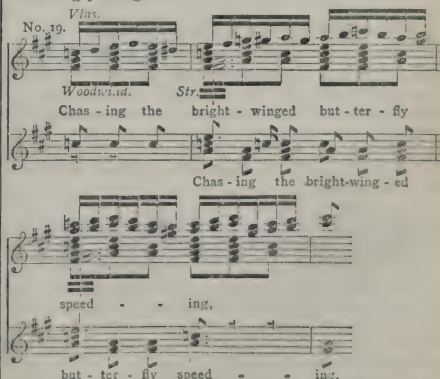


Mer-ri-est games with thee would we play, Love-li-est
flow'rs we twine thee to-day.

In this simple and entirely unaffected manner, principally accompanied by the woodwind, the leading section of the chorus is carried on.

The first episode (*poco più mosso*) is diversified for the sake of descriptiveness. Two examples will suffice as an indication of manner. On the words "Chasing the bright-winged butterfly speed we," the following passage occurs—

No. 19. *Vlins.*



Chas-ing the bright-winged but-ter-fly
Chas-ing the bright-wing-ed
speed-ing,
but-ter-fly speed-ing,

while reference to the "bounding deer" involves a new orchestral feature—

No. 20.

Voices unis.

Come where the bound-ing deer
swift-ly is hie-ing,

The leading subject (see Ex. 19) now returns, closely followed by another episode, on the words "Lightly we'll dance to ye," &c. The most important consideration here is a graceful melody, heard again and again in the orchestra—

No. 21.

Vins.
Str.

Voices. Light-ly we'll
dance to ye, &c.

A Coda follows, based upon the short *Allegretto* which links the chorus to the preceding solo. It is thoroughly in keeping with the happy spirit of the whole number.

In renewing their strains of welcome, the assembly repeat that part of the opening chorus wherein a violin melody was conspicuous (see Ex. 20), an increase of vigorous expression being gained by technical "diminution" of the theme. It is now in quavers instead of crotchets—

No. 22.

tr

&c.

The main basis of the chorus is, however, the Hungarian national air—

No. 23.

&c.

the phrases of which are again presented in broad masses of harmony. A *ritornella* closes the number and the scene with a tinge of sadness, as though in premonition of griefs to come. Its leading feature is a modified form of the theme used in the Children's Chorus, given out by flutes and oboes in thirds on a double pedal—

No. 24. *dolce*

p

&c.

The second scene opens with *Ludwig's Hunting Song* (*Allegro con brio*, F major), which calls for little remark. There is a conventional language of the chase in music, and the composer has not materially departed from it. Hence we here have horn passages, with echo effects; rapid triplets to

suggest the excitement of the hunt, and what not beside that custom ordains. The song has two well contrasted sections, the first only being written in the style just indicated. From this no quotation need be made. The second section (*Un poco più moderato il tempo*) begins on the words: "Oh ye lands of my home," and is effective apart from contrast. Two points of special interest present themselves; the first in the opening bars, where the complete melody is given to the clarinet, with sustained wind harmonies, and detached *pizz.* chords for the strings—

No. 25.

Clars.
Fag.

O ye lands of my home.
glad-ly roam. I a-long.
O'er thy hills and thy val-leys rov-ing.
&c.

In the next case, an independent melody for two cello attends upon the voice—

No. 26. 2 Celli.

Solo.

O thou hall
of my sires.

From these extracts the character of the second section can fairly be estimated.

The whole of the division illustrating the meeting of *Elizabeth* and her husband is founded upon the motif of *St. Elizabeth*; which Protean melody appears in the very outset, for flutes alone, in one of its many forms—

No. 27. Flutes.

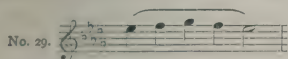
Both phrases will be recognised as an almost continuous accompaniment to the dialogue,

Through the section of the *Rose Miracle* also the motif of *St. Elizabeth* continues as the central musical thought. It is heard (*Andante moderato*, D flat) in attendance upon the amazed exclamation of the *Land-*

grave: "What see I," &c.; being now given out by the cello and horn in this shape—



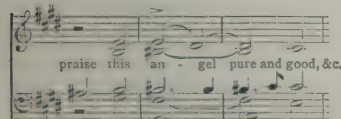
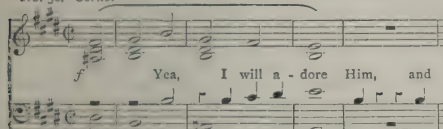
harp, strings, and flutes joining in arpeggios piled up upon a dominant pedal, with a rich effect of harmony. A fragment of the second phrase—



is likewise conspicuous in accompaniment, and, generally, it may be said that the whole number is but a "working out" of this one theme, the voice parts being, by comparison, unimportant.

Relief from its continuous presence comes with a short chorus: "A wonder," and the *Landgrave's* echoing strain—

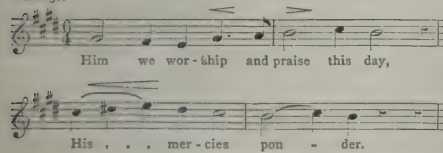
No. 30. Corno.



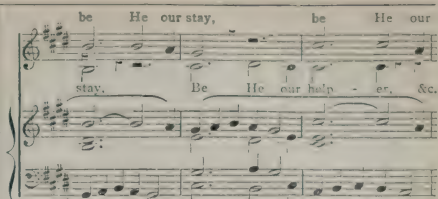
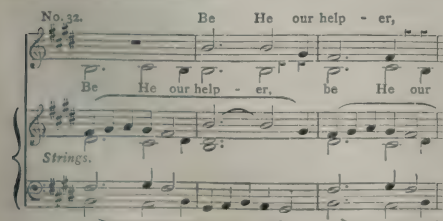
But the *motif* soon re-asserts its supremacy. Its second phrase waits upon *Elizabeth's* words: "Behold me trembling," &c., and forms the ground-work of the brief orchestral passages which connect with the finale of the scene.

The duet (*Andante religioso*, E major) with which the next number opens is wholly founded upon the *motif* now so familiar. In the first instance the subject is given entire by the soprano voice—

No. 31.

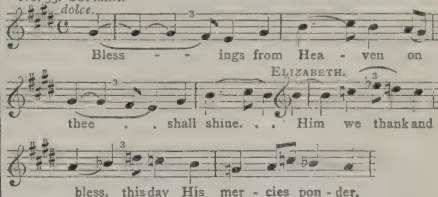


but the remainder consists of vocal passages attended only by the fragment of the second phrase to which attention has already been asked. The effect of these can be seen at a glance—



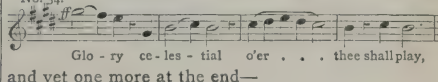
An ensemble now begins (*Lento, molto tranquillo*), and we have the *Elizabeth* theme in this form, with full choral harmony—

No. 33. SOPRANO.



The entire thematic material is in these bars, but within reasonable limits of space its development cannot be shown. Enough that the whole subject is dealt with in the form of an ascending sequence, passing from key to key by bold transitions, the violins giving acuteness to the melody by doubling it an octave higher. The climax is a *fortissimo* choral and orchestral outburst, in which the voices (unison) have the *motif* in still another form at the beginning—

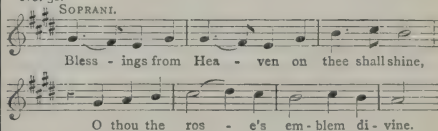
No. 34.



When we in dark-ness wan-der.

It might be supposed that the composer has now exhausted it. Not so, however. The *motif* re-appears in the expanded form which once before engaged our attention:—

No. 35.



A development of this, scored with richness and variety, ends the scene.

(To be continued.)

INTERNATIONAL COPYRIGHT.

OUR readers will doubtless have noticed the re-emergence of the copyright question into public prominence about the beginning of February, through the medium of newspaper paragraphs, leading articles, letters, and American correspondence. They will, amid and by means of a great deal of repetition, have become familiar with the details of the question, and would scarcely thank us for giving them a *résumé* of the proceedings of the American Senate Committee, or of the excellent leaders in the *Times*,

Standard, or *Daily News*. But in view of the possible settlement of a much-vexed question, certain questions remain to be put, and appeals to be made, which, if not original, have at least hardly attracted the attention they deserve. Let us, however, point out that, although State revenues, publishers' and manufacturers' profits, and artisans' wages are undoubtedly affected by the passage of Copyright Acts, the question is primarily an author's question, and under that aspect alone are we resolved to consider it.

That brain-work, on being given outward form, shall carry with it an adequate return in every country into which it is introduced for the benefit or pleasure of the inhabitants, is a proposition which the civilised countries of the world, with one single exception, have exhibited their willingness to admit. The report of the proceedings of the Foreign Office, under Lord Salisbury's régime, contains the satisfactory assurance of a speedy agreement between the chief European States to a convention, on the principle that "each of the States of the union shall accord to the other States composing it the advantages of national treatment, on condition simply of the accomplishment of the legal formalities prescribed in the country of origin of the work, thus abolishing the antiquated form of double registration and deposit."

As a necessary preliminary to the signing of this agreement, an Act to remove the difficulties imposed by the existing British Law must first be passed. To meet the needs of the situation the Incorporated Society of Authors have prepared a "Bill to amend and consolidate the law relating to Copyright," which we learn, on the authority of the *Standard*, "has already received such promises of support that there is every prospect of its main provisions passing into law this Session. . . . The Bill does not merely patch up the old Acts and pretend to make them workable by providing new machinery: it makes a clean sweep of the whole of them, substituting an intelligible code of regulations for their uncertain rules. It proposes to bring the distinct classes of work to which copyright attaches—such as books, musical compositions, dramatic pieces, lectures, engravings, paintings, drawings, photographs, and sculpture—for the first time within the operation of analogous legal principles." Thus, in place of the arbitrary and capricious distinctions in the duration of copyright in these various classes, it is proposed to substitute a uniform term for the life of the author and thirty years after his death. Apart from its simplicity, this provision has the merit of conforming to Continental usage, the term being identical with that already adopted in Germany. It is interesting to notice in this connection how the German public has profited in the case of Mendelssohn's works, the copyright of all of which has expired in that country, while in the case of many of his later works it has still several years to run in England, the existing statute prescribing a term of forty-two years or the lifetime of the author and seven years, whichever is the longest. We may add that under the provisions of the new Bill "musical copyright and performing right are to be extended so as to protect the melody of a composition from being pirated by reducing the score or by adapting it for any other work."

Enough will have been said to make it evident to all who have not given the matter their close attention hitherto, that the current year is in all human probability destined to witness a great simplification and improvement in the matter of International Copyright, so far as Europe is concerned. But America remains behind—*Devictam Asiam subsedit adulter*—and the great question is whether America, in spite of the "friendly interest" exhibited by their delegate at the

Berne Conference, will continue to walk alone in the path of self-interest and dishonesty. An article published in these columns in August, 1883, exposed in trenchant fashion the motives which led American authors and publishers to agitate for International Copyright, and the perversity with which they insisted that such legislation should be one-sided. Matters have advanced a stage further since that article was written. The American market is larger, and more insatiate than ever; the practice of the Chicago and other western firms of reprinting on the eastern publishers has reached such a pitch that the fees paid by the latter to foreign authors have touched zero, while native authors are being steadily crowded out by the gigantic influx of brand-new foreign literature. To these causes a renewal of the agitation in favour of International Copyright is to be ascribed. The American author is anxious to recapture his native audience, and the American publisher yearns to crush those of his enterprising but unscrupulous compatriots whom by a strange misapprehension of the facts of the case he insists on calling "pirates." For, as Mark Twain pointed out, "since they were pirates by collusion with the American Government, which made them pirates, they had a right to be pirates." Or, as we should prefer to put it, it is the American Government, by legalising plunder, that has been the real pirate in the matter. It has demoralised the reading public by letting them taste blood, in the shape of cheap foreign literature, and temporarily destroyed that natural affection or gratitude which every reader should feel towards an author who has delighted him, and which takes practical if prosaic form in the payment of such a sum as may enable the author to derive a reasonable profit from his intellectual labour; in other words, which has led to the establishment of the system of copyright. The selfishness which underlies the course pursued for so many years by America is conclusively manifested by their action in the corresponding department of patents. The industrial conditions of America, the scarcity and high price of labour, have tended enormously to stimulate the inventive faculty of her citizens, with the view of supplanting human hands by machinery. America has, in consequence, shown unexampled productivity in this department. But the principle on which patents are based is identical with that of copyright. A beautiful machine, like the Remington type-writer, for example, represents the realisation or expression of an idea or ideas just in the same way as the score of a symphony, a volume of poems, or a new novel. How is it then that America has safeguarded the rights of her citizens so jealously in the one case and neglected them so totally in the other? Simply because, in the case of patents, she has much to lose by the absence of legislation; in the matter of copyright, comparatively little. If the productivity of America had displayed itself in literature rather than in mechanical invention, the conditions of the case would probably have been entirely reversed, and we should be witnessing the same readiness to appropriate the brainwork of other countries as expressed in machinery, as she now displays in plundering foreign ideas in literature and music. They cannot even plead, in extenuation of their conduct, that it is logical or dictated by the *lex talionis*. No other leading European nation legalises piracy in the matter of patents or copyrights. Why, then, should America persist in this discreditable isolation and refuse to be content with what has satisfied her neighbours without exception?

The arguments adduced in favour of the passage of International Copyright by Mr. Lowell are unanswerable on the broad grounds of morality and honesty. The leading journals, we read, denounce

in unsparing terms the attitude of the opponents of that measure. But, in spite of these prosperous auguries, the outlook is described as gloomy. There is the labour vote to be conciliated, and such conciliation is impossible without mutilating the measure in such a fashion as to leave matters no better off than they were. On the other hand, we are inclined to credit the American public with a certain residuum of good sense and equity in spite of the demoralising influences to which they have been subjected. If, then, as we would fain believe, their desire to get books honourably still remains stronger than their desire to get them cheap, we appeal to them to make that desire felt by bringing such pressure upon their representatives as will enable them to override selfish trade interests and pass Senator Hawley's Bill in its original form. In conclusion, we trust that no concession may be made on this side of the Atlantic should that measure be submitted for our acceptance, hampered by those vexatious restrictions which rob it of its reciprocal character. A resolute attitude on our part might induce the American Government to reconsider their verdict and cancel the obnoxious clause.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

NO. XVIII.—SCHUBERT (*continued from page 78*).

REFERENCE was made in our last chapter to a friend who came in the nick of time and removed Schubert from the uncongenial drudgery of his father's school-room. We must now refer to him more particularly.

His name was Franz von Schober, and he was a native of Sweden, but born of German parents. When only fifteen years old Schober met with a few of Schubert's songs. They fascinated him completely, and he resolved, on going up to the Vienna University, in 1815, to make the acquaintance of their author. This he did by calling at the house of Schubert's father and introducing himself without ceremony. He found the young composer hard at work upon school exercises, and the generous impulse of youth at once moved him to the best possible course in the interest of his new-made friend. Not being himself in straitened circumstances, the thought occurred to him—Why should not Schubert share my board and lodging and be free to work at what is truly his vocation? No sooner said than done. Schober's mother, when dutifully consulted, agreed to the step. Schubert's father assented likewise, and forthwith the two young men "roomed" together in the Landstrasse. It was, of course, understood that the musician should pay a share of the joint expenses, but the probability is that he contributed very little. The music-teaching Schubert obtained was soon thrown up, while the sale of songs, when effected at all, produced but a trifle. Of this, however, Schober did not complain, and his room-mate went on living an aimless sort of life—aimless in that it was not regulated to the attainment of definite objects—and being content to vary the exercises of his talents as a composer with boisterous enjoyments in taverns and beer gardens, among people who could do him little good. *Apropos*, he made a significant entry in his diary about this time:—

"The opposite of human freedom is really the conventionality of city life. The necessity of observing this conventionality constitutes the happiness of fools, but the torment of sensible men."

It is to be feared that Schubert did not always recognise the necessity. There were times when he was very unconventional indeed, and those times would have come oftener, perhaps, but for the

influence of Schober, who gathered around himself, and necessarily around Schubert also, a circle of worthy companions.

This state of things did not last long. Schober's brother came to Vienna, and the composer had to vacate his room and seek another. What he did with himself does not seem quite clear. Sir George Grove speaks indefinitely, remarking that he "must have been indebted to Spaun or some other friend better off than himself for lodgings, for existence, and for his visits to the theatre, for there is no trace of his earning anything by teaching in 1817, and the few pounds paid him for the Watteroth Cantata is the only sum which he seems to have earned up to this date."

No thoughtful man can observe this part of Schubert's career without asking why it was that a young fellow of such transcendent genius, known to amateurs and professors of high rank and influence, was allowed or compelled to spend his time in obscurity. The fault must, no doubt, be laid at Schubert's own door. He had ambition of a vague kind, but his social tastes withdrew him from all the paths that led to immediate distinction. While he moralised in his diary about the hardship of Fate, he never tested the question whether what he called Fate was not really his own folly. Boon companions of his own class, and pleasures more rude than refined, satisfied the nature which the divinest muse had chosen for her favourite dwelling.

About this time Schubert added another important personage to his list of friends. This was Heinrich Vogl, the singer, a man twenty years older than our young composer. The two were brought together by Schober; in what manner let Schubert's friend, Josef von Spaun tell:—

"Schubert, who had hitherto, for the most part, been the interpreter of his own songs, aimed principally at getting hold of the Court opera singer, Vogl, whose powers commanded his warmest admiration. It was of the first importance to get an opportunity for Vogl to become acquainted with Schubert's compositions; all the rest would follow as a matter of course, so the friends thought. Schober had often spoken to him with enthusiasm about the young composer, and invited him to be present at a sort of trial of his works. But at first all efforts were ineffectual to overcome the aversion of the singer, already wearied with music, and incredulous at the very sound of the word 'genius,' after his many and painful experiences. He was obliged at last, however, to give way to the repeated entreaties of Schubert's friends; the visit was promised, and, at the hour agreed, Vogl one evening came to Schubert's apartment, and the latter, entering with shuffling gait and incoherent stammering speech, received his visitor. Vogl, quite at his ease, scratched his nose, and taking up a sheet of music paper, which was near him, began humming the song 'Augenlied.' He thought it pretty and melodious, but not of any great value. Afterwards he ran, *mezza voce*, through several other *Lieder*, which he took to much more than the first, particularly 'Ganymed' and 'Des Schläfers Klage.' On leaving he tapped Schubert on the shoulder, exclaiming: 'There is some stuff in you, but you are too little of an actor, too little of a charlatan, you squander your fine thoughts instead of properly developing them.' Then he went away without making any promise of returning. But to others he spoke in favourable terms of Schubert, and in terms of astonishment at the ripeness and freshness of the young man's genius. By degrees the impression made on him by Schubert's songs became weightier and weightier; he frequently came unin-

vited to Schubert's house, and studied his compositions with him, delighting himself and those who listened to him."

How true to nature and observation is this account of the meeting of Vogl and Schubert! The nonchalance of the famous singer, who had come as a patron and oracle, the embarrassment of the young man of genius, in whose little finger was more music than in fifty Vogls; the hesitancy of the artist with his "pretty and melodious, but not of any great value," and finally his discovery that the awkward, stammering youth was a heaven-sent composer—these things do not strike us as any other than what must have happened from the beginning, and will go on happening to the end. That Vogl became deeply impressed with Schubert is no wonder, and we refer to the fact only in order to quote an entry in his diary:—"Nothing shows so plainly the want of a good school of singing as Schubert's songs. Otherwise what an enormous and universal effect must have been produced throughout the world, wherever the German language is understood, by these truly divine inspirations, these utterances of a musical *clairvoyance*." Sir George Grove, in his article "Schubert" ("Dictionary of Music and Musicians"), very properly draws attention to the happy word "*clairvoyance*"—happy because the impressions conveyed by Schubert's songs is that he looked upon the sources and resources of music with a supernatural vision, and had only to transcribe what he found there. Thought seemed unnecessary to him and deliberation superfluous. He was as one "possessed" by the "demon" of his art, and it seems to have been by no means difficult for him to forget one week what he had written the week before. *Apropos*, it is said that on one occasion Vogl rewrote in a lower key a song which Schubert had sent him, took it to the composer, and sang it. Schubert listened with interest to his own strains, remarking, "I say, the song's not so bad. Whose is it?"

Vogl and Schubert laid the foundation of a lasting friendship by means of their early musical intercourse, and, no doubt, the younger man derived much help from the experience of the elder. But he should not have permitted tampering with his music—a process which Vogl did not hesitate to carry on in the interest, we may be sure, of the vocalist rather than of the composer. Kreissle has a note on the subject which is not pleasant reading. He says:—

"Several of these (the songs) have passed thus metamorphosed into print, and a restoration of the original readings of all the genuine songs of Schubert would be an undertaking welcomed by all lovers of music, the more recent editions differing in reading from those first issued. Dr. Standhartner and Herr Spina have in manuscript Schubert's songs, with Vogl's clumsy alterations, which, being made in reference to the operatic singer, vary very materially from the original. The 'improvements' in the 'Müllerlieder' alone amount to a dozen. We come across some fearful alterations in 'Der Einsame' and in the 'Altschottischen' Ballade, and the process may have been repeated with others of the songs."

That these "fearful alterations" will have no place in the great edition of the composer's works now issuing from the house of Breitkopf and Härtel, may be hoped and expected.

For reasons already indicated, the year 1817 was an idle one by comparison with the prodigious activity of its immediate predecessors. Nevertheless, some memorable work was done in it, as, for example, the two Overtures in the Italian style—half-admiring, half-satirical imitations of Rossini's music, just then the rage in Vienna. Schubert also composed an Overture in D and six Pianoforte Sonatas, includ-

ing the published *opera* 122, 147, and 164. Two Sonatas for piano and violin (Op. 137), a string Trio, part of the Symphony in C (No. 6), and forty-seven songs also belong to the period under notice.

The year 1818 brought with it an entire change in Schubert's position. We have seen how he hated giving lessons in any form, preferring the most precarious means of living to independence purchased at such a price. But in view of an exceptional offer, and, perhaps, weary of living from hand to mouth, he consented to do what Haydn, Mozart, and Beethoven had done before him—namely, take service as a teacher in the family of a nobleman. The place was obtained for the young man by Herr Unger (father of the singer, Caroline Unger), and, in the summer of 1818, Schubert travelled to Zélessz in Hungary, where his new master, Count Johann Esterhazy, had a château. The Count's family consisted of himself, wife, two daughters, respectively aged thirteen and eleven, and a son of five. These children it became our composer's business to teach at two gulden the lesson, with, of course, board and lodging in the establishment. The family, we are told, was exceptionally musical. The Countess (then twenty-eight) and her eldest child sang contralto; the second daughter had a good soprano voice; the Count was an efficient bass, and a frequent visitor, Baron von Schönstein, supplied a tenor. Of course, the pianoforte was studied by all the ladies, and thus the little circle in the Hungarian retreat comprised within itself the power of making much music. This must have proved some recompense to Schubert for the loss of his Viennese liberty, for absence from his old friends and haunts, and for the sense of embarrassment which a change from his associates at Viennese taverns and beer gardens to the caste of the Austrian Vere de Vere inevitably caused.

It is pleasant to believe that Schubert was very happy in Esterhazy's house. The family soon appreciated the worth of their music-master, and admitted him to unusual intimacy. They delighted to encourage him in composition and to perform his music, while every indulgence was extended to him consistent with the discharge of his duties. Hence we find him writing to Schober that he is thoroughly well, and composing like a god because free from anxiety. His relatives envied him such a position, and Ignaz, his brother, wrote: "You lucky mortal! what a thoroughly enviable lot is yours! You live in a sweet golden freedom; can give full play to your musical genius; scatter your thoughts about just as you please; become petted, praised, idolised, whilst one of our lot, like an old cart-horse, must put up with all the vagaries of noisy boys, submit to heaps of ill-usage, and cringe in all submission to a thankless public, and stupid, addle-pated Brahmins." A subsequent letter from Schubert is not in the same strain as the first. The novelty of change had passed away, or he may have hankered after the flesh-pots of Vienna, or was momentarily in a depressed mood. At any rate, he wrote and grumbled thus: "No one here cares for true Art, unless it be now and then the Countess; so I am left alone with my beloved, and have to hide her in my room, or my piano, or my own breast. If this often makes me sad, on the other hand it often elevates me all the more." He goes on to describe the household, and, naturally for him, begins with the servants' hall, where, as Sir George Grove observes, he seems "more at home than in the drawing-room."

"The cook is a pleasant fellow; the ladies' maid is thirty; the housemaid very pretty, and often pays me

a visit; the nurse is somewhat ancient; the butler is my rival; the two grooms get on better with the horses than with us. The Count is a little rough; the Countess proud, but not without heart; the young ladies are good children. I need not tell you, who know me so well, that, with my natural frankness, I am good friends with everybody."

Another letter, written at this time to Schubert's brother, Ferdinand, is one of the many interesting features that distinguish Sir George Grove's article, before referred to. We take the liberty of quoting the more important passages:—

"It is half-past eleven at night and your Requiem (composed by Ferdinand, revised by Franz) is ready. It has made me sorrowful, as you may believe, for I sang it with all my heart. . . . Things are not going well with you; I wish you could change with me, so that for once you might be happy. You would find all your heavy burdens gone, dear brother; I heartily wish it could be so. My foot is asleep, and I am mad with it. If the fool could only write, it wouldn't go to sleep! Good morning, my boy; I have been asleep with my foot, and now go on with my letter. . . . Give my love to my dear parents, brothers, sisters, friends, and acquaintances, especially not forgetting Carl. Didn't he mention me in his letter? As for my friends in the town, bully them, or get some one to bully them well till they write to me. . . . Though I am so well and happy, and every one so good to me, yet I shall be immensely glad when the moment arrives for going to Vienna. Beloved Vienna! all that is dear and valuable to me is there, and nothing but the actual sight of it will stop my longing."

The Esterhazys did not leave Zelész for the capital till near the end of the year, and Schubert experienced the "hope deferred, that maketh the heart sick." Meanwhile, his pen was not idle. He composed several songs during the autumn, and gathered material for future use, including the theme of the "Divertissement à la Hongroise," for four hands on one pianoforte. With reference to this well-known work, Kreissle writes:—"Schubert got the subject from the kitchen-maid in the Esterhazy family, who was humming it as she stood by the fireplace, and Schubert, coming home from a walk with Schönstein, heard it as he passed. He kept on humming the tune during the rest of the walk, and next winter it appeared as a subject in the Divertissement."

At the beginning of 1819 Schubert was back in his beloved Vienna, and lodging with Mayrhofer in the Wepplingerstrasse, where the two friends shared a dark, shabby, and badly furnished room. But poor lodgings, we may depend upon it, were no drawback to the composer's enjoyment. He preferred them, with a right to do as he pleased, far before the staidness of the Esterhazy abode and a need for best behaviour. Schubert's "wild shriek of liberty" is on record. He and his friends had sham fights in their lodgings, howled to the astonishment of the neighbours, cracked rough jokes, and banded about forcible repartees, in the manner of young men who, having a vulgar element in their nature, are not scrupulous about its manifestation. Yet, in the midst of all this fury of life, he was not idle. He watched, with great interest and open-mindedness, the progress of Rossini's music in Vienna, although the success of the Italian militated against the native school, and consequently, against himself. While Beethoven stormed and sulked in alternation, Schubert picked up hints from the music of the "Swan of Pesaro." In a letter to a friend, he wrote: "One cannot refuse to call Rossini

a rare genius. His instrumentation is often original in the highest degree, and so is the voice writing; and I can find no fault with the music, if I except the usual Italian gallopades, and several reminiscences of Tancredi." On the other hand, some German operatic music then being performed in Vienna excited his utmost contempt. He called it "Rubbish which makes one's hair stand on end." Between Rossini and the Weigl and Treitschkes, whom he despised, Schubert, as a composer for the lyric stage, had no chance. He wrote a one-act *Singspiel*, "Die Zwillingsbrüder," in January, but that was not heard till some time later, and diversified his labours by producing a number of songs, including four with sacred words. As far as can be made out, however, the early months of 1819 were comparatively idle. Schubert's teaching at the Esterhazys brought him a modest income, and he was simply content to make up for his previous separation from Viennese delights by plunging into them with redoubled ardour.

In the summer of 1819, Schubert and Vogl left Vienna on a trip to Upper Austria. Whether the composer had got a little money in his pocket just then, or Vogl found his purse long enough for both, does not appear. In either case, we may take it that Schubert's careless nature found reason to take things very easily, and get all the enjoyment possible out of them. Whither the friends fared, and what were the experiences they had, must form the theme of another paper.

(To be continued.)

THE FAUST LEGEND, AND ITS MUSICAL TREATMENT BY COMPOSERS

By F. CORDER.

III.

In compiling the following list of musical settings of "Faust," we have resigned as hopeless the idea of making it exhaustive and complete. Many local theatre-conductors in Germany have written incidental music for Goethe's play when it has been produced under special circumstances, but only unusual eminence on the part of the composer would induce publishers to print his work; thus, though we have included the settings of Rietz and Lindpaintner, we wish it to be understood that these are but types of probably dozens of other "Faust-musik" by second-rate composers, of which it is not worth while hunting up the mere names and dates. The same remark applies to Italian operas on the same subject, like that of *Mdlle. Bertin*. Doubtless, among the hundreds of new operas which used until lately to be annually produced in Italy, merely in order to entitle the various opera houses to their government subvention, there were plenty of "Fausts," but nothing would be gained by registering the transient existence of such works. Again, among the numerous class of Concert Overtures to which it is the custom to give distinctive titles, there may be found several called after our hero, but as these works (such as the "Faust" Overtures of Chevalier Seyfried, Christoph Schulz, and others) have no more real connection with "Faust" than their names afford, we have disregarded them. We have selected then some thirty of the more important compositions on the subject, and classified them into—(1) Incidental music to Goethe's drama; (2) Works more or less founded on Goethe's drama; and (3) Miscellaneous works having no connection with the same. Let us put this last class first, that we may get it done with quickly, as it is of least importance.

I. Works having no connection with Goethe's "Faust":—

1. "The Necromancer; or, Harlequin Dr. Faustus." London, 1731.

2. "Faust's Life, Death, and descent into Hell." By J. G. Lickl. 17—.

3. "Faust's Life and Adventures." Opera, by Joseph Strauss. 1815.

4. "Faust." Opera in Two Acts, by Spohr. 1818.

5. "Faustus." Romantic Musical Drama, by G. Soane. 1825.

6. "Mephistophela." Grand Ballet d'Action, by H. Heine (never composed). 1847.

7. Two Episodes from Lenau's "Faust." F. Liszt. 186—.

This seems the best place to mention that an obscure Opera by Donizetti, called "Fausta," exists, and has been erroneously believed by some to be on the subject of Faust, whereas it really deals with Fausta, the infamous wife of the Roman Emperor Constantine. It is a work of no merit or importance whatever.

II. Music to Goethe's play:—

8. Compositions to the First Part of Goethe's "Faust," by Prince Anton Radziwill. Published 1836. (Trautwein, Berlin.)

9. Overture and Incidental music to Goethe's "Faust." (Both parts?) P. J. von Lindpaintner. Overture alone published. 184—.

10. Overture and Incidental Music to Goethe's "Faust," by Julius Rietz. Unpublished. 184—.

11. Scenes from Goethe's "Faust," by Robert Schumann. 1848-53.

12. Music to the Second Part of Goethe's "Faust," by Henry Hugh Pierson. 1854.

13. Music to the First and Second Parts of Goethe's "Faust," by Ed. Lassen. 1876.

To this list may perhaps be added—

14. A set of nine Songs from Goethe's "Faust," by J. A. Lecerf. 1830.

15. A set of nine Songs from Goethe's Faust, by L. Lenz. 1840.

But though of far greater musical interest we cannot include the settings of *Gretchen's* songs by Schubert, Liszt, Berlioz, and dozens of other composers. It is not generally known that one of the principal works occupying Beethoven's mind at the time of his death was a complete set of incidental music to "Faust." What a loss was this to the world! Goethe indeed wished that Mozart could have written music for his work, but few will be disposed to deny that Beethoven, especially in his third period, was the only composer who could do the sublime subject true justice.

III. Works more or less inspired by Goethe's "Faust."

a. Vocal:—

16. "Faust." Opera, by P. Raimondi. 1815.

17. "Faust." Opera in Five Acts, by Louise Angélique Bertin. 1831.

18. "Faust." Opera Comique, by A. Ph. de Pellaert. 1834.

19. "La Damnation de Faust." *Legende dramatique* en 4 parties, by Hector Berlioz. 1846.

20. "Faust." Opera in Five Acts, by Ch. Gounod. 1859.

21. "Le petit Faust." Opera bouffe, C. Hervé. 1869.

22. "Mefistofele." Opera in Five Acts, by Arrigo Boito. 1875.

23. "Faust." Opera by Carl Zöllner. 1885. (The existence of this work is reported by the newspapers but is unconfirmed.)

b. Dramatic:—

24. "Faust." Drama by Michel Carré, adapted by D. Boucicault for Charles Kean. London, 1854.

25. "Marguerite." Extravaganza on the above. Anonymous. Drury Lane, 1856. Music by Tully.

26. "Faust." Adaptation of Goethe's play, by Bayle Bernard. Drury Lane, 1864. Music selected.

27. "Faust." Adaptation of Goethe's play, by W. G. Wills. Lyceum, 1885. Music selected.

c. Instrumental:—

28. "Eine Faust Overture," by Richard Wagner. 1839.

29. "Faust Symphonie." Three Characterpictures, by F. Liszt.

30. "Faust." Poème musical (for pianoforte), by Jos. Gregoir. 1847.

31. "Faust." Musical portrait for Orchestra. Anton Rubinstein (Op. 68).

It will be seen from the above list that of the six most important attempts to supply Goethe's tragedy with incidental music, one only—that of Lassen—is complete. It is not a little singular that in this large quantity of "Faust" music there should be only one actual complete setting of the play. It is, however, gratifying to be able to accord almost unqualified praise to Lassen's work, which will probably stand without a rival for some time to come. We will now proceed to review the works on our list in detail. Some may be dismissed in very few words, existing now only in their titles and the names of their composers; but others, especially on List II., seem to call for detailed criticism and analysis, as they are highly interesting and little known.

We may speedily dismiss List I., most of its component pieces having been already mentioned.

1. "A Dramatick Entertainment call'd The Necromancer," &c., mentioned in our last paper.

2. "Faust's Leben Tod und Höllenfahrt." By J. G. Lickl.

Lickl was an organist and composer of some eminence in his day. He was born in 1769, and died in 1843. Among his works is mentioned the above, but whether it be opera, cantata, or symphony is not stated.

3. "Faust's Leben und Thaten." By Joseph Strauss. 1815(?)

Joseph Strauss (no relation to the Viennese composer) was Capellmeister to the Grand Duke of Baden. Born 1793, died 1866. He wrote numerous operas, among them the above, but they have not lived. Neither of these two composers is mentioned in Grove's Dictionary.

4. "Faust." Romantic Opera in Two Acts, by Spohr. 1818.

About this work there is no occasion to say much. Readers of THE MUSICAL TIMES will find a detailed analysis in the article on Spohr's Operas for April, 1884. But we would give much to know how in the world Herr Bernhard ever evolved such a fearful and wonderful libretto out of his inner consciousness. Mr. Lumley, in his "Reminiscences," mentions the production of this work at Covent Garden in 1852, and relates that it bored the audience to death. The composer's personality too, so uncongenial and self-absorbed, seems to have given offence to the London musical world of the time. His work certainly contains some beautiful music, but it is a wretchedly bad opera.

5. "Faustus." Romantic Musical Drama. By G. Soane. 1825.

This play, of a type now obsolete, has some interest as showing what curious intellectual viands the previous generation of playgoers could digest. Some parts of it remind one a little of Bernhard's concoction just referred to, a few incidents are taken from the old Faust story, while other parts are evidently written up to the requirements of the scene painter. The author, a well-known dramatic writer of con-

siderable ability, supplied words for musical pieces, but he might echo Dibdin's complaint, which we quoted on a former occasion, as to the composers' disregard for his intentions, many of his verses having been ignored and others altered and spoiled. The vocal score of this opera, if one may venture to call it such, may be found in the British Museum Library. It is entitled "Faustus, a Musical Romance, composed by T. Cooke, C. E. Horn, and H. Bishop." On opening this volume, the reader will be, if unfamiliar with works of this class and period, startled at finding that the Overture is none other than Weber's Overture to "Euryanthe." Most probably it was vamped up from a pianoforte copy by Sir Henry Bishop, who was great at that sort of thing, the score not being at that time published. However this may be, there the Overture stands, with only its composer's name in minute letters in a corner to betray its foreign origin. The opening number is a triple chorus, or glee of huntsmen, fishermen, and peasants, by Bishop. It was the custom for pieces of this class, like operas, to open with a chorus of entirely unnecessary peasants, just to set the play going. This piece is in D major, 6-8 time, *Allegro moderato*, with a longish symphony, in the course of which, after some bustling semiquaver passages, something like the opening to "Der Freischütz," the principal subject, a very striking melody, appears as a horn solo:—

No. 1.



It is noticeable that this tune is written in twice the number of bars actually necessary, the time becoming one in a bar. The peasants then sing, to another strain, two lines of words which, like Silas Wegg, I can only quote approximately—

Home! home! the sun is sinking fast.
Home! home! and (something) blows the blast.

These noble verses refuse to fit the music, so that on the resumption of the principal melody the composer is forced to confine himself to reiterating the word "Home!" all through. The huntsmen and fishermen having each had their say, a lengthy and uninteresting say, all unite in the burden of "Home!" which dies away in the distance as they go off. The various songs and concerted pieces, by Horn and Cooke, which follow, do not appear to have been written for the work, but are merely introduced by the performers. There is a soprano song in F for the heroine, with a refrain of "Come, love, to me," which recurs throughout the piece. For this Bishop has employed the above-quoted melody without alteration or amplification, being apparently very proud of it. Further still, the last number in the book is a very curious soprano *scena*, "O Saul, O King!" which begins pretentiously with some recitative in the key of A major, followed by a *cantabile* in F sharp minor, which closes in the tonic major. This has a second part, beginning and ending in F sharp major. Then we jump suddenly and barbarously into F natural minor, and after a reminiscence of the air "Come, love, to me," the piece ends with some sad vacillating between F major and F minor. This crude number seems rather as if written by a pure novice than a great composer. The only explanation we can offer is that the first half is not Bishop's at all, and was

stuck on by him to his air and played transposed a semitone lower, but in printing it got left in the original key. Still, this work is well omitted from the list of Bishop's operas, for the only fragment at all worthy of him is the one melody which, as we shall see, has been turned to better account afterwards.

6. Heine's odd ballet has been mentioned in our last paper. The libretto is published in his works, but the music was never written.

7. "Two Episodes from Lenau's Faust." By F. Liszt.

These are two orchestral programme pictures in Liszt's most extravagant style. The date of publication seems nowhere mentioned, but it was between 1860 and '66. The first piece, "Der nächtliche Zug," illustrates a fine passage in the poem where *Faust* watches a funeral train passing through a forest in a storm. The musical treatment of this episode is very wild and strange, including, of course, an old church melody ornamented by stormy violin passages. This has never been performed in England, nor can we remember to have heard of its performance anywhere. The second piece, however—probably from the fact of its being in the Waltz rhythm, so passionately beloved by our countrymen—has made a success at the Richter Concerts. It is called "Der Tanz in der Dörschenke (Mephisto-Walzer)," and illustrates a not very refined incident in which *Mephistopheles* plays the fiddle to a band of peasants carousing at the village inn, and *Faust* dances away with a fair partner into the depths of the forest. The work is certainly not one of Liszt's best, and is quite overshadowed by his far more dignified *Faust-Symphony*, of which more anon.

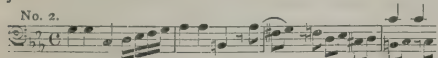
From this unimportant class of works we now turn to Class 2, the most interesting of all, and proceed to consider—

8. "Compositions to the first part of Goethe's Faust." By Prince Anton Radziwill.

This was the first, and for a long time the only, attempt to supply the necessary music to Goethe's play. Anton Heinrich, Prince of Radziwill, &c., a member by marriage of the royal family of Prussia (born 1775, died 1833), was certainly something more than a mere "distinguished amateur." He was an earnest musician, a singer of rare taste and ability, and an excellent cello player. He worshipped Beethoven and was never so happy as when playing his quartets. He wrote a number of songs and trifling pieces which he had the modesty and good sense not to publish. But the work of his life, literally, was the *Faust* music. This was performed by the Sing-Akademie of Berlin in portions at various dates, as composed, and on the Prince's death the work was produced entire, and repeatedly played with success for some years in Berlin, Hanover, Dantzic, Leipzig, and many other towns. Sir George Grove mentions the only English performance of the work as having taken place at Hyde Park College on May 21, 1880, under the direction of L. Martin Eiffe. It was published in full score by subscription of the principal royal families of Europe, and a pianoforte score, arranged by G. A. Schneider, has also been put forth by Trautwein, of Berlin. Copies may be seen in the British Museum and Philharmonic libraries. There are twenty-five numbers, including the scene in the Witches' kitchen, which was completed from sketches found after the composer's death. The work is an exceedingly interesting one, though now a little faded by time, and possesses some passages of great beauty along with much that is *naïve* and crude. The fragmentary nature of the music, however, allows the composer to avoid exposing his probable inability to carry out a formal movement, and in the only place where such a movement was indispensable—namely, in the Overture—the Prince has shirked the

responsibility in the funniest manner. "With rare modesty," as the somewhat grovelling editorial preface to the score puts it, he has declared himself unequal to the situation by taking a fugue of Mozart's for the body of his "Intrada," merely adding half-a-dozen unnecessary introductory bars to no particular purport, and a *Coda* to lead into the next number. The fugue, "which seemed to him insurpassably expressive of the character of the poem," is the well-known one for two pianos, originally intended for string quartet, and has the following vigorous subject—

No. 2.



The barbarism involved in taking another man's fugue, let alone Mozart's, and arranging it for full orchestra—scoring it badly, too—is revolting enough, but to pretend that it is appropriate in any way as an introduction to this great allegory of human life, is to add insult to injury. This is but one instance of the amateurishness which weakens what is otherwise a thoughtful and earnest work. Another is the absurdly excessive use of obligato cello accompaniments, which would make one almost suspect that the Prince confined his attention to this part of the score and got someone else to fill up the rest. This suspicion, however, is dispelled by the fact that the scoring is too indifferent (although very ambitious) not to be the composer's own.

The opening number brings before us some element of originality. It consists of orchestral music—technically called *melodrama*—forming an undercurrent of accompaniment to the spoken dialogue. This is a device which in certain situations can be used with admirable effect, the music deepening the intensity of a dramatic or poetic impression, but we are so accustomed to have this device vulgarised in our English melodramas that we are apt to despise it. Prince Radziwill has used it very largely in his Faust music, frequently giving, as in the present instance, accompaniments to a whole scene. But he has committed the grave error of making the music often attempt to follow the rhythm of the spoken words, accent for accent, the effect of which can only be to suggest that the piece was meant to be sung, and that the actor has either lost his voice or forgotten his notes. This opening scene, however, is not so bad. During a long monologue of *Faust's*, a chord of C sharp major is sustained by a *Harmonica*—probably meaning a harmonium and not the musical glasses—while various wind instruments give movement to the music by imitations of this phrase—

No. 3.



The Spirit which appears to *Faust* first speaks through music, and afterwards sings. The accompaniment to this, and several similar scenes, only consisting of sustained chords and broken phrases, of course gives us little idea of the composer's capabilities, but the Easter Hymn of the Angels, with which this scene ends, is a very creditable piece of work, though perhaps scarcely the kind of thing we associate nowadays with angelic music. It begins—

No. 4.



In the lighter scenes the Prince hardly shows to advantage. The beggar's song in the scene before the town gates has little character, and a running semiquaver accompaniment for cello seems rather out of place, but the composer betrays himself as a cello player all through the work. In the vocal score the soldiers' march, which is written for fife and drum, has a constant C for bass note instead of following the harmony. The only way to obviate this harmonic error would be to play the bass note two octaves lower, on the very lowest C of the piano. In the incantation, No. 9, *Mephistopheles* speaks through music in alternate bars, while a tenor voice sings each line after him. The effect of this is to make *Mephistopheles* appear to be the prompter. Next we have a chorus of spirits, "Neue Lebenslauf beginne," very oddly constructed. It is in 2-4 time, and at the second quaver of every eighth bar there is a pause on a chord, and we begin again in a new key; this is done no less than six times in succession. No. 11 is a still more queer specimen, being a chorus constructed on a speech which should be spoken by *Mephistopheles*, and the words "Wird er schreiben? Er wird (nicht) schreiben," are bandied about till it seems like an Ollendorf exercise. The Prince has set many portions of the text which Goethe never intended for music; in the *Auerbach's* cellar scene, for instance, when *Mephistopheles* electro-biologises the revellers, their astonished exclamations describing the imaginary vineyards they behold, are set for chorus, in total disregard of the poet's intention. While we are about fault-finding, we should also express disapproval of the bald stuff which is made to do duty several times as entrance music for the different characters—known in theatrical parlance as a "hurry," e.g.—

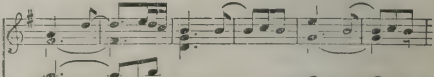
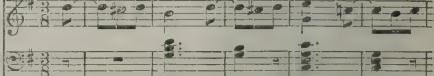
No. 5.



This is sadly unsuited to a poetic drama and inconsistent with the high tone of much of the other music. No. 16 is a piece of melodrama through which *Gretchen* speaks her first soliloquy, "Ich gäh' was drum," and its theme is so charmingly innocent and appropriate that we feel compelled to quote a few bars—

No. 6.

Andante.



The last bars rather spoil it by their weakness. This theme recurs in the garden and prison scenes with good effect. The whole of the love music is very tender and melodious, but where is the composer who has not felt himself inspired by the immortal garden scene? *Gretchen's* business with the flower is too much prolonged, the phrase "He loves me, loves me not," coming about twenty times. The negative comes twice running, too, in one place, to suit the convenience of the music. The music of this scene only has the blemish of too much cello accompaniment, the perpetual rocking arpeggios across the four strings becoming rather irritating at last. *Gretchen's* scene before the shrine of the *Mater Dolorosa* is highly pathetic. *Mephisto's* serenade, with guitar obbligato, is very poor, besides being scored in a way to make the fiend use appropriate language. Trombones do not combine well with the guitar. In the cathedral scene our composer has been injudicious enough to introduce an entire Requiem mass, instead of merely a few bars of the "Dies Iræ" as indicated by the poet. Here a little of that modesty which his behaviour over the Prelude was supposed to suggest would be of advantage. The prison scene is excellent, *Gretchen's* incoherent snatches of melody, accompanied by a "drone bass" and hovering between G minor and major, having a very distraught effect. The scene of the Witches' kitchen, printed in an appendix, hardly demands notice, having been made up from mere sketches after the composer's death. As a whole, this "Faust" music is deserving of respect for good intentions, though we may feel the composer's shortcomings. It is only strange that in so musical a country as Germany no better music should have been forthcoming for many years.

(To be continued.)

We are glad to find that the visit of Liszt to this country, next month, after an absence of forty-five years, will be commemorated by a fitting and permanent record of so interesting an event. The idea of a Scholarship bearing his name, to be founded in the Royal Academy of Music, was no sooner proposed than it found a ready response from the leading professors and musical amateurs in England; an influential Committee was formed to carry out the undertaking, and, with but only ordinary effort, a subscription list was obtained which already amounts to upwards of £630, and is daily increasing. A testimonial so truly artistic in its aim will doubtless tend to strengthen the warm welcome which will be accorded to our distinguished guest; and as a spontaneous expression of national feeling is assuredly the most appropriate *souvenir* of his brief sojourn amongst us which could possibly be devised. Subscriptions towards the "Liszt Scholarship" fund should be forwarded, as soon as possible, to the Hon. Treasurer, Mr. Alfred Littleton, 1, Berners Street, W.

THE decisive action taken by Mr. George Riseley, Organist of Bristol Cathedral, against the Dean and Chapter, who peremptorily dismissed him from a post which he had held with honour to himself since 1876, must gratify all who desire the welfare of Cathedral music, not only because the result has legally replaced a highly accomplished artist in his former position, but because a precedent has thus been established which cannot but act beneficially in the future. It appears that in consequence of some dispute respecting the duties of his situation, a scheme was submitted to Mr. Riseley detailing exactly the services required of him. This he declined to accept, stating that he was perfectly prepared to abide in every respect by the letter of the Statutes under which he was sworn in. The main cause of the dissension, however, seemed

to be that on one occasion he had substituted for an Anthem chosen by the Precentor one especially selected by himself, on account of the absence of two leading vocalists. This, of course, musically considered, was a sufficient reason for the change; but the incident led to further correspondence, and eventually to a letter informing him that at the expiration of three months he would cease to be organist. Against this decision he appealed to the Bishop of Gloucester and Bristol; the case was tried before Mr. F. H. Jeune, Chancellor of the Diocese, and after mature consideration an order was given annulling the notice of dismissal, and reinstating Mr. Riseley in an office for which he had long proved himself to be so eminently fitted. This reversal of the intentions of the Cathedral authorities may be received with displeasure by them; but in the true interest of the Cathedral, as well as that of the music-lovers of Bristol, it cannot but be regarded as a matter for the most sincere congratulation.

IN Leigh Hunt's *Tatler*, of December 24, 1830, we have recently lighted upon a paragraph headed "Mr. Vincent Novello," which, now that the great sacred compositions are so frequently heard as a portion of the Church service, will, we are certain, be read with interest. "The *Spectator*, speaking of a new and improved edition of Mozart's Masses by this gentleman, says, with a just enthusiasm, 'There is no man in this country to whom music is more indebted than to Vincent Novello. He has introduced the sacred compositions of Mozart and Haydn into our orchestras, our churches, and our chambers. It was his zeal, industry, and taste that brought the Fitzwilliam music to light, that rescued from destruction much, and gave perpetuity to all, the existing church music of our own immortal Purcell. He, alone and unaided, has diffused more generally and stamped more deeply the knowledge and love of classical harmony than any of his contemporaries. In all his labours we may trace the purest taste and the most disinterested love of his art. There is no truckling to fashion, folly, interest, or prejudice. He is always in advance of the public taste. If he produces the work of any great author (and about no other does he concern himself), it is not lowered, diluted, and distorted in order to suit the capacity of inferior players, but presented in a form which the author would have admired and approved.'" To this well-deserved tribute we may add that some of Mozart's Masses (notably the 12th) were printed by Mr. Novello for the first time, these works up to that period being not procurable at all.

IN cordial sympathy with the object of the Maas Memorial Fund, we now direct the attention of our readers to the fact that a Committee, of which Mr. Joseph Bennett is chairman, has been formed for the purpose of erecting a monument over the grave of the late esteemed artist, and of founding a scholarship bearing his name. The Committee, a numerous and influential body, has only recently got into working order, but already considerable success has attended the enterprise, and the only question is as to the value of the scholarship that will be called after the lamented tenor. It is scarcely necessary to say much in advocacy of the claims relied upon by the Committee. The eminent position to which, by force of artistic qualities, Mr. Maas raised himself, the good service he rendered to his art, the pleasure he gave the public, and the pathetic circumstances of his early and unexpected death—all these things have been present to every amateur's mind of late, and, no doubt, duly estimated. If we mention them here it is only that, taken in connection with

the proposed memorial, they may prompt our readers to help in carrying out the object which the Committee has in view. A singer is always dependent upon his friends and admirers for the tangible record of existence and proof of ability which the poet, the sculptor, and the painter leave for themselves in their works. Like those of the actor, his noblest efforts are perceptible but for a moment, and memory of them dies with the death of those who witness them. Here is good reason why we should desire to rescue from impending indefiniteness and ultimate oblivion the memory of Joseph Maas.

If it be good to see ourselves as others see us, then Mr. Silas Pratt should be thanked by English musicians for his remarks in the *New York Musical Courier* concerning the condition of their art in this country. In estimating the value of his strictures, however, it is necessary to take into consideration that he may be smarting under a sense of neglect and want of appreciation during his recent visit to London. His Concerts attracted very little attention, and the few opinions passed upon his compositions were nearly all to the effect that although nature had endowed him with considerable talent, he had failed to make the best use of it. We do not say that had it been otherwise he would not have asserted that "the public are fed upon the most diluted musical inspirations to be found in any capital of Europe," or that about our entertainments there is "such an air of business, which is not conducive to high art, but always a degradation of it, that it is positively disheartening to the well-wisher of England's future in music." Nor can we attribute to personal pique his just strictures on the shameless way in which worthless publications are crammed down the throats of the public at Promenade Concerts. But then, only a foreigner would for a moment dream of associating Promenade Concerts with music as an art, and if Mr. Pratt had been perfectly calm and self-possessed he would not recklessly have made the extraordinary assertion that our Concerts are, "with the exception of Richter and Monday Pops, undertaken by music publishers." Now most of us were under the impression that the "Pops" are in the hands of a publishing firm, while the Richters, however admirable they may be, are certainly undertaken solely as a commercial speculation; so that our critic need scarcely have excepted either from his general censure. But has Mr. Pratt never heard of the Sacred Harmonic Society, which is registered as a limited company, *not for profit*? Is he unaware of the existence of the Philharmonic Society, the Albert Hall Society, the London Musical Society, the Bach Choir, Mr. Leslie's Choir, or the innumerable fully equipped choral and orchestral amateur bodies to be found in every part of suburban London? We have no wish to accuse him of wilful misrepresentation, and must therefore charitably suppose him to know nothing of these various organizations. But criticism founded on ignorance of the facts of a case has no value, and, on the whole, English musicians need not wince under the charges made by one who has failed to master the subject of his discourse. There is much for us to do before we can afford to fold our hands with complacency and declare that England is the most musical nation on earth. But we are not so black as Mr. Pratt has painted us.

THE impression made by Liszt on Robert Schumann in the spring of 1840 is vividly conveyed in some of the letters of the latter recently given to the world by Madame Schumann. Writing to her from Leipzig, in the month of March of that year, he says: "I

have been with Liszt nearly the whole day. He said to me yesterday, 'I feel as if I had known you for twenty years already,' and I feel just the same. . . . How extraordinarily he plays, and with what boldness and wildness; and again, how tenderly and fragrantly! I have never heard the like before." Two days later he adds, "I wish you had been with me this morning at Liszt's. He is too extraordinary. He played some of the *Novellettes*, part of the *Phantasie*, [Op. 17?], and the *Sonata* in such a way that he quite moved me. Much of it differed from my own conception, but it was always full of genius, and marked by a tenderness and boldness of feeling which I should say he did not show every day. Only Becker was there, and the tears stood in his eyes. The second *Novellette*, in D major, particularly delighted me. You can scarcely imagine what an effect it makes. He intends to play it at his third Concert here. . . . Would you believe it, he played at his Concert on an instrument of Härtel's that he had never set eyes on before. Such a thing as this pleases me uncommonly—this confidence in his ten good fingers." After another interval of two days he writes: "Liszt appears to me more mighty every day. He played again this morning at Raimund Härtel's in such a way that we all trembled and rejoiced. . . . In order to confer a distinction upon him and make the public realise the sort of artist it has to deal with, Mendelssohn has had a happy thought. He is giving in his honour, to-morrow evening (which happens to be Bach's and Jean Paul's birthday), a complete Concert, with full orchestra, in the Gewandhaus, to which only a few persons are invited, and at which several overtures by Mendelssohn, Schubert's Symphony, and Bach's triple Concerto (to be played by Mendelssohn, Liszt, and Hiller) will be performed. Is not that nice of Mendelssohn?" For a more elaborate description of Liszt's personality, as it appeared to a pupil in 1873, we can heartily recommend the lively and entertaining volume of Miss Fay—"Music-Study in Germany"—of which a notice appears in our present number.

THE comparatively dull time of the year again gives us an opportunity of culling from our collection of "Curiosities of Musical Criticism," most of which, we may say, have been forwarded to us by correspondents. The first is a notice of a concert prefaced by the remark that "People who cannot appreciate a recondite movement from 'Lohengrin' or 'Engedi' can listen with interest and pleasure to the compositions of Cowen or Bishop, Purcell or Jude." The performance, it is said, "commenced with the overture 'Figaro,' by the band, which also effectively interpreted the pretty orchestral effects in the overture 'Allegro,' a sparkling composition enriched with many graceful harmonic transitions." A song by Handel, it seems, was coldly received, yet if the singer, we are told, had "displayed slightly more *aplomb* and *esprit*, his rendition would have been accorded a more cordial *cachet*"; but when Macfarren's "Lady of the Lake" was given, the hearers seemed delighted "to renew acquaintance with one of the most touching of modern requiems." A criticism upon a performance of "The Messiah" tells us that a vocalist "was especially well received in the airs 'Heroes despised and rejected,' and 'He shall lead his flock like a shepherd,'" but that the voice of another "appeared to be in anything but good trim when she commenced with the Pastoral Symphony." The next specimen is a notice of a rendering of Handel's "Israel in Egypt," in which, it is said, the singer who gave the opening recitative "did his best to supply the place of the overture." The choir sang well, "even taking the

sevenths and other difficult intervals with which the whole of the choruses teem," the Hailstone Chorus especially being "given with such swells of sweet sounds dictated by the pen of the greatest of musical composers." A movement from a Quartet, at another concert, "was impressive from its *alla capella grandeur*"; the rendering of it was "smooth and connected, with an effective use of the comma," and towards the close was "calando with fine syncopation." A violoncello solo, too, is spoken of with much praise, a beautiful melody being gracefully performed, "full prominence being given to enharmonic effects and *portamento* passages."

MR. A. C. MACKENZIE has had conferred upon him the honorary degree of Doctor of Music by St. Andrews University. We believe that this is the first occasion on which such a degree has been granted by this University.

ON account of other numerous and pressing engagements, M. Gounod has been compelled to postpone the composition of his "*Jeanne d'Arc*" until next year.

ROYAL ALBERT HALL CHORAL SOCIETY.

THIS Society is passing through some unusual vicissitudes of fortune. Scarcely had it had time to congratulate itself on the approaching visit of the Queen, an event certain alike to bring honour and profit, than it became the victim of circumstances of a reverse kind, rendering a performance which should have proved attractive a quasi-failure in a business sense. Considering the panic which prevailed in all classes of Society on Wednesday, the 10th ult., and the dense fog, which was sufficient in itself to keep most people within doors, it was really surprising to see the stalls far from tenanted and the upper parts of the hall fairly full. Sir Arthur Sullivan's Leeds Cantata, "*The Martyr of Antioch*," had been permitted to rest for a time, and to some it had no doubt the charm of novelty. In this place, however, it is unnecessary to re-enter into the question of its merits and defects. That the former greatly outweigh the latter is admitted by all good judges. The musician who could write the picturesque choruses to *Apollo*, and the *Martyr* song, may be forgiven for his comparative failure in the more dramatic portions of the work. Notwithstanding the disadvantageous conditions, the performance was one of the finest ever given by the Society. All the choral numbers were rendered with marvellous finish, the perfection of tone and nuance in the funeral hymn "*Brother, thou art gone before us*," causing a demand for a repetition, which Sir Arthur Sullivan, who conducted the performance, wisely declined. The contralto air "*Io pean*," splendidly sung by Madame Patey, was also redemanded with a similar result. The part of the *Martyr Maiden*, composed for Madame Albani, was interpreted with all the Canadian artist's customary charm of method, and Mr. Lloyd repeated his familiar success in the melodious airs assigned to the heathen *Olybiss*. Ferdinand Hiller's "*Song of Victory*" formed an appropriate second part to the Concert. The Albert Hall Society deserves thanks for keeping this fine, vigorous, and effective work before the public. The rendering needs no remark, save a word of commendation for Mdle. Pauline Cramer, who displayed a powerful soprano voice to advantage, and made a far more favourable impression than on the occasion of her *début* at the Crystal Palace some time since.

SACRED HARMONIC SOCIETY.

It may have been the misfortune rather than the fault of this Society that it delayed performing Gounod's Trilogy, "*Mors et Vita*," until the work had to some extent lost the gloss of novelty. However, better late than never, and the Sacred Harmonic subscribers have now received their due in the matter of a performance of the French master's latest work. Without any desire to be captious or hypercritical, it must be said that the ren-

dering on the 12th ult. did not compare favourably with those under Mr. Barnby at the Albert Hall and Mr. Mackenzie at Messrs. Novello's Oratorio Concerts. But this was not so surprising, as in the instances named something like perfection was attained, and Mr. Cummings's task was therefore proportionately hard. He deserves much credit for the results he secured, much of the work being given in a highly satisfactory manner. At the opening the choir was rough and uncertain in intonation, but it soon gained confidence, and most of the choral numbers were interpreted in a manner that left little to desire. The same can scarcely be said of the orchestra, as there was a sad lack of delicacy and of observance of the nuances, while in the "*Jerusalem cœlestis*" a misunderstanding of the Conductor's intentions brought about some temporary confusion. It is necessary for the sake of justice to mention these matters, while gladly allowing that Mr. Cummings showed no want of zeal or care in his efforts to secure a worthy rendering of the oratorio. Regarding the soloists, there was also something to desire as respects the *ensemble*. There is no more artistic vocalist now before the public than Mrs. Hutchinson, but some of Gounod's music proved beyond her strength, and the solo "*Sed signifer Sanctus Michael*" was transferred to the tenor. Of Miss Hilda Wilson, Mr. Lloyd, and Mr. Santley nothing need be said, save that their parts could not have been in better hands.

NOVELLO'S ORATORIO CONCERTS.

THE presentation of Dvorák's Cantata, "*The Spectre's Bride*," at St. James's Hall, on the 2nd ult., for the first time in London, more than confirmed the unanimous verdict of a Birmingham audience that the vivid musical colouring of the Bohemian composer has effectually triumphed over the inherent difficulties of a libretto which, with a lesser creative genius, would assuredly have proved insurmountable. Those who read over the poem in the book of words, and coldly followed the varied scenes on paper, could but faintly anticipate how these scenes would spring into life by the aid of the music to which they are wedded; the interest, indeed, awakened by the notes of the weird "*spectre motive*" at the commencement being so thoroughly sustained until the conclusion, that the hearers appeared almost spell-bound, the occasional bursts of spontaneous applause whenever opportunity offered, seeming almost hurried over, as if the charm might be broken if unduly prolonged. Upon the exceptional merits of the work we have already enlarged at the time of its production at the Birmingham Festival, and have only now to record our conviction of its at once assuming a permanent place amongst the classical productions of musical art. We need scarcely offer comment upon the singing of Madame Albani and Mr. Santley, who were the original vocalists engaged in the interpretation of the work at Birmingham, but the fine dramatic rendering of the tenor music by Mr. E. Lloyd—who replaced the late lamented Mr. Maas in the part—demands the warmest praise, both his voice and style being admirably suited for the arduous character of the spectral lover. Again, the excellently trained choir, under Mr. Mackenzie, was displayed to great advantage; and if the exacting music assigned to the choral body occasionally caused some hesitation in the attacks, evidence was shown that, had more time been available for preparation, the singing from first to last would have been absolutely perfect. The enthusiastic applause at the conclusion—when Mr. Mackenzie, who conducted, was deservedly overwhelmed with congratulations—proved the hold the work had taken upon the audience, and the rapidly increasing appreciation of its composer's natural gifts. The "*Patriotic Hymn*," one of Dvorák's early compositions, was also contained in the programme, and, considering its many difficulties, received a very good rendering. At a Concert given by Mr. Gæussent last year, and under the conductorship of the composer, the work was first heard in this country, but the materials at command were then scarcely sufficiently strong to grapple with the exacting music, and we were therefore glad that a more favourable opportunity of judging of so original a setting of this stirring hymn was afforded. Divided into brief movements, the music of each

so sympathetically colouring the words as to invite criticism as much upon its adaptability to the text as to its abstract artistic claims, the work is so thoroughly national in feeling as to appeal only with its full force to the composer's own countrymen. Great indeed, then, must be its power when we affirm that its success on the present occasion was not only decisive, but thoroughly deserved, its many phrases of pure melody, intensity of expression, and rugged grandeur being promptly recognised by an attentive and critical audience. Of Mr. Mackenzie's refined and highly poetical Orchestral Ballad, "La Belle Dame sans Merci," which commenced the Concert, we need only say that it was admirably rendered throughout, and that the composer received a perfect ovation at its conclusion. The room was crowded in every part.

CRYSTAL PALACE.

In view of the recent performance in St. James's Hall, and the fact that the calibre of an audience is, in great part, to be measured by their disregard for such considerations as distance, no more convincing evidence can be adduced of the genuine interest awakened in the mind of the public by Dvorák's music than that afforded by the numbers assembled in the Concert-room on the 13th ult., when the "Spectre's Bride" and "Patriotic Hymn" were given before the largest attendance of the season. Thus the Saturday series began again, as they left off, with one of the Birmingham novelties. The good policy of securing a body of chorallists already familiar with the work was apparent from the outset. A high level of vigour and precision had been reached at the first representation, but the Press had noticed, and with justice, that delicacy had been occasionally sacrificed to energy, and that the accompaniments, choral and orchestral, were at times unduly prominent. A further careful rehearsal proved Mr. Mackenzie's unwillingness to rest content with what would have satisfied most Conductors, and tended to entirely remove the blemishes adverted to. The achievements of the Novello Choir on this occasion enable us to dispense with the language of qualification, and to declare their share in the performance to have been wholly admirable. The spirit and precision remained, or were enhanced, while an increased attention to light and shade contributed markedly towards bringing out the subtle beauties of the work. The "Patriotic Hymn," with which the programme opened, was treated on this occasion more as a long and gradual crescendo. In this way the full vigour and freshness of the voices was husbanded until the climax, and while contending successfully with the full orchestra, rang out in the unaccompanied phrases at the close with a richness of quality and full volume which would have extorted the admiration of a Yorkshireman. The fire and courage with which the soprano attacked their high As, and the enthusiasm which animated the whole chorus, betray the inspiring influence of a genial Conductor. Mr. Mackenzie and his forces have already set themselves so high a standard, that in bidding them be true to their early traditions we are at once bestowing high praise and enjoining arduous exertion.

Of the performance of the "Spectre's Bride," it is unnecessary to speak in detail. Madame Albani, though hardly in her best voice and evincing an occasional tendency to disregard the beat, sang with that mastery of artistic and dramatic resource which renders her unequalled as the interpreter of such a part. Some critics persist in calling the part of the *Narrator* "thankless." Fortunately it is obvious that Mr. Santley does not think so himself, and his fine rendering of the solo "And at the door there came a knock" provoked as much applause as that elicited by any number in the work. Here the increased delicacy of the choral accompaniment contributed signally to the general effect. Mr. Barton McGuckin's dramatic experience stood him in good stead in the tenor music, and his singing throughout evinced careful study of the part. Of the valuable aid lent by the choir, we have already spoken in general terms, and will content ourselves by adding that not a single point was missed, nor one of the blemishes of the first performance repeated. As might have been expected, the Crystal Palace Orchestra were not slow to avail themselves of the opportunities

for distinction which Dvorák's score affords. The great strength of the string contingent, though admirable in many passages, demanded the restraining influence of the Conductor in others. But in this point, as in every other, Mr. Mackenzie's judgment and decision deserve the highest praise.

A sparse gathering, in comparison with that of the previous Saturday, assembled to greet Mr. Manns on his *rentrée* at the twelfth Concert. But this circumstance fortunately exerted no damping influence on orchestra or Conductor, who acquitted themselves admirably in the C minor Symphony, for which an almost entirely fresh analysis had been written by Sir George Grove, embodying much new matter in the way of comment, illustration, and anecdote. Of particular interest is the fact that Beethoven wrote himself to his publishers, desiring them to strike out the two redundant bars in the third movement. Of the orchestral novelties presented at this Concert, Délibes's "Scène du bal" claims first attention. This is an uncommonly attractive suite of dances in the old French style, composed for the performance of Victor Hugo's "Le Roi s'amuse" at the Comédie Française, and is sure to become as popular as it deserves. The "Scène du bouquet," which contains a delightful *cantilène* for the violoncellos, and the *Lesquer-carde* are perhaps the most taking numbers of what is justly described as a most daintily scored Suite. A first appearance was made at these Concerts by Signor Bottesini, who introduced two numbers from his Concerto for double bass, and a "paraphrase" of an air by Paisiello. It is greatly to be regretted that, in the absence of classical solo music for his instrument, this renowned executant should aim in his compositions and adaptations at affording scope for his amazing dexterity, rather than for the display of feeling or intelligence. Miss Thudichum won recalls for her singing of the arduous recitative and aria "Ah! come rapida," from Meyerbeer's "Il Crociato," and a distinctly common-place song of Smart's, entitled "Birds of Passage." This young lady has, however, hardly justified the high expectations formed of her on her first appearance, a few years ago. The enunciation of her words leaves much to be desired, and an exaggerated use of the *tremolo* threatens to impair a voice of naturally fine quality. The programme also included Sir Arthur Sullivan's "In Memoriam" Overture, the workmanlike scoring of which received full justice from the orchestra.

HIGHBURY PHILHARMONIC SOCIETY.

A PROGRAMME including two of the novelties of the Birmingham Festival—Cowen's "Sleeping Beauty" and Dr. Bridge's "Rock of Ages"—attracted a large audience to the second of this Society's Concerts, on the 8th ult. The quartet of soloists engaged were Mrs. Hutchinson, Miss Hope Glenn, Mr. Edward Lloyd, and Mr. Bridson, two of whom had taken part in the original performance of Mr. Cowen's work, while Miss Hope Glenn had sustained the contralto music with signal success at the Crystal Palace in December. The Concert opened with a miscellaneous selection, the first item being a very good performance of Handel's "Occasional" Overture, in which Mr. Morrow's fine trumpet playing was a conspicuous feature. Dr. Bridge's hymn then followed, and received a spirited rendering at the hands of Mr. Bridson and the choir. Mackenzie's second setting of Tennyson's "What does little birdie say?" daintily scored for orchestra and charmingly sung by Mrs. Hutchinson, was so favourably received that the Conductor and orchestra insisted upon its repetition. Such an encore deserves recording as a genuine tribute to the composer. The orchestra of this Society, though led and reinforced by a few professional artists, is almost entirely made up of amateur players, some of whom, in tone and *technique*, leave little to be desired. Mr. Beddome's clarinet playing, for example, is that of a sound and finished artist, and as such deserves the recognition which orchestral players so rarely get. On the other hand, the exacting demands made by the delicate orchestration of "Sleeping Beauty" upon purity of tone and finish of execution in the strings could only be but approximately realised. Still, with these inevitable deductions, the instrumental *ensemble* was highly creditable, and the singing of the chorus intelligent and accurate.

The soloists co-operated loyally to confirm this success. Mr. Lloyd was in superb voice, and sang throughout with that sustained excellence which is a special mark of this admirable artist. Mrs. Hutchinson's pure style is well suited to the soprano music of this work. Especially effective were her use of the *mezza voce* in the recitatives, and the brightness of her upper register in the trying passages of the *scena* and final Duet. Miss Hope Glenn repeated her excellent performance of the part of the *Wicked Fairy*, and Mr. Bridson threw all possible spirit into the rôle of the *King*.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

A PERFORMANCE of "Elijah," of remarkable all-round excellence, was given before an overflowing audience on the 22nd ult., with Mrs. Hutchinson, Miss Hope Glenn, Messrs. Boulcott Newth and Watkin Mills as principals. The choruses were rendered with that animation and accuracy which have already become traditional in Mr. Prout's forces, the orchestra was thoroughly efficient, and the soloists were without exception heard to the greatest advantage. Miss Hope Glenn, who has never been in better voice, achieved a veritable triumph in "O rest in the Lord," and sang throughout with admirable enunciation and a fine conception of her part. Mr. Watkin Mills, though hardly dramatic enough in the declamatory recitatives, left nothing to be desired in the finish and intelligence with which he gave the airs "It is enough" and "For the mountains," and in general showed a delicacy in *pianissimo* passages most rare in voices of his calibre. The soprano music was given with great purity of style by Mrs. Hutchinson, who was particularly successful in the recitatives and concerted numbers, while Mr. Newth in the tenor part proved thoroughly efficient. Useful aid was lent in the trio and quartets by Madame Clara West and Miss Rose Dafforne, and the latter lady made a decidedly favourable impression by her singing of the air "Woe unto them."

The *Dettingen Te Deum* and Choral Symphony are announced for the next Concert, which will be given on April 12.

MONDAY AND SATURDAY POPULAR CONCERTS.

ON the whole the record of these performances during the past month is devoid of startling or sensational features, no new artists of eminence having appeared, while the novelties have been comparatively unimportant. The first Concert of which we have to speak is that of Saturday, January 30, when two Sonatas of Beethoven, the Kreutzer and the so-called "Pastorale," constituted a great attraction. The former work is now generally reserved for the Saturday audiences, as if Mr. Chappell supposed his Monday audiences were tired of it. On this point it would be foolish to dogmatise until an opportunity has been afforded of forming an opinion. The solo Sonata was rendered by Mr. Charles Hallé in his very best manner, affording a lesson to students as to the legitimate method of interpreting classical works. That admirable violinist, Herr Hausmann, introduced for the first time Corelli's Sonata in D minor, from Op. 5, with pianoforte accompaniment by August Lindner. It is one of the old Italian master's most polished works. The final *giga* has often been heard apart from the other movements, and a few bars of it are engraved on the composer's monument in Rome. Madame Valleria was to have sung at this Concert, but was indisposed, and Miss Lena Little proved a very acceptable substitute. It has been asserted as a reproach to the public that whenever a work by an English composer has been included in the programme, the audience is smaller than usual. The fact cannot be denied, but it may be accounted for in a different way. Unless a novelty is by a celebrated composer it will not attract an audience, and it should be backed up, so to speak, by one or more favourite works. This precaution was not observed on Monday, the 1st ult., when Miss Zimmermann's Sonata in A minor (Op. 21), for piano and violin, was introduced for the first time. We are arguing of course from the popular point of view, not that of musicians who would certainly have

been content with Beethoven's early Quintet in E flat (Op. 4), Chopin's Sonata in G minor, for piano and violoncello, and pianoforte solos by Mendelssohn. Miss Zimmermann's work, which had already been heard at her own Concerts, is marked throughout by high-class musicianship, and refined artistic feeling. The first movement is the most important in a constructive sense, while the second and third are the most attractive at a first hearing. The Sonata was perfectly played by the composer and Madame Néruda, and was well received, Miss Zimmermann being recalled by the small but appreciative audience. The vocalist was Mrs. Henschel, who was accompanied by her accomplished husband.

Beethoven's Septet was repeated at the Concert of the following Saturday, it is said at the request of the Princess of Wales. As a matter of course, the work drew an immense audience, as it always has done, and probably will continue to do for many years. It may be noted, however, that it has not been included in a Monday programme for three years. The executants were the same as on the previous occasion this season, and in no one instance could an improvement be suggested. An interesting item at this Concert was Schumann's Sonata in D minor (Op. 121), for pianoforte and violin. This work, like its companion in A minor, dates from 1851, the last year of Schumann's real productivity. The first movement is rather laboured, but the second is a genuine *scherzo*, and the *finale* overflows with life and vigour. The Sonata was splendidly played by Madame Néruda and Mr. Hallé, and very warmly received. Signor Bottesini introduced a Bolero in A minor from his own pen, of no great musical importance, but well calculated to display his wonderful skill on the contra-basso. Mr. Hallé selected as his solo Beethoven's popular Sonata in D (Op. 10, No. 3), and Mr. Thorndike was acceptable in songs by Gounod and Lassen. Very few words are needed concerning the Concert of the 8th ult. The presence of M. de Pachmann secured a better attendance than at several previous Mondays, notwithstanding the panic prevailing in London, and the Russian pianist was heard to the utmost advantage in Weber's fine Sonata in E minor. His rendering of the third movement, *andante consolante*, was unsurpassable in tone and method. Notwithstanding the length of the work, the audience insisted upon an encore, when M. de Pachmann gave Chopin's Impromptu in A flat. Beethoven's Quartet in G (Op. 18, No. 2), and Haydn's in E flat (Op. 64, No. 2), were included in the programme. Miss Louise Phillips and Madame Fasset sang some duets by Tschaiikowsky and Mary Carmichael very pleasantly.

The Concert of Saturday, the 13th ult., was chiefly remarkable for the fact that nothing more elaborate than a Trio was included among the concerted works. A Popular Concert without a String Quartet is rather a rarity, and in place thereof on this occasion we had Beethoven's fine String Trio in C minor (Op. 9, No. 3) and Schumann's Pianoforte Trio in F (Op. 80). The first-named composer's Piano and Violin Sonata in A minor (Op. 23) was played by Mdlle. Kleeberg and Mr. R. Gompertz, and the pianist was heard in Bach's Italian Concerto. The same artists appeared on the following Monday, and these two Concerts may be considered noteworthy for the number of executants who were new, or nearly new, to Mr. Chappell's patrons, for on the latter occasion Mr. A. Gibson took the viola part and Mr. Howell the violoncello in Beethoven's Quartet in E flat (Op. 74). Our native players acquitted themselves extremely well, and we hope they and others selected from the ranks of English artists may be deemed worthy to take frequent part in these world-famous Concerts in future. Mr. Gompertz was formerly a pupil of Herr Joachim, and was recommended by him as a resident professor of the violin at Cambridge. He has occupied the post for some years, and is highly esteemed among musical people in the University town. The favourable impression he created in St. James's Hall was due to his sound legitimate method and manifest artistic feeling, and his frank acceptance by the most critical audience in London should be gratifying to him. Mdlle. Kleeberg's rendering of Beethoven's Waldstein Sonata must have satisfied the most exacting critics, notwithstanding the absence of masculine fire and energy. But the touch, phrasing, and

general intellectuality of her performance proved the continued existence among us of pianists capable of interpreting Beethoven in a purely classical manner without so-called modern improvements. Mr. Santley was the vocalist at this Concert.

Another huge audience assembled on the following Saturday, and late-comers had to be content with standing room. There was no cause for surprise at this large gathering, as the programme included two masterpieces of the first rank—namely, Mozart's Quartet in D minor, No. 2, and Schumann's Pianoforte Quartet in E flat (Op. 47). Each of these is unrivalled in its way, and as both received a fine interpretation, the listeners had every reason to be satisfied. M. de Pachmann, in four of Chopin's Etudes, constituted another attraction, and the Russian pianist has never been heard to greater advantage. The Concert of Monday, the 22nd, consisted of but four items, and was noteworthy for the absence of solo vocal music. In place thereof, we had Mr. Henschel's *Serbisches Liederspiel* (Op. 32), a series of ten Serbian national poems, to which the talented German musician has set appropriate music. The work is probably intended as a kind of companion to Schumann's *Spanisches Liederspiel* and Brahms's *Liedesliederwalzer*, but it will not compare with these originals in inspiration, though several of the numbers exhibit a considerable amount of fancy and musicianly taste. At the same time, as there is no connected story or musical sequence in the songs, a selection from them would have been perhaps more suitable to the occasion than the entire series. The composer, who presided at the pianoforte, had every reason to be satisfied with the rendering of his work by Mrs. Henschel, Miss Lena Little, Mr. Iver McKay, and Mr. Thorndike, and also with its reception by the audience. Mdlle. Kleeberg may be said to have addressed herself to students of the pianoforte, as she played Beethoven's easy Sonata in C minor (Op. 10, No. 1), and for an encore Mendelssohn's Lied, No. 30. A splendid performance was given of Brahms's Sestet in G (Op. 36), under the leadership of Madame Néruda.

M. DE PACHMANN'S RECITALS.

THE position M. de Pachmann now holds before the public is unique for the time. Whenever he gives a Recital St. James's Hall is filled to its utmost capacity, and it is said, with some show of authority, that there is more "money" in the room on these occasions than when he appears at miscellaneous Concerts in conjunction with other artists of eminence. It is of no use to call in question his right to this superior elevation, for when the public makes up its mind on any point of this kind the situation must be accepted as best it may. That M. de Pachmann is unsurpassable in certain departments of pianoforte playing is as incontrovertible as his desire to gain equal recognition in others is natural, and to a certain extent laudable. In his programme of the 2nd ult. only three composers were included—namely, Beethoven, Chopin, and Henselt. The greatest of all masters was represented by his thirty-two Variations in C minor and his Sonata Appassionata. The rendering of the former did not call for adverse criticism, but the first and last movements of the latter were disfigured by effeminate tricks of style and a lack of that masculine breadth and vigour which the master-works of Beethoven demand. In the remainder of the programme M. de Pachmann was thoroughly at home, and some of the Chopin selections were rendered with irresistible charm, notably the Nocturne in G (Op. 37, No. 2) and the Polonaise in F sharp minor (Op. 44).

MR. HERMANN FRANKE'S CHAMBER CONCERTS.

THE second of the present series of these Concerts at the Prince's Hall, on Tuesday, the 23rd ult., was even more interesting than the first, as it contained an important work by an English musician, and another by a composer as yet but little known in this country. The first was Dr. Villiers Stanford's Pianoforte Quartet in F (Op. 15), which was played by Messrs. Max Laistner, Peiniger, Stehling, and Jules de Swert. Dr. Stanford always writes in the style of an accomplished musician,

and this Quartet bears abundant testimony to his well cultivated talent. From the point of view of abstract musical effect, the first and second movements are superior to the third and fourth, which, at a first hearing, appeared somewhat dry. Subsequent performances, however, may modify or reverse this impression. The other work referred to above was Julius Roentgen's "*Toscanische Rispetti*" (popular songs of Tuscany), a series of twelve little pieces for one, two, or four voices, after the manner of Schumann's Spanish Songs. According to Grove's Dictionary, the composer is only thirty years old, and much may therefore be expected of him, as he undoubtedly possesses great talent. A Sonata for pianoforte and violoncello from his pen was produced at the Popular Concert five years ago, and proved to be a charming work. There is no perceptible national colouring in his Tuscan songs, but they are very graceful and melodious, though not perhaps original in the fullest sense of the word. In these, as in Brahms's *Liedeslieder Walzer*, which were repeated, Mr. Franke's Vocal Quartet sang much better than at the previous Concert. The *ensemble* was more satisfactory, and Miss Bessie Hamlin deserves a special compliment on the improvement in her method. Herr Peiniger contributed an interesting little Suite for violin, by Joseph Gibbs, a forgotten English composer of the last century.

HAYMARKET THEATRE.

VARIOUS reasons might be assigned for the small part taken by the Royal Academy of Music in the preparation of artists for the lyric stage, but we do not propose to discuss them at present. Enough that until the 11th ult. the public, and even musicians, might have been excused for pleading ignorance of even the existence of an operatic class at the Royal Academy. It is now satisfactorily proved, however, that there is such a class, although it appears to be a very modest, unpretending affair, judging by the fact that at its first public performance a work requiring only four performers and no chorus was considered the most suitable for the occasion. Sir George Macfarren's *opera di camera* "*Jessy Lea*" was composed as far back as 1863 for the Gallery of Illustration, the performers being Miss Edith Wynne, Miss Poole, Mr. Whiffen, and Mr. Wilkinson. Now, in no branch of musical art has there been such a radical change during the present generation as in opera, and consequently much of "*Jessy Lea*," with its Bellini-Donizetti *roulades* and square-cut sentimental ballads, already sounds old-fashioned. It would certainly be more effective in a small room with a pianoforte accompaniment than in a large theatre with a full orchestra. Still, several of the numbers are very pretty, and some among the audience were heard to say that the composer did not alter his style for the better when he commenced to write oratorios. After witnessing the efforts of the operatic students at the above-named theatre, we are disposed to think that it was a wise course to select a work of such small pretensions for their *début*. The aggregate amount of capacity for stage work exhibited was not great. The soprano, Mrs. Wilson-Osman, has a thin voice, but she executed the ornamental passages with which her share of the music abounds with fair success. Miss Susanna Fenn has a mezzo-soprano organ of good quality, which, however, has not yet received sufficient training. The tenor, Mr. Lawrence Kellie, seemed very nervous, and very likely did not do himself full justice. On the other hand, the bass, Mr. Musgrove Tufnail, sang very well, and also showed some elementary skill as an actor. The performance was conducted by Signor Ettore Fiori, the director of the class.

MR. WALTER BACHE'S CONCERT.

THIS earnest and enterprising artist gave an extra Concert on the 8th ult., at St. James's Hall, for the purpose of presenting in juxtaposition, and within the space of two hours, three important Pianoforte Concertos, in all of which the Concert-giver himself sustained the part of the solo instrument. The Concertos selected were Beethoven's No. 3, in C minor (Op. 37); Liszt's No. 2, in A major; and Chopin's No. 1, in E minor, according to Tausig's arrangement of that work. Quite irrespective of the gigantic nature of this undertaking, on the part of a single execu-

tant, and with which we are not here concerned, the performance was a highly interesting one, from the student's point of view, as furnishing an adjunct to our appreciation of the difference of style exhibited in these works, and likewise of the spiritual relationship that exists between their authors. Mr. Bache played with his wonted ability and fearlessness of attack, admirably supported as he was by an orchestra of some fifty performers, conducted by Mr. Dannreuther. Between the second and third Concerto, Mr. William Winch introduced to the audience four songs by Liszt, Mr. Dannreuther accompanying on the pianoforte. Amateurs have every reason to be grateful to Mr. Bache for the exceptional opportunity afforded them in the accomplishment of the above *tour de force*, but in the interests of his own healthy artistic progress we should not advise him to repeat the experiment often.

MR. HARTVIGSON'S PIANOFORTE RECITAL.

MR. ANTON HARTVIGSON gave a very well attended Pianoforte Recital on the 17th ult., at Princes' Hall, when in pieces by Bach, Beethoven, Mendelssohn, Schumann, Chopin, and Liszt he proved himself an artist possessing all the qualifications, both of ability and training, necessary for the satisfactory interpretation of music of a high order, such as emanated from the pens of the composers just quoted. Mr. Hartvigson was, perhaps, least happy in his reading of Beethoven's Sonata in E flat (Op. 31, No. 3), which was somewhat uninteresting in the opening movements, while the final presto, although marked "con fuoco," was surely not intended by its composer to be so hurried as to almost obliterate the identity of its component themes and phrases. On the other hand, the pianist excelled most in Liszt's pieces, four of which had been set down in the programme, including the Hungarian Rhapsody (No. 8) and the Tarantella di Bravura (grafted upon the Tarantella from Auber's "La Muette"), the former, indeed, we do not remember ever to have heard to such advantage. Musical executive art, like the various fields of modern science, is gradually being distributed amongst specialists. Mr. Hartvigson, there cannot be a doubt, should make Liszt his specialty.

HERR BONAWITZ'S HISTORICAL RECITALS.

HERR BONAWITZ commenced, on the 6th ult., a new series of his interesting and instructive Pianoforte Recitals, the programme of each Concert presenting, according to the plan previously adopted, a relatively complete historical survey of the development of pianoforte music. As on the preceding occasions, the earlier numbers are played on a harpsichord made by Burkard Shudi, a well-preserved specimen, which here does duty also for the *clavichord* and the *spinet*—those varieties of the *clavier* family for which, as a matter of historical accuracy, Johann Sebastian Bach and some of his contemporaries wrote their compositions respectively. Instruments fit for use, of the latter description, are, however, not easily procurable, and thus, in many instances, Herr Bonawitz's resuscitation of the harpsichord merely imparts a certain quaintness, not necessarily historically correct, to the compositions interpreted by that medium. Of the Concert-giver's executive and retentive powers we have before spoken in terms of appreciation, and there can be no doubt that his interesting scheme deserves the hearty support of musical amateurs. The second Recital of the present series was given on the 20th ult., the place of *rendezvous* having been changed from Princes' Hall to No. 175, New Bond Street.

MR. GUSTAV ERNEST'S CHAMBER CONCERTS.

This gentleman gave the second of a series of three Concerts of the "Monday Popular" type on the 11th ult., at Princes' Hall, before a numerous audience. The concerted pieces were Raff's Trio for pianoforte, violin, and violoncello, in C minor (Op. 102), and Schumann's Trio, for a similar combination of instruments, in F (Op. 80), the interpreters in both instances being MM. Tivadar Nachéz, Jules de Swert, and the Concert-giver. The solo contributions of the latter were a Ballade by Reinecke and a Romanze of his own composition, both of which were very ably rendered and greatly appreciated by the audience.

M. Nachéz, in violin solos by Bach, Rubinstein, and Viexieux, proved himself a virtuoso of his instrument of the first order, more especially in his execution of that test-piece for the violinist—viz., Bach's "Ciaccona," which he rendered with much *verve* and with faultless mechanism. No small share of the honours of the evening were also bestowed upon M. de Swert's admirable performance on the violoncello of an Air and "Gavotte et Musette" by Sebastian Bach, and of a skilful arrangement for his instrument of an "All' Ungarese," from Schubert's minor pianoforte compositions, which was deservedly encored. Miss Clara Myers gave an effective rendering of Schumann's "Know'st thou the land," and of a Scena by Mr. Ernest entitled "Thou Crimson Rose," and Mr. Edward Lloyd sang in his best manner the Romanze from Weber's "Euryanthe" and the "Preislied" from Wagner's "Die Meistersinger." The third and last Concert of the series was announced to be given on the 25th ult., too late for notice in our present number.

MR. CHARLES WADE'S CHAMBER CONCERTS.

MR. CHARLES WADE, a semi-professional tenor singer, who possesses a good and well-trained voice, and who has already acquired some reputation in musical circles of the Metropolis, gave the first of a scheme of three miscellaneous Concerts, consisting chiefly of classical music, on the 2nd ult., at Princes' Hall. The programme comprised two String Quartets, by Mozart and Haydn respectively, concerning the execution of which it is sufficient to say that the artists engaged therein were Madame Norman-Néruda, MM. Ries, Hollander, and Pezze. The lady violinist also contributed solo numbers by Nardini, Leclair, and Wieniawski; and Signor Bottesini, several of the most favourite pieces from his necessarily somewhat limited *répertoire*. Mdlle. Antoinette Trebelli and Mr. Wade were the vocalists, the latter being most happy, from an artistic point of view, and also most effective as regards the appreciation of his audience, in some highly characteristic songs by Dvorák—viz., "Als die alte Mutter," and "Ei wie mein Triangel." This remark also applies to the Concert-giver's delivery of the same composer's "Mein Leid ertönt," and "Rings ist der Wald," which formed part of the programme of the second Concert, held on the 16th ult. On that occasion M. Tivadar Nachéz was the violinist, of whose performance of Bach's "Ciaccona" (repeated at this Concert) we have spoken in another place, and who further distinguished himself by his refined interpretation of Schumann's exquisite song without words, entitled "Träumerei," and in the admirable contrast afforded by some Gipsy Dances of his own composition or arranging. Miss Fanny Davies gave with much effect a charming Gavotte in E flat by Reinecke, and the "Novellette" in D by Schumann, that gifted lady having also presided at the pianoforte in Mendelssohn's Trio in C minor (Op. 66), and Haydn's Trio in G major, supported by MM. Tivadar Nachéz and Hollman. M. Nachéz's artistic individuality is, as yet, too exuberant, not to say obtrusive, for him to be a perfect representative of his important instrument in the chamber trio or quartet. On the present occasion, moreover, we suspect, it had been considered unnecessary to accord a previous rehearsal to the familiar Haydn Trio, its performance presenting all the appearances of a chance reading. M. Hollman was much applauded in violoncello solos by Roche, Goltermann, and a Mazurka of his own composition. Mrs. Hutchinson gave a pleasing rendering of Lassen's "Der Schäfer putzte" (from the "Faust" music), and Mackenzie's "What does little birdie say," and was likewise associated with Mr. Wade in Berlioz's beautiful duet "O nuit d'extase" from the opera "Les Troyens." The last of these very enjoyable Concerts will take place on the 5th inst., when Brahms's Liebeslieder Walzer will be one of the attractive features.

MUSIC IN BIRMINGHAM.

[FROM OUR OWN CORRESPONDENT.]

THE second of Dr. Heap's series of Chamber Concerts, which took place at the Masonic Hall, on the 5th ult., drew a larger attendance than its predecessors, in virtue presumably of its superior attractions. The executants

were Messrs. Carrodus, Speelmann, Bernhardt, and Vieuxtemps, as the quartet of strings, with the addition of Dr. Heap as pianist, and Mr. E. Carrodus, son of the popular *Concert-Meister*, as contra-bassist. Mozart's String Quartet in D minor, second of the set dedicated to Haydn, furnished an irreproachable commencement of the Concert, which was effectively concluded by a masterly performance of Professor Macfarren's Quintet in G minor, for piano and strings, which is a comparative novelty here. The most striking effect, however, was produced in Beethoven's grand Trio in B flat (Op. 97), for piano and strings, the playing of which by Dr. Heap, Mr. Carrodus, and M. Vieuxtemps evoked enthusiastic applause. Mr. Carrodus gave an excellent rendering of the solo part of the *Andante* and *Finale* from Mendelssohn's Violin Concerto, but, failing the proper orchestral support, the performance was necessarily shorn of much of its due effect. In like manner, Dr. Heap was placed to some extent at a disadvantage in playing a pianoforte arrangement of Chopin's Polonaise in E flat, after the same composer's *Andante Spianato*. At the next Concert of the series we are promised Brahms's Pianoforte Quartet in G minor.

On the afternoon of the 6th ult. an interesting Chamber Concert was given by the musical section of the Midland Institute, in the theatre of that building. The performers were Mr. E. Howell (violin), Dr. R. Winn (pianoforte), Mr. F. Ward (violin), and Miss Simpson (vocalist). The instrumental pieces comprised Mendelssohn's Pianoforte and Violoncello Sonata in D major (Op. 58), a Melody by Molique, a Tarantelle by Lachner (for violoncello), and Schubert's grand Trio in B flat (Op. 99), for pianoforte, violin, and violoncello. Mr. Howell's fine tone and finished technique were revealed to special advantage in the solos, which were warmly applauded, but the musical treat of the Concert was the Schubert Trio, which was superbly rendered. Miss Simpson's vocal selection included Pinsuti's "Heaven and Earth" and Hatton's "The Enchanters."

Special interest attached to the third of the current series of Mr. Stockley's Orchestral Concerts, which took place on the 18th, by reason of the presence of Mr. E. Prout as Conductor of his own Symphony in F, which was produced with such conspicuous success at last year's Birmingham Festival. Another interesting feature of the Concert was the first appearance here of Mdlle. Antoinette Trebelli, with whom was associated, in the vocal department, Madame Patey. The telling quality of the young lady's voice, a sweet and flexible soprano, and the excellence of her method, as displayed more particularly in Mozart's "Deh vieni" ("Figaro") and the Shadow Song from "Dinorah," abundantly justified the cordial reception extended to her for her mother's sake, and won her cordial applause and recalls after each effort. Madame Patey, who sang with her accustomed fervour and effect, was especially successful in the beautiful air from Gounod's "Faust"—"Quando a te lieta"—in which she was admirably accompanied on the violoncello by Mr. Ould. The latter artist won great applause by his playing of the *andante* from Goltermann's Third Concerto, and a Tarantella by the same composer; and Dr. R. M. Winn was effective in Mendelssohn's Capriccio in B (Op. 22). The feature of the Concert, however, was the Symphony of Mr. Prout, the melodic charms and rhythmical graces of which were well brought out in the performance. Each of the four movements was vigorously applauded, and the composer was enthusiastically recalled on the conclusion of the work. Other noteworthy triumphs of the band were achieved in Sterndale Bennett's Overture to the "May Queen," Praeger's "Manfred," Poème Symphonique, and the Nocturne and Tarantella from Raff's Italian Suite.

The last Concert of the Philharmonic Union series, which took place in the Town Hall, on the 25th ult., was devoted to Handel's "Judas Maccabæus," a work which had not been heard in Birmingham for some years previously. The principals were Madame Wilson-Osman, Mrs. Mellor, Miss Fountain, Mr. H. Hagyard, and Mr. R. Grice. Mr. Felix Corbett officiated at the organ, and Dr. Swinnerton Heap, as usual, conducted.

The usual spring season of the Carl Rosa Opera Company in Birmingham, expanded this time from a week to a fortnight, commenced at the new Grand Theatre on the

15th. Both the *locale* chosen and the date constituted new departures, the previous visits of the company being invariably paid to the Theatre Royal at a later period of the season; but these innovations appeared to have no ill effect upon the attendance, which was as large as on any former occasion. Several changes were noticed this time in the company, in which the Birmingham public were gratified to welcome back Madame Julia Gaylord, Mr. Packard, and Mr. Aynsley Cook, but the only musical novelties brought forward were the English adaptation of M. Maillart's "Fadette," better known as "Les Dragons de Villars," and Mr. Goring Thomas's new and successful opera "Nadesha." The light and tuneful character of the former work, and the humour, spirit, and genuine histrionic skill displayed by Madame Marie Roze in the part of the bucolic heroine, won for the work a prompt, popular success which fully justified its repetition. "Nadesha," though splendidly mounted and admirably performed, appealed rather to the cultured few than to the general public. Its merits were frankly and cordially recognised by local musicians and amateurs, who were especially impressed by the dramatic qualities of the music, the richness of the orchestral colouring, and the excellence of the concerted pieces. Madame Georgina Burns won golden opinions by her impersonation of the beautiful and heroic serf girl, and repeatedly excited the enthusiasm of the audience by the fervour and brilliancy of her vocalisation; and her efforts were ably seconded by the impressive singing and acting of Mr. Barton McGuckin as *Voldemar*, and of Mr. Leslie Crotty in the part of the envious and treacherous brother, *Ivan*. Mr. Max Eugene also produced a very favourable impression by the force and incisiveness of his performance in the part of the gloomy serf, *Ostap*. In addition to the two new operas, the Company has appeared with much success in a number of old favourites, including "Mignon," "Carmen," "Faust," "Esmeralda," "Il Trovatore," and "The Bohemian Girl."

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE sixth Concert of Mr. Hallé's series took place on January 26, but was not remarkable for the introduction of any special novelties. The orchestral pieces comprised an intelligent performance of the Overture to Mendelssohn's "Athalie," and a very interesting rendering of Goldmark's "Rustic Wedding" Symphony. This work makes somewhat of a departure from the strict form and consecutiveness of symphonic movements; and the fourteen variations of the Wedding March, *moderato molto*, become almost wearisome in their reiteration. The Serenade, and the Dance with which the Symphony concludes are, perhaps, the most enjoyable sections, and are full of bright, vivacious writing. The other contributions of the band included Saint-Saëns's Poème Symphonique, "Danse Macabre," and the Overture to Mozart's "Der Schauspieler Director." Mr. Charles Hallé's conception of Beethoven's "Emperor" Concerto, which figured prominently in the programme, is so well known that comment is needless. The only vocalist at this Concert was Mdlle. Antoinette Trebelli, who thus made her *début* in Liverpool, and by the judicious choice of her selections, and the ease and finish with which their difficulties were surmounted, she proved herself capable of sustaining the potency of the family name.

Again has Mozart's name appeared at these Concerts with the singular apostrophe "first time" noted against the work; and Mr. Hallé merits every commendation for introducing such a rich and diversified specimen of the master of melody's genius. It seems scarcely comprehensible that a work marked with all the best evidences of Mozart's skill should have been allowed to remain unnoticed in England, with one solitary previous exception, for more than a hundred years, until again brought to light at the Concert of the 9th ult. The Serenade consists of nine movements—some, it is true, of unusual brevity; but the *concertante*, in which several solo passages for flute and oboe occur, and the *finale*, bear the palm for beauty of theme and

workmanship. The second portion of the programme was entirely comprised of Wagnerian selections—a fitting contrast to the Serenade immediately preceding—and the manifest interest of the audience in every item showed the advance which has been made by this school of writing in popular estimation. The Overture to "Die Meistersinger," the Introduction and closing scene of "Tristan and Isolde," the weird "Ride of the Walkyries," which earned a pronounced encore, and the Passion scene from "Parsifal," are sufficiently varied specimens to throw into relief the most marked contrasts in Wagner's compositions, and the effect was heightened by the vocal assistance rendered by Mr. Henschel in *Hans Sachs'* monologue in "Die Meistersinger," and in the "Walkyrie" selections. The Concert also included an excellent performance of Beethoven's "Coriolan" Overture.

The Philharmonic Society's ninth Concert, held on the 2nd ult., showed somewhat of an advance in interest over its predecessors. This was largely due to the reappearance of Señor Sarasate. Sarasate's *forte* lies rather in clever execution and brilliancy of technique than in the powerful exposition of great classical works, and whilst the Mendelssohn Concerto was played in a perfectly impeccable manner, with ample regard to finish and delicacy, the phenomenal executive powers of the Spanish *virtuoso* were displayed to better advantage in two items of his own composition—(a) Ballade (Op. 31) and (b) Jota Aragonesa, which elicited quite a storm of enthusiasm. The orchestral work comprised Schumann's "Rhenish" Symphony in E flat, and the choir combined in a very creditable performance of the "Lohengrin" bridal chorus. Miss Hope Glenn, as solo vocalist, gave some very varied and interesting selections, including the "Weaving Song," from the late Philharmonic Conductor's famous and exacting cantata "Odysseus." Mr. Hallé, as usual, conducted the entire Concert.

A better opportunity of appreciating the artistic abilities of Señor Sarasate was afforded by a Morning Recital, held in the small Concert Room of St. George's Hall, on Saturday, the 20th ult. The programme on this occasion included Schubert's Fantaisie in C (Op. 159), a Concert-stuck by Saint-Saëns, an Example of Wagner, adapted by Wilhelmj, and two or three specimens of the violinist's own compositions. The impression created by the entire performance was generally a confirmation of previously expressed opinions. Mr. W. G. Cusins accompanied Señor Sarasate, and, in addition to assisting in the Schubert Fantaisie, he played Chopin's Andante Spianato and Polonaise in E flat and the March from "Tannhäuser."

The Carl Rosa Opera Company, after reaping in Liverpool an exceptionally "golden" harvest, has now left us for other scenes. It is, however, necessary that some recognition should be made of the first performance in English of Marchetti's tragic Opera "Ruy Blas." True to promise, this, the last of the novelties, was presented to an overwhelming and critical audience on the night of the 4th ult., and its generally favourable reception was fully warranted by the care and attention, even to the smallest detail, which had evidently been bestowed upon its production. The Opera, in its Italian form, has already been heard in the Metropolis, if not in the provinces, and it is unnecessary, therefore, to enter into the characteristics of the always vivid and impressive orchestration, with the constantly recurring *Leitmotive*, supposed to be indicative of the personality of *Ruy Blas*. The performers had evidently prepared themselves for the importance of the occasion, and Madame Roze as the *Queen*, Miss Burton as *Casilda*, Mr. Valentine Smith in the *title rôle*, and Mr. Leslie Crotty as the Machiavellian *Don Sallust*, especially distinguished themselves. Mr. Goossens conducted with his usual intelligence.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

For his Fourteenth Concert, given on Thursday, January 28, Mr. Hallé engaged Herr Hausmann, the eminent cellist, who, in Schumann's Concerto (Op. 129), and in other, not very happily chosen, pieces, displayed an

agreeable though not over-powerful tone, a refined style, and very considerable executive skill. At the same concert, Mr. Santley was received enthusiastically by many old friends, whom he delighted by an exhibition of renewed power, and of something of his former robustness of voice, and by many new friends, who could not but admire the vigour and manliness of his vocalisation. The orchestral selection included that wonderful fragment—Schubert's unfinished Symphony in B minor (in which the playing was worthy of the composition)—and Liszt's *Poème Symphonique*, "Tasso." Mr. Hallé's subscribers are grateful to him for the persevering production of orchestral works demanding for their due rendering unstinted care and energy, and they have a right to expect the presentation of any compositions marking distinct historic steps in art achievement. Of Liszt's power of orchestration and knowledge of varied effects no question could arise, although it is doubtful whether, occasionally, the tone colouring is not of a somewhat melodramatic nature. But, altogether apart from any novelties or peculiarities of scoring, the larger works of the author must intensely interest all earnest students, inasmuch as they show a wonderful capacity for elaborating imposing structures out of apparently insignificant materials, of developing to the very utmost the slight themes which form the texts of the high-sounding discourses. Perhaps in few of his works has Liszt displayed a more masterly grasp of one chief idea, a keener perception of the extent of its range, or a greater patience in unfolding its varied meanings, than in "Tasso." But it must be confessed that the patience of his listeners also is exercised; and an impression is left that continued, unceasing repetition is not argument; that no law of art forbids contrast which is congruous and worthy, and that the elucidation of an idea is often aided more by light deduced from collateral, and perhaps at first glance apparently opposed, fancies, than by persistent reiteration of one theme. That the recognised classical masters believed in, and laboured to mature, an ever-widening breadth of design, is undeniable. Still it is quite a mistake, and a very common one, to suppose that the composers who follow a somewhat indistinctly marked outline, altogether deny the necessity for regularity of proportion. Only in music—as is now somewhat the fashion in other art manifestations—they give us studies in shades of a single colour, rather than admit into their compositions the relief and help which may be derived from complementary tints; they rigidly confine themselves (in their structural devices, not in their orchestral expression) to the pursuit of one line of thought; forgetful, as it would appear, of those natural laws of reaction which the older authorities intuitively perceived. The "Orpheus" *Poème Symphonique* of Liszt (which was given on the 18th) is of softer character than the "Tasso," more pleasing, and less pretentious; nevertheless, the workmanship is more evident than the poetic inspiration.

The performance of "Elijah," on the 4th ult., was certainly the best we have had in Manchester, and redounded greatly to the credit of the able choirmaster, Mr. E. Hecht. Exception must be taken to the speed of some of the movements. Singers take great and unwarrantable liberties in this respect, or rather in this want of respect, for an author's intention. A Conductor ought to exercise an absolute sway in the presentation of all the details of a large and important work, and not to suffer the general design to be frittered away to suit the convenience, or to meet the whims, of half-a-dozen execrants brought together in a haphazard kind of way. Miss Anna Williams pleased more in the great soprano air than in the *Widow's* part; and Miss Hope Glenn—in spite of a false start—came nearer to a true realisation of the spirit of "O rest in the Lord" than of the *Jezebel* music. It is to be hoped that some day a *contralto* may arise who will perceive the meaning of "Woel unto them." Mr. Lloyd sang very well, and Mr. Santley confirmed the pleasure with which, at the previous Concert, a crowded audience hailed his return to health and to a large degree of his early force and spirit. Mr. Barrow did good service in the solo parts not properly belonging to the rôle of the *Prophet*.

On the 11th ult., Madame Norman-Néruda attracted, as usual, a very large audience, and played with unequalled finish and delicacy, and with unsurpassed dash,

Mendelssohn's Violin Concerto. With pleasure I notice that one of our local critics, with true appreciation, and with commendable freedom of judgment, was so deeply stirred as to write that "at any rate Mendelssohn wrote the greatest Oratorio and the greatest violin Concerto of modern times." In Beethoven's Septet, Madame Néruda was admirably supported by Messrs. Straus, Grosse, Paersch, Hutchins, Vieuxtemps, and Prokatzky, the performance exciting and deserving great applause. At the same Concert, Mr. Piercy sang, with considerable taste, Handel's "Where'er you walk," Weber's "Waft me, ye zephyrs" ("Euryanthe"), and Sullivan's "Where is the crown and palm-like grace" ("Martyr of Antioch").

It is remarkable how persistently our best vocalists now draw their highest inspiration from Handel's inexhaustible store. In no song did Mr. Santley create a greater effect than in the "Del Minacciar" from "Ottone"; and, on the 18th ult., Herr Henschel's happiest effort was the "Siroë M'ascolta" of the same mighty master. At the last mentioned Concert, Mr. Hallé (who had for some weeks modestly given place to other soloists) reappeared, playing Beethoven's great C minor Concerto with his customary delicacy and grace, and investing Chopin's Scherzo in B flat minor with a charm belonging more to the interpreter than to the somewhat fragmentary composition itself. The Symphony was Mozart's No. 5 in D, which is now (with its added wind parts) registered as No. 35; and the shorter—but scarcely lighter—pieces included Wagner's "Ride of the Walkyries," to which I hope no more wind parts will ever be added.

Mr. de Jong has brought a busy, and I hope a successful, campaign to a close; and his benefit is announced for the 6th inst. During his series of Concerts he has introduced several acceptable vocalists who, otherwise, would not have become known to a Manchester audience. Of these I must mention Miss Annie Lea, who made a distinctly favourable impression; Mr. Grove, a young bass singer of intelligence, but with much to learn; and Mr. Athley Thomas, who, in "Elijah," agreeably surprised his hearers. He has also afforded some of our local artists opportunities of being heard amid more favourable circumstances than they generally enjoy; and Miss Conway, in particular, has raised herself a step in popular esteem. But Mr. de Jong has also had the assistance of Madame Trebelli, Messrs. Lloyd, H. Guy, and Maybrick, and many other well-known vocalists; and for his Benefit Concert he promises a host of talent, including Mr. Sims Reeves and Signor Bottesini.

An attempt has been made to justify a performance which was given on the 8th ult., at the Concert Hall, by the plea of its being in keeping with the style of the original Gentlemen's Concerts; so-called, I suppose, as a snub to artists of higher grade. The programme included Sullivan's "Kenilworth"—of which for many years we have been promised a second and enlarged edition that does not yet appear—Dr. Bridge's "Rock of Ages," and Prout's Symphony in F, which occupied the second part of the short programme, and was by far the best executed item of the whole. Mr. C. J. Hall (solicitor) conducted, the choir consisting of a suburban (Fallowfield) Choral Society, and the band being partly formed from that of the Amateur Dramatic Society.

Mr. Hallé's Pianoforte Recitals continue at short intervals; that of the 22nd ult. including Weber's Sonata in A flat, the first book of Schumann's "Davidsbündler Tanze," and several other pieces.

Our local, and truly admirable, chamber-music party, under Signor Risegari's leading, gave its concluding performance on the 11th ult.; and, having the assistance of Mr. Hecht, presented, with great acceptance, Brahms's Quintet in F minor (Op. 34) and Schumann's Phantasie-Stücke in A minor. It is devoutly to be wished that, by association with some other body of musicians, or else by increased interest excited among the public, this Society could be more prominently brought forward and meet with greater reward.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

SINCE my last communication we have had almost a plethora of Concerts, all more or less interesting to amateurs generally. In point of musical value Mr. Ford's

popular Concerts continue to stand in the front rank, but they do not always attract the multitude in such numbers as they deserve. That this should have been the case at the fourth Concert, which was given on January 27, is matter for some astonishment in view of the attraction which was offered. The Concert was almost entirely orchestral, and the programme was largely in the hands of the band of Mr. Manns. Possibly the comparative want of interest shown may be attributed to the fact that the same band appeared at the previous Concert. The "Eroica" Symphony lost nothing of its grandeur and sublimity through the rendering, which was strong, reliant, and radiant in tone and expression. How much of the commanding spirit of the Conductor is infused into the players was shown over and over again, not only in the dash and vigour of Beethoven's noble finale, but in the refinement and delicacy of the performance of Cowen's charming Suite "The Language of the Flowers." The latter was somewhat of a novelty and created a very favourable impression. The "Oberon" Overture was an equally brilliant performance. Mr. Carrodus gave the violin solo of Mendelssohn's Concerto for violin and orchestra in E minor, and it almost goes without saying that he had a warm reception among his Yorkshire friends; but apart from association and sympathy between him and the audience, his *technique* and finished interpretation were worthy of general admiration. The vocalist was Mr. Harper Kearton, whose clear tenor voice was displayed to excellent advantage in the "Prayer" from "Rienzi," and Plotow's romance "M'appari." At the fifth Concert, held on the 9th ult., Mr. Ford's patrons had once more a rare musical treat, in the shape of solo and concerted performances by Madame Norman-Néruda, Mr. Charles Hallé, and M. Vieuxtemps. A better rendering of the Kreutzer Sonata it would be impossible to imagine. The same composer's Trio in D (Op. 70, No. 1) was an equally successful performance of its kind, but its effect was wholly different upon the audience. Madame Norman-Néruda's solo was the familiar Adagio from Spohr's Ninth Concerto, which received clever treatment, as did also a graceful little item by Wieniawski which the violinist gave as an encore piece. Schubert's Fantasia-Sonata (Op. 78), by Mr. Hallé, and a solo by Popper played by M. Vieuxtemps and encores, completed an instrumental programme of surpassing interest. Miss Clara Samuelli's rich voice and agreeable style were highly appreciated, and a word of praise is due to Mr. Alfred Broughton who officiated as accompanist.

Dr. Spark's Organ Recitals, at the Leeds Town Hall, continue a powerful source of attraction not only to working people, who have little opportunity for attending musical performances during the week, but to many earnest musicians. The Borough Organist generally contrives to mix a good deal that is fresh and novel with representative works of a high class, and the facility with which he handles the instrument enables him to make selections from a wide range of compositions. The educational value of his Recitals is therefore of some importance. In such pieces as Beethoven's Funeral March and the appropriate Handelian air which he played on January 23, in memory of the late Joseph Maas, Dr. Spark is thoroughly at home. His exposition of new organ pieces which from time to time are published by clever composers for that instrument is an admirable feature of his Recitals. One of such pieces, a Fantasia by the well-known Mayence Organist, Frederick Lux, produced at the Concert on the 13th ult., attracted general attention.

Berlioz's "Faust" was given for the second time in Leeds, at the Coliseum, on the 16th ult. The performance drew together a crowded audience. The solo work was in capable hands—namely, Madame Albani, Mr. Lloyd, and Mr. Santley. The Canadian cantatrice brought to bear, in addition to rich and cultured vocalism, fine dramatic ability. Her treatment of the "King of Thule" ballad was scarcely so acceptable as that of the lady who is usually associated with the part of *Marguerite*. Mr. Lloyd was in good form, and Mr. Santley, although not in the best voice, gave an attractive colour to his part. The chorus—which was largely constituted of the Bradford Festival Choral Society—was inefficient, and the band was far from equal to the demands made upon it. Mr. Burton was the Conductor.

Mr. Edgar Haddock's Musical Evenings continue to attract many musicians to the Leeds Philosophical Hall. In addition to Miss Amina Goodwin, mentioned in my last letter as having appeared, Fräulein Marie Krause, Herr Max Pauer, and Mr. Owen Williams have given exhibitions of their skill. Fräulein Krause, who appeared on January 29, created a favourable impression, more by reason of a refined and thoughtful rendering of one of Chopin's compositions than by a vigorous performance of the unsatisfactory Wagner-Liszt arrangement of the "Tannhäuser" March. With Mr. Haddock the same pianist joined in a performance of Beethoven's Sonata in A (Op. 12, No. 2)—one of the ten which Mr. Haddock undertakes to produce during the series—and Mozart's Sonata in D. Herr Max Pauer addressed himself chiefly to Beethoven's Sonata (Op. 101), in the performance of which he showed the possession of great powers of *technique* and of much taste.

At the Bradford Church Institute Mr. Midgley gave an interesting Concert on January 29. Something of novelty was infused into the programme by the introduction of concerted vocal music, admirably rendered by the Misses Tomlinson and Miss Hoschke. Brahms's Trio "The Gardener," Gounod's Barcarole Duet, and operatic excerpts from Spohr constituted the vocal fare, and the innovation proved highly agreeable. The instrumental part of the Concert included Sonatas for the pianoforte and violin by Beethoven, Dvorák, and Mozart, in the performance of which Mr. Midgley and Herr Straus brought to bear technical skill and intellectual ability of a high order. Each of the executants also gave a solo.

Herr Isidor Cohn, a pupil of Scharwenka, made a promising *début* at an Invitation Pianoforte Recital given by him, on the 3rd ult., in the Bradford Church Institute. Herr Cohn combines executive ability, apparently equal to the most difficult music, with refined taste.

A more successful Concert has not been held during the season than that which was given under the auspices of the Bradford Subscription Concerts Committee, in St. George's Hall, on the 12th ult. The house was crowded in every part, and the audience was at the pitch of enthusiasm from beginning to end. Señor Sarasate gave a truly marvellous exhibition of his skill, though he addressed himself almost exclusively to the interpretation of his own compositions, which could be regarded as little better than show pieces. His "Faust" Fantasia afforded him an opportunity of shining in every form of his art, in wondrous facility of fingering and bowing, in passion and fervour, and in exquisite tone-producing power. Signor Bottesini's performance was equally clever, though less imposing. The solo pianist was Mr. W. G. Cusins, who played, amongst other things, the Wagner-Liszt arrangement of the March from "Tannhäuser." The vocalists were Madame Trebelli, Miss Carlotta Elliot, Mr. Guy, and Mr. Maybrick. Signor Bisaccia was the accompanist.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

WE are now in the midst of the usual hurry and rush of Concerts peculiar to the last few weeks before Lent. So far the audiences have not apparently been diminished by the crowding together of so much music, and we hope that the attendance at the first of the Monday Popular Concerts at Bristol, to be given this evening, the 1st inst., will be thoroughly satisfactory, as indeed it certainly ought to be, considering the attractions offered. The programme includes Prout's Grand Symphony in F (No. 3); Overtures: "Die Meistersinger" (Wagner), Der Freischütz (Weber), and Liszt's Hungarian Rhapsody in F. This Concert will be followed, on the 3rd inst., by the last of Mr. Pomeroy's classical Chamber Concerts for the present season; and on the 4th inst. we look forward to the annual "Ladies' Night" of the Orpheus Glee Society. An interesting programme is in rehearsal, under the direction of Mr. George Riseley.

At the second Popular Concert, on the 15th inst., Mr. Walter Macfarren will be the pianist; and at the third Concert Beethoven's Choral Symphony and Mendelssohn's "Hymn of Praise" will form the programme, and, to judge from the rehearsals, will receive a splendid interpretation at the hands of Mr. Riseley's band and choir.

Last month there were several Concerts of great interest. We have to chronicle the first appearance in Clifton of Mr. Ralph Livings, a highly gifted young pianist, who made a most favourable impression on the somewhat critical audience present at the third of Mrs. Viner Pomeroy's Chamber Concerts, on the 3rd ult. Mr. Livings has received his musical education at the Leipzig Conservatoire, and possesses remarkable delicacy of touch and correctness of execution. He was associated with Mr. Henry Holmes in Grieg's Sonata in F major, for pianoforte and violin, and gave the greatest satisfaction by his exquisite rendering of the music. Mr. Livings also contributed, as solos, three selections from Schumann, and Moszkowski's Tarantelle (Op. 27), and in these he was also successful, though hardly so conspicuously so as in the duet. The first item on the programme was Beethoven's Trio in D major, for violin, viola, and violoncello, performed by Mr. Holmes, Mr. Ellis Roberts, and Mr. Pomeroy. The first two movements went well, but both the Minuet and the Rondo would have borne more rehearsal, there being a marked want of compactness throughout, and a visible effort to keep together. The last piece was Beethoven's Quartet in E flat (Op. 16), for pianoforte, violin, viola, and violoncello, which was delightfully played. The audience was perhaps slightly better than usual, but we would fain see the larger of the Victoria rooms crammed for these excellent Concerts, instead of the small room being only two-thirds full, as is now the case.

A large audience was present on the 8th ult. at Mr. Augustus Simmons's Concert, which took place in the Colston Hall. The performance of Haydn's "Stabat Mater"—said to be the first in England—was the chief attraction, and it was rendered by a choir and band of about 100 performers, the organ also being employed. It is practically an unknown work, and was composed in 1770. Haydn was seized with an illness which it was thought would prove fatal, and when prostrate he made a vow that if his life should be spared he would compose a "Stabat Mater" in honour of the Virgin Mary, as a token of thankfulness. On his recovery, therefore, he wrote this work, and dedicated it to the Electress of Saxony. It is a masterly composition, with a strong religious tone prevailing throughout, but there is not very much variety, especially in the earlier numbers. The principal vocalists were Miss Julia Jones, Miss Flora Edwards, Mr. Bernard Lane, and Mr. Montague Worlock. Mr. Theo. Carrington was the leader of the orchestra, and Mr. George Riseley was the organist, Mr. Simmons conducting. The second part of the programme was a miscellaneous selection of songs and instrumental solos, which were received with great cordiality by the audience. Mr. Dinelli Skelding was an efficient accompanist, and Mr. Simmons may be congratulated on the entire success of his undertaking.

On the 10th ult. Miss Madeleine Kelley gave a Concert in the smaller of the Victoria Rooms, Clifton, before a rather limited audience. She was assisted by Madame Evans-Warwick, Mr. Montague Shepherd, R.A.M., Mr. Mansfield, Mr. C. T. Grinfield, R.A.M., and Mr. A. W. Waite. The programme was miscellaneous, and not very interesting, and Mr. Waite's two violoncello solos elicited the warmest applause of the evening, being contributed in his well known artistic style.

Miss Farler's Grand Ballad Concert, which is an annual feature in the music of Bristol, took place on the 15th ult., on which occasion Colston Hall was crowded to excess, and certainly the vast audience had no reason to complain of the fare provided for them. With Madame Trebelli, Miss Carlotta Elliott, Mr. Henry Guy, and Mr. Maybrick as vocalists, and M. Vladimir de Pachmann, M. Hollman, and Signor Bisaccia as instrumentalists, a delightful evening might fairly be anticipated, and that this expectation was fully realised, the frequent enthusiastic applause testified. M. de Pachmann, who received quite an ovation on his appearance, chose as his solos a Nocturne by Chopin, Mendelssohn's Rondo and Capriccioso in E minor, a Prelude and Fugue by Raff, and Henselt's Romance and Study, "Si oiseau j'étais." The violoncello solos of M. Hollman received the heartiest applause, the breadth of tone he produces being quite marvellous. Miss Farler contributed two songs and met with a hearty reception, and certainly she deserves the warm thanks of the musical

public for having brought together such a talented company of artists, and especially for giving us the opportunity of hearing M. de Pachmann in our own city.

The St. Martin's Choral Society gave an excellent performance of Barnby's Sacred Cantata "Rebekah" at the Assembly Rooms, Salisbury, on the 10th ult. The vocalists were Mrs. Steward, Mr. J. M. Hayden, and Mr. Crick of the Cathedral Choir. The work was performed with full band and chorus, and was conducted by Mr. Augustus Aylward. The March from Dr. Arnold's "Sennacherib" opened the Concert, and the second part of the programme included the Overtures to "Martha" (Flotow) and "Masaniello" (Auber), which were played with capital effect by the band.

The Plymouth Vocal Association gave Haydn's "Creation" in the Guildhall, Plymouth, on the 3rd ult., in a manner reflecting great credit on all concerned in its production. With Miss Robertson as soprano, Mr. Piercy as tenor, and Mr. Wills as bass, the solos received a most satisfactory interpretation. The choir, under the *bâton* of Mr. F. N. Löhr, the energetic honorary Conductor, sang extremely well, only marred in one or two places by a slight unsteadiness. Mr. Pardew as leader of the band, and Mr. Faull as Organist, gave most valuable service; and Mr. Löhr may feel gratified by the result of his careful training of band and chorus.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The eighth Orchestral Concert of the Choral Union took place on January 25, too late for notice in our last number. The chief items in the programme were Brahms's "Academical" Overture, Beethoven's Symphony, No. 3 ("Eroica"), and Mendelssohn's Violin Concerto in E flat; selections from Mr. Cowen's "Sleeping Beauty," his Ballet Suite, "The Language of the Flowers," and a *Fandango* by Molique for violin. Mr. Carrodus met, as usual, with a hearty reception, and Madame Clara Samuell pleased her audience in her vocal selections.

On January 26 Herr Alfred Gallrein (violincellist) gave his third Chamber Concert in the Freemasons' Hall, assisted by Mr. Townsend (pianist), Mr. Colin Mackenzie (violin), and Mdle. Schow Rosing (vocalist). Mendelssohn's Trio in C minor opened the Concert, and was followed by the same composer's Sonata, for violoncello and piano, excellently rendered by both performers, and Chopin's Introduction and Polonaise in C. Herr Gallrein's solos were Handel's Largo and a Tarantelle by Popper, and Mr. Townsend played in an able manner selections from Rubinstein, Schumann, and Chopin. Mdle. Rosing gave songs by Schubert, Gounod-Bach, and Mozart.

On the same evening the St. Andrew's Amateur Orchestral Society gave a Concert in the Literary Institute Hall. The first and more ambitious part of the programme included three orchestral numbers—Mozart's Overture to "Figaro" and No. 9 Symphony, and a Gavotte ("Annette et Lubin") by Durand. The second part included an orchestral composition by Mr. Paton, the Conductor. Miss Macgregor, of this city, a talented young lady, contributing a violin solo ("Rêverie") by Vieuxtemps.

On the 1st ult. the Choral Union produced Dvorák's "Spectre's Bride," a novelty looked forward to with much interest from the great success it obtained at the recent Birmingham Festival. This remarkable composition, judging from the frequent applause, was duly appreciated; the singing of the chorus, however, showed the need of longer preparation and more rehearsing. Miss Thudichum ably sustained the soprano solos, Mr. Winch the tenor part, and Mr. John Hervet d'Egville (who unfortunately was suffering from a cold) the bass; Mr. Collinson conducted. This interesting work is to be produced again this season by Mr. Waddell's Choir. The second part of the Concert, under the *bâton* of Mr. Manns, consisted of Mozart's G minor Symphony and Beethoven's "Leonora" Overture, No. 3.

On the 8th ult. the Choral Union gave the last Concert for this season. Both pianist and vocalist—Mdle. Clotilde Kleeborg and Miss Dews—were new to Edinburgh audiences. The programme consisted of Mr. F. Corder's Overture "Prospero," Rossini's Overture to "William

Tell," Schubert's Symphony in C (which received an admirable rendering), and Beethoven's E flat Piano-forte Concerto, in which Mdle. Kleeborg excelled. She subsequently gave an Etude by Chopin and selections from Mendelssohn and Handel. Miss Dews was successful in her singing of Gounod's "There is a green hill" and Hullah's "Three Fishers." At the end of this last Concert Mr. Manns received the usual farewell ovation.

On the 10th ult. the Edinburgh Amateur Orchestral Society gave the second Concert for the season in the Music Hall. The programme consisted of Cherubini's Overture "Faniska," Mendelssohn's "Calm sea," Lortzing's "Der Waffenschmied," a Concerto for violin and orchestra by De Beriot, the violin part being performed by Miss Macgregor, who also gave a solo by David; Haydn's Symphony in D major (No. 10), Louis Grehg's "Les noces d'or," and vocal contributions by Miss Maggie Summers and a gentleman. Mr. Carl Hamilton conducted in his usual satisfactory style.

The fifteenth Edinburgh Orchestral Festival, under the auspices of Sir Herbert Oakeley, the Professor of Music, began on the evening of the 12th ult. As usual, Mr. Charles Hallé and his orchestra were engaged, with Madame Norman-Néruda, Mdle. Trebelli, and Mr. Piercy. The novelties in this Concert were Dvorák's Piano-forte Concerto in G minor and Liszt's Rhapsody, No. 3. Beethoven's Eighth Symphony in F, Mendelssohn's Overture to "Midsummer Night's Dream," and that of Wagner to "Rienzi," with vocal contributions, completed the programme.

On the evening following, at the Reid Concert, the first number of the programme was the annually repeated "Introduction, Pastorale, Minuet, and March," composed by General Reid, and performed in honour of his memory. The rest of the programme, carefully chosen, contained the following orchestral numbers:—Beethoven's "Leonora" Overture, Mendelssohn's Scotch Symphony, Mozart's "Zauberflöte" Overture, and the "Rakoczy" March. Madame Norman-Néruda's contributions were Rodé's Seventh Violin Concerto in A minor; and solos, Beethoven's "Romance" in G, and a Prelude of Bach, Mr. Hallé delighting the audience by his rendering of Raff's Suite, for piano-forte and orchestra. Mdle. Trebelli gave songs by Rossini and Gounod, and Mr. Piercy an Aria from "Oberon" and a Ballad, composed by Professor Sir Herbert Oakeley, entitled "'Tis not alone that thou art fair," which pleased so well that an encore was insisted upon, and a call made for the composer.

On the 15th ult. the third Concert in connection with the Reid Festival took place. The orchestral numbers comprised—Overtures: Gade's "Hamlet," Beethoven's "Coriolanus," and Rossini's "Semiramide"; Mozart's Symphony, entitled "Serenade," in D, and Dvorák's "Légendes," Nos. 6 and 7 (Op. 59). It is needless to say that Mr. Hallé's orchestra played throughout with that *verve* and breadth of tone for which it is so justly celebrated. Compositions for the violin by Wieniawski, and for the piano by Chopin, were the respective solos of Madame Néruda and Mr. Hallé. Mdle. Trebelli and Mr. Piercy gave songs by Verdi and Weber.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

DURING the first half of last month, the Choral Union Concerts continued to furnish the principal pabulum of the citizens, whose devotion to the rich feasts set before them was maintained, let it be said; unflinchingly to the end. The attendance has been large throughout, but on two occasions—one the night of the performance of the selections of music voted for out of those heard previously during the season, Saturday, the 6th ult., and the other the repetition of Dvorák's "Spectre's Bride," on the 13th ult.—the large hall was crowded beyond its capacity.

The first performance of "The Spectre's Bride," to the two representations of which I have above alluded, took place on the 11th ult., in presence of a large attendance of subscribers. Miss Annie Marriott, Mr. W. Winch, and Mr. John Bridson were the soloists. The choir, who

A Singer's Requiem.

March 1, 1896.

FOUR-PART SONG.

Poetry by H. J. JENNINGS.

Composed by J. FREDERICK BRIDGE, Mus. Doc.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Adagio con molto espress.

SOPRANO. *pp* Lay him to

ALTO. *pp* Lay him to rest, . . to . .

TENOR. *pp* Lay him to rest, . . to

BASS. *pp** Lay . . him to rest, . . to . . rest, lay him to

PIANO. *pp* *Adagio con molto espress.*

rall. Faster. cres.

rest, . . to rest where English song - birds, song-birds flut-ter Tune - ful on

rall. cres.

rest, . . to rest where song - birds, song-birds flut-ter Tune - ful on

rall. cres.

rest, . . to rest where song-birds, song-birds flut-ter Tune - ful on

rall. cres.

rest, . . to rest where song - birds, song-birds flut-ter Tune - ful on

Faster. ♩ = 66. cres.

* The first phrase is taken from Rossini's "Cujus animam," the last Solo sung by Mr. Maas in public.

my-riad stems, on my-riad stems, Where the tone-poets of the winds, . . . the

my-riad stems, on my-riad stems, Where the tone-poets of the winds, . . . the

my-riad stems, tune-ful on my-riad stems, Where the tone-poets of the winds, . . . the

my-riad stems, on my-riad stems, Where the tone-poets of the

tone-poets of the winds . . . may utter, may utter . . . Me-

tone-poets of the winds, . . . the tone-poets of the winds utter Me-

tone-poets of the winds, . . . may utter, may utter Me-

winds, . . . the tone-poets of the winds may utter, may

lo - dious re - qui - ems, me - lo - dious re - qui - ems. . .

lo - dious re - qui - ems, me - lo - dious re - qui - ems. . .

lo - dious re - qui - ems, me - lo - dious re - qui - ems. . .

ut - ter . . Me - lo - dious re - qui - ems. . .

Lay him to rest, but not . . to be for - got - ten,

Lay him to rest, but not . . to be for - got - ten,

Lay him to rest, but not . . to be for - got - ten,

Lay him to rest, to rest, but not . . to be for - got - ten,

not . . to be for-got-ten; His voice . . shall e-cho
 for-got-ten; His voice . . shall e-cho
 for-got-ten; His voice, . . . his voice . . shall e-cho
 for-got-ten; His voice . . shall e-cho

free, his voice . . shall e-cho free . . Thro' the long years that yet are un-be-
 free, his voice, his voice . . shall e-cho free . . Thro' the long years yet un-be-
 free, his voice . . shall e-cho free . . Thro' the long years un-be-
 free, his voice, his voice . . shall e-cho free . . Thro' the long years yet . . un-be-

got - ten, Through the long years, A fra-grant me-mo-ry, a

got - ten, Through the long . . . years, A fra-grant me-mo-ry, a

got - ten, thro' the long years that yet are un-be-got - ten, A fra-grant me-mo-ry, a

got - ten, Thro' the long . . . years, A

me-mo-ry, a me-mo-ry, a fra-grant me - - mo-ry. . . .

me-mo-ry, a me-mo-ry, a me - - mo-ry. . . .

me-mo-ry, a me-mo-ry, a me - - mo-ry. . . .

me-mo-ry, a me-mo-ry, a me - - mo-ry. . . .

While my watch I am keeping.

March 1, 1886.

SOLO AND CHORUS FROM "THE REDEMPTION."

CH. GOUNOD.

SOLO. CONTRALTO.

Grave.

VOICE.



While my watch I am keep - ing, Ye that go by, . .

Grave.

PIANO.

♩ = 60.

Str.
Corni
& Harp.*pp sostenuto.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

sin - ners, . . Gaze at the Mo - ther weep - ing, Torn by

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

an - guish un - sleep - ing; Ask if a - ny one bears A - ny

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

grief like to hers. . .

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

H CHORUS. SOPRANO.

While her watch she is keep - - - ing,

ALTO.

While her watch she is keep - - - ing,

TENOR.

While her watch she is keep - - - ing,

BASS.

While her watch she is keep - - - ing,

H

f Organ, Tromboni & Trombe.

Str.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ye that go by, . . sin - - - ners, . . Gaze at the

Ye that go by, . . sin - - - ners, . . Gaze at the

Ye that go by, . . sin - - - ners, . . Gaze at the

Ye that go by, . . sin - - - ners, . . Gaze at the

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Mo - ther weep - - ing, Torn by an - guish un -

Mo - ther weep - - ing, Torn by an - guish un -

Mo - ther weep - - ing, Torn by an - guish un -

Mo - ther weep - - ing, Torn by an - guish un -

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

sleep - - - ing: Ask if a - ny one

sleep - - - ing: Ask if a - ny one

sleep - - - ing: Ask if a - ny one

sleep - - - ing: Ask if a - ny one

Ped. * *Ped.* * *Ped.* * *Ped.* *

bears A - ny grief like to hers. . . .

bears A - ny grief like to hers. . . .

bears A - ny grief like to hers. . . .

bears A - ny grief like to hers. . . .

p *dim.* *Tutti.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ser.

cres. *p*

Ped. * *Ped.* * *Ped.* *

are so well trained by Mr. A. Macbeth, chorus director, were in excellent form, and attacked their work with vigour. Scarcely a point was missed, while the tone and finish were everything that could be wished for. That the orchestra were satisfactory in their execution of the picturesque accompaniments need hardly be said. The applause which greeted the conclusion of the Cantata—there was little or no opportunity for demonstration of approval during the course of the piece, from its almost unbroken continuity, and the rapidity of the action—was warm and hearty. At the second performance of the Cantata, two nights after, there was, as above referred to, an enormous audience, and the plaudits were both energetic and prolonged. Had the composer been present at these performances he would most certainly have been greatly gratified with the execution of his music, and its reception by our public. It will doubtless always command remembrance in our schemes.

At the close of this Concert, which was the concluding one of the series, Mr. Manns received quite an ovation. Few musicians who have ever come North have done more than Mr. Manns for the musical education of Glasgow, and within the space of seven years, since which he assumed the *bâton* at these Concerts, no one has ever done anything like so much as he in that direction; the good influence extending, moreover, far beyond our own neighbourhood, northwards and southwards. Mr. Manns's long and wide experience, and above all his catholicity of tastes, exactly suit our scheme. The orchestra has proved an all-round very good one, and as we see many of the same faces in it year after year, there is undoubtedly a large measure of continuing homogeneity in it.

Among the newer or fresher pieces of music performed at the Concerts not embraced in my last letter, may be mentioned Mr. F. Corder's Overture "Prospero," which was much admired; a Suite, "In summer time," by Mr. W. T. Hoeck, which was flatteringly received; a selection from Raff's No. 11 Symphony, in A minor, "Winter"; and selections from ballet airs, "Etienne Marcel" (Saint-Saëns).

The Glasgow Choral Union held its annual Conversation and Ball on the evening of the 16th ult. Mr. James Campbell, of Tullichewan, addressed a few words of congratulation to the ladies and gentlemen of the chorus on the success of the series of Concerts just closed, especially complimenting Mr. Manns on the able manner in which he had conducted the performances.

A Choral Society has been formed at Busby, near Glasgow, under the conductorship of Mr. Alexander Patterson. There are about sixty members, with a rather higher average than usual of musical ability. The first Concert of the Society took place on January 27, the programme comprising chiefly glees and part-songs.

The Rutherglen Choral Society gave the first of two Concerts for the season, in the Town Hall, on the same date, with Sullivan's "On Shore and Sea," and a number of part-songs, Mr. W. Macintyre conducting.

A Concert took place on the 8th ult. in Parkhead Parish Church, in connection with the "inauguration" of the new organ built in the Church by Messrs. J. and A. Mirlless, of this city. The instrument is a comprehensive and good one of its class. Mr. Robert Buchanan, Jun., organist and choirmaster of the church, played several solos, and the Choir sang, under his conductorship, some very good selections, including Gounod's "By Babylon's wave" and an excellently written anthem by Mr. Buchanan, "Teach me, O Lord."

On the 9th ult. the Choir of Caledonia Road U.P. Church gave a Concert in the church, consisting chiefly of Mr. T. M. Pattison's sacred Cantata "A Day with our Lord," Mr. J. M. Kerr conducted, and Mr. G. W. Hopper accompanied on the organ. Four organ solos by Handel, Smart, Lott, and Guilmant were played, but were somewhat oddly used as introduction, or intermezzi, to the Cantata.

There are two Musical Societies connected with the Glasgow University, the one Orchestral and the other Choral, neither of which can be said to be in a very satisfactory condition at the present time. At all events, not being able to come forward this season with

a Concert of a sufficiently high character, pending efforts which are being made towards reorganisation and reconstitution, the members invited Herr Ritter, professor of the viola, to give a Recital of music on his instrument, and a programme was arranged accordingly, including some orchestral and vocal selections, the Concert duly taking place on the 12th ult., in the Bute Hall of the University. Professor Ritter's solos were, as usual, highly agreeable. One of them, a clever fantasia on Scottish Airs, was based on melodies more Gaelic than Scotch, and not well-known. Mozart's Quartet in G minor, for piano, violin, alto, and violoncello, was played by Mrs. (Professor) Young, Professor Ritter, and Messrs. V. and W. Zinkeisen; the lady being the able musical critic of the *Glasgow Herald*, and the two last-mentioned gentlemen being highly accomplished amateurs. The Orchestral Society would appear to be in rather a better way than the other, for the members were able to give creditable performances of one of Haydn's Symphonies and two smaller instrumental selections. The Choral Society contented itself with four part-songs. It is greatly to be desired that something should be done to place the Associations in a position worthy of their connection with the University. Mr. Montague Smith, Organist to the University, is their Conductor.

Mr. Max Pauer gave a Pianoforte Recital, on the 15th ult., in St. Andrew's North Hall. His playing, if more robust and vigorous than delicate and graceful, is yet of high promise. The Beethoven Sonata in E major (Op. 109) was deficient in expression and grace in the slow movement; but the *prestissimo* was played with fire.

The West of Scotland Choral Society, under Mr. H. A. Lambeth, is doing well, I hear, and is now studying Spohr's "Last Judgment."

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, February 12, 1886.

PRIOR to the 5th inst., Gounod's "Mors et Vita" had been performed at St. Louis, Philadelphia, and Boston. On the afternoon of that date, and again on the evening of the 6th, New Yorkers had their first opportunity of enjoying the work, the performance being by the Philharmonic Society of Brooklyn, under the direction of Mr. Theodore Thomas. The forces engaged in the interpretation were admirable, and the study having been ample, the reading lucid, and the spirit of the singers enthusiastic, the performance took rank with the finest choral work to be heard in this country. The choir numbered five hundred voices; the orchestra was Mr. Thomas's model band, augmented to meet all the requirements of the score; the soloists, Miss Emma Juch, Miss Helen Dudley Campbell, Mr. William Candidus, and Mr. Myron W. Whitney, all of the American Opera Company. Both performances were heard by fine audiences and the reception of the work, though not marked by boisterous enthusiasm, was nevertheless such as to indicate that a deep impression had been made. Brooklyn audiences in their attitude towards oratorio performances are more like English provincial than any audiences in America, except, perhaps, those of Boston, and were quickly brought under the influence of the work. Demonstrations of pleasure were but few in the first part, but in the second and third nearly every number received a tribute of applause.

Additions to the operatic list, since my letter of last month, have been "Orpheus," "Lohengrin," "Magic Flute," and "The Merry Wives of Windsor," by the American Opera Company; "Faust" and "Rienzi," by the Germans. The American enterprise, which is under the artistic direction of Mr. Thomas, furnishes food for much newspaper discussion, out of which it is difficult to form an opinion either of the merits of the enterprise as a factor in the musical culture of America or of its representations. Clear-minded and unbiased people have carried away equally mixed impressions from the performances. Viewed as the fruit of an effort which, in the nature of things, has been accompanied by all manner of embarrassments, the representations have challenged genuine admiration for the excellence of the musical ensembles. No individual in the company has yet filled a part so as to

convey the impression of a mature, rounded, artistic impersonation. Ordinarily, when a part is moderately well acted it is poorly sung; when well sung it is poorly acted, and the finest movements have been weighed down by a spirit of amateurishness, which is a great clog on the fancy of the most willing spectator. What the influence of such a spirit is on a work like "Lohengrin," I leave the reader to imagine. I, for one, have been unable to perceive the first trace of poetry in the representations of the opera. The only feeling of satisfaction that I have been able to carry away has been inspired by the chorus, the orchestra, and the stage decorations. In Gluck's "Orpheus" the results have been better. The opera is merely a concert in costume and with decorations, and the two most capable women in the company, Madame Hastreiter and Miss Juch, were respectively *Orpheus* and *Eurydice*. The representative of *Love* was woefully incapable, but the good work of the chorus, orchestra, and the other characters succeeded in obliterating in a short time the unfortunate impression made by her. The second act, with its extreme simplicity, as given by Madame Hastreiter, chorus, and orchestra, has been the most profoundly dramatic achievement that the company has put to its credit. In the "Magic Flute" the collective elements have given pleasure, and, as in all the operas thus far, the scenery and dresses have been greatly admired, but a real success was not scored, and the opera has been temporarily withdrawn, as has also "The Taming of the Shrew." The active list is now confined to "Orpheus," "Lohengrin," and Nicolai's "Merry Wives of Windsor," of which a new English version was specially prepared for the company by Mr. H. E. Krehbiel. This opera has enabled Madame L'Allemande to appear to good advantage, and, on the whole, its representations have been the most satisfactory of any, with the exception of "Orpheus." It does not, like "Lohengrin," present a task beyond the horizon of the company's abilities and vocal equipment. "Lakmé" is now in preparation, and the management has resolved to have it followed by Rubinstein's "Nero," which has been pretty well advertised by the frequent performance of its ballet music at Mr. Thomas's Popular Concerts. The most interesting feature of recent activity at the Metropolitan Opera House was the production of "Rienzi," though the brilliant manner in which Gounod's "Faust" was mounted has caused admiring comment. Thus far "Rienzi" has been given three times, and the indications are that its popular success will be second only to that of Goldmark's "Queen of Sheba," the production of which, on a hitherto unparalleled scale of grandeur, was the happiest stroke of business made by the management since the house was opened. The majority of the musical reviewers for the newspaper press in the city are avowed Wagnerites, yet "Rienzi" has fared but ill at their hands. Its hollow noisiness and gaudy show has been generally condemned. The fact that the public of New York is like the public of any other city in the world, fond of a fine spectacle, and all the more pleased when the accompanying music causes no brain-racking, is a sufficient explanation of the success of "Rienzi." To the serious-minded in art, however, it will seem like a misfortune if the popular liking for "Rienzi" should crowd "Die Meistersinger" into the background. The latter work has been successful beyond the expectations of most of its admirers among musicians and critics. Representatives of these classes have come from Boston and other cities to witness the representations, and no discord has yet entered the general chorus of acclaim. Another youthful work of Wagner, the short Oratorio "The Holy Supper of the Apostles," was performed here at a Concert given by Arthur Claassen, a Conductor of German Singing Societies, on the last day of January. The performance was a lamentably poor one, but this appeared to cause comparatively little disappointment to the Wagnerites, who seem to be of the opinion that little, if any, honour has been done the *manes* of Wagner by the revival of works which are interesting only as early milestones in his career. The effect of the rivalry between the opera companies seems thus far only to have been stimulating upon the public. There has been no appreciable loss in patronage at the Metropolitan Opera House, yet the Academy of Music has contained a fine audience at each re-

presentation, and frequently has been crowded. Nor have Mr. Thomas's semi-weekly Orchestral Concerts seriously injured the business of the Philharmonic Symphony and Oratorio Societies. The most noticeable influence on them is for good, as their schemes have been more interesting this year than ever. The Oratorio Society is now preparing Wagner's "Parsifal" for its last Concert this season, having already performed Berlioz's "Messe des Morts" and "The Messiah." Last Saturday the Symphony Society, with the aid of the Oratorio Society, performed Berlioz's "Damnation of Faust," and it still has Beethoven's Ninth Symphony in prospect. Mr. Thomas's Popular Programmes have had little new in them during the last month; the only novelties that came to mind being a selection of eight pieces from Rubinstein's Ballet "The Vine," a "Consolation," by a local composer, Mr. Otto Flörsheim, previously performed at one of Mr. Van der Stucken's Sunday afternoon Concerts, and Dvorák's beautiful Notturmo, Op. 40. Mr. Van der Stucken has resumed his Novelty Concerts, and at the first, on February 2, brought out Friedrich Gernsheim's "Waldmeister's Brautfahrt" Overture; a Symphonic Poem entitled "Vitava" (the Moldan Rim), by B. Smetana; the prologue to Dudley Buck's setting of Scenes from Longfellow's "Golden Legend"; and Massenet's ancient Idyl "Narcissus," for which Mr. Van der Stucken wrote orchestral accompaniments.

Interesting bits of information concerning the remainder of the American musical season come from various sources. The German Opera Company will be reorganised, after the close of its Metropolitan season on March 6, for a tour of the country. The enterprise is under the management of a man of large experience, Mr. H. Grau, but the prospects are not cheering. The Director of the Metropolitan gave his consent only grudgingly, and has disclaimed all interest in the tour, which he naturally fears will, if disastrous, react on the local enterprise. Herr Seidl and Mr. Damrosch will not join the party, nor will Fräulein Lehmann or Herr Stritt. The company will thus be sadly crippled, and to make matters worse the Director has refused to yield the use of the Metropolitan scenery and properties. To equip such a company fully and carry it across the continent is a task of the most tremendous proportions. Fräulein Lehmann will remain in America till May, having arranged a Concert trip to extend as far as San Francisco with Mr. Franz Rummel, who came here recently after his last series of Concerts in Great Britain. Fräulein Lehmann has also been engaged as principal soprano of the Musical Festival to be held in Cincinnati in May, under the direction of Mr. Thomas. The preliminary announcements for this Festival are out. The principal choral works to be performed are Bach's B minor Mass, Rubinstein's "Tower of Babel," Haydn's "Creation," Berlioz's "Damnation of Faust," and the third act of "Die Meistersinger." Preparations are progressing in Milwaukee for the German Festival to be given there in July, and a number of the German Opera soloists, besides Miss Juch, of the American Opera, have accepted engagements. The principal artistic interest at this Festival centres in the performance of the Cantata entitled "Columbus," composed by Herr Brambach, of Bonn, in competition for a prize of 1,000 dollars offered by the Festival Association. Mr. Gericke has been so successful in training his Boston orchestra that he contemplates bringing them to New York, to give the Metropolis a taste of Boston Music.

ADELAIDE AS A MUSICAL CITY.

(FROM A CORRESPONDENT.)

If we are not musical already we are in a fair way to become so. The past year has, thanks to the efforts of Sir William Robinson and the generosity of Sir Thomas Elder and other gentlemen, seen the founding of the first Chair of Music in an Australian Colony, and Mr. J. Ives has the honour to be the first Professor of Music. Forty-two students have, by their attendance, testified to the success of the movement here, and sixteen candidates passed the first examination for the degree of Mus. Bac., out of a total of eighteen who sat at the examination. Melbourne intends to follow the lead of Adelaide, and establish another Chair at her own University.

We have also had a sixth season of the Adelaide Quartet Club, during which compositions by Haydn, Mozart, Schubert, and Beethoven have been performed.

A new Philharmonic Society, consisting of thirty-eight instrumentalists and one hundred and fifty voices, has been inaugurated under the conductorship of Professor Ives. Crowded houses and warm applause fully prove its success and augur its future prosperity.

Thirty-seven Organ Recitals have been given by the City Organist. The programmes have comprised Sonatas by Mendelssohn, Merkel, Fink, Rheinberger, and Lemmens; Concertos and Fugues by Bach, Handel, Wesley, and compositions by other sterling composers. The success of these Recitals has been so great that the organ is to be improved by the addition of a fourth manual and twenty new stops.

We have only one drawback: our newspaper critics are deficient in knowledge. At least, we have the right to think so when of our Cathedral service it is said that the Magnificat was well sung at the *morning* service; that the solo "He was despised" was beautifully rendered by the *Choir*; and that at the evening service the anthem was Goss's "Cantate O Deus." And if this does not suffice to show their weakness, the *South Australian Register's* notice of one of the Quartet Concerts may. A Mozart Quartet was followed by Schubert's "Trout" Quintet. The report ran—"After the heavy and somewhat laboured strains of Mozart, it was a pleasure to listen to the light, fairy-like music of Schubert's Quintet. The work is written much after the style of the modern light operas and contains beautiful harmony and counterpoint."

THE FLORENTINE TRIO.

THERE are few places in Italy where the cultivation of classical music is so neglected as it is in Florence. At first sight, this would seem the more strange, as in other branches of art the fair Tuscan city still holds her own; but on closer inspection, this decline of classical music, indeed of good music generally, is easily accounted for. Compared with the progressiveness and earnestness of musical culture in Milan, Turin, and even Bologna, the Florentine in his taste for music is essentially frivolous, and to have to listen to purely instrumental music, for however short a time, is to him positively a bore and a punishment. Another circumstance which accounts for the scanty patronage accorded to classical music, is the multiplicity of theatrical, both dramatic and operatic, entertainments; for it is not in the nature of things that a moderately-sized city like Florence, whose native population, as a whole, certainly cannot be said to be rolling in wealth, should be able to support something like ten theatres, all open at the same time, and besides that a number of high-class Concerts, not to mention others given by more or less obscure, lyrical, and instrumental artists of both indigenous and exotic origin, whose ambition frequently exceeds, alas, their proficiency.

Hence it is that the Cherubini Choral Society, a most deserving institution, ably conducted by Signor Buonamici, languished and died; that the Società Orchestrale which, under the distinguished direction of Signor Sbolci, always gave a regular series of grand orchestral Concerts during the winter season, now limits itself to two performances only; and that the Florentine Trio, the offspring or successor of the famous Florentine Quartet, now only gives one set of Concerts instead of two, as formerly. In point of excellence, however, these Concerts of the Florentine Trio, which is composed of Signori Buonamici, Chiostrì, and Sbolci, and their coadjutors, are second to none on the Continent, and stand out in bright contrast to the dearth of similar performances in Italy. Signor Buonamici, a distinguished pupil of Bülow, has long since established his undisputed supremacy in Florence as a pianist, and Signor Sbolci holds the same position as violoncellist; whilst Signor Chiostrì is a well-known member of the old stock, namely, of the old Florentine Quartet of European reputation. It is characteristic of these excellent artists that they confine their combined efforts almost entirely to the local sphere of Florence, where they are also the leading masters in their respective specialties: indeed this modesty, one might almost say want of ambition

on their part, is to be regretted in the interest of art, for their names would gain in lustre in the wider atmosphere of London, where other Florentine artists, such as Signor Carlo Ducci the eminent pianist, and Signor Vannuccini the well-known singing-master, have not failed to win their laurels and to establish themselves permanently in the favour of an appreciative public.

The programme of each of the four Concerts consisted of compositions whose intrinsic and classical merits are too well known to require any special mention here. Suffice it to say that the first "Matinata" comprised Cherubini's stringed Quartet in C flat major, No. 1; Beethoven's Sonata for piano and violoncello in F major; and Mendelssohn's stringed Octet; the second Concert, Verdi's stringed Quartet in C minor; Beethoven's fifth Sonata for violin and piano in F major; and Schubert's Trio for piano, violin, and violoncello in B major (Op. 99); the third Concert, Haydn's stringed Quartet in E major; Saint-Saëns's Suite for piano and violoncello (Op. 16); and Schumann's Quartet for piano and stringed instruments in E flat major (Op. 47); and the fourth and last Concert, Volkmann's Trio for piano, violin, and violoncello in G flat minor (Op. 5); David Porpora's Sonata for violin and piano in E major; and Beethoven's Trio for piano, violin, and violoncello in E flat major (Op. 70, No. 2).

I need hardly point out that, in classical variety, this list is such as to satisfy the most fastidious. It gives eloquent proof, not only of the great versatility, but of the excellent taste of the eminent artists who selected those compositions, and executed them before crowded and enthusiastic audiences, with all that grace and refinement which are worthy of the best traditions of Italian art. "In art," says Goethe, "there is no mediocrity"; an utterance which the Florentine Trio has evidently laid to heart, and with the deep truth of which every lover of music, and every artist worthy of that name, should be imbued.

"MORS ET VITA" IN BELGIUM.

GOUNOD's Sacred TrilogY was produced—for the first time on the Continent—by the Nouvelle Société de Musique of Brussels, on January 30, the occasion being rendered specially memorable by the fact of the composer himself conducting the work. Chorus and Orchestra numbered some five hundred executants, the solo parts having been assigned to Mdlle. Elly Warnots (soprano), Madame Schnitzler-Selb (contralto), M. Heuschling (baritone), and Mr. Edward Lloyd, who has made the tenor part his own since he interpreted it with so much success at the Birmingham performance of the TrilogY. Under these auspices a worthy rendering of Gounod's noble Oratorio was assured beforehand, and there appears to be but one opinion as to the deep impression its performance has produced upon the audience. "It is a long time since the Société de Musique has presented us with so fine an *ensemble* of choristers and soloists," the *Guide Musical* of Brussels remarks, in a thoughtful and generally laudatory article, anent the event in question, from the pen of M. Kufferath. And referring to the soloists more especially, the same journal observes: "Amongst the solo vocalists, the most favourable impression was made by Mr. Lloyd, the English tenor, whose voice, absolutely sure of intonation and equal in all its registers, is truly remarkable, while his delivery is clear without being forced, expressive without exaggeration, correct without being frigid." Concerning the merits of the work itself, *L'Indépendance Belge*, of the 2nd ult., contains a very appreciative article, from which we may cite the following passages: "A leading characteristic, and one which applies to every portion of 'Mors et Vita,' is to be found in the fact of the musical colouring always marvellously corresponding with the nature of the images presented by the sacred text. . . . In order to attain this end, it is necessary that the vocal parts and the orchestral combinations should be in exact conformity with the meaning of the words, whatever the subject treated, be it dramatic or religious, human or celestial. It is in this direction where the author of 'Mors et Vita' excels more than any other composer of our time." The writer of the article referred to has, however, most of his admiration to bestow

upon the "Dies Iræ," which he considers "one of the most remarkable portions of a work containing so much that is excellent. Here voices and orchestra combine to express with an astonishing truthfulness of utterance, the stupor of the soul and the agony of the troubled spirit." More passages equally eulogistic might be extracted, but sufficient has already been quoted to show the high appreciation which is being accorded to M. Gounod's *chef-d'œuvre* on the part of our Belgian neighbours. It is scarcely necessary to add that the composer was most enthusiastically received, and, at the conclusion of the performance, became the object of a perfect ovation.

On the 10th ult., M. Gounod also conducted the "Trilogy" at Antwerp, where the "Association des Artistes Musiciens" had for some time past been preparing the work. The success here was again a brilliant one, so brilliant, indeed, that a second performance had to be given on the following Sunday before an audience quite as numerous as on the preceding occasion. Both performances are described as excellent ones, the choruses having been, it is said, even more finely rendered than at Brussels. The solos were in the hands of Mdlle. Flament, Madame Schnitzler-Selb, MM. Warot and Séguin. In summing up his impression of the work after being present at the Antwerp performance, a Belgian critic says: "'Mors et Vita' presents the threefold advantage of being at once classical as regards its forms, novel in the adaptation of these forms to the individuality of its composer, and novel also as regards its harmonic texture, which abounds in ingenuity and happy inspiration."

THE SEVENTH ANNUAL DINNER of the South London Musical Club took place at the Holborn Restaurant, on Saturday, the 6th ult. The chair was occupied by Sir George Grove, D.C.L., Principal of the Royal College of Music, and amongst the visitors present were Dr. Stainer, Mr. Henry Gadsby, Dr. C. J. Frost, Mr. Stokoe, &c. Nearly 200 members of the Club and their friends sat down to dinner, the attendance being larger than on any previous occasion. Mr. Charles Stevens, the Musical Director of the Club, in proposing the health of the Chairman, said they were all very proud to see Sir George Grove in the chair that evening. The majority of those present were no doubt familiar with his literary work generally, but more especially perhaps with those excellent analytical remarks in the programmes of the Crystal Palace Saturday Concerts signed "G." which had done so much to familiarise the public with the works of the great masters. Sir George Grove, in reply, said that he was very glad to preside over an assembly of amateurs. He was himself a typical amateur. He had never received a musical education, but was brought up as an engineer. He then became Secretary to the Crystal Palace Company, and it was at that supremely happy time of his life that he began to write those remarks which had been alluded to so favourably by Mr. Stevens. In writing them he had endeavoured to acquaint other amateurs, searching out for themselves the secrets of the great masterpieces of music, with the impressions and the ideas they conveyed to him, and he was glad to feel that they had been of use to many. His principal duty, however, that evening was to propose the toast of the South London Musical Club, which he did with peculiar pleasure, because these great singing clubs represented to him the strong, sturdy British resistance which the country had made during the present century to foreign innovations. The introduction of foreign schools of music, which had been taken up by society and fashion, had pushed English music on one side, but the old Glee Societies and Clubs, like the South London Musical Club, exhibited the persistence of Englishmen in endeavouring to maintain an English School of Music. The great glee literature of England was a literature which, in many respects, the country should be proud of. It was very different from any other form of music existing abroad during the last century, and was the direct descendant of the contrapuntal style which obtained in old English Cathedral music. Societies like this exhibited also the pleasure many people took in the practice of the most delightful of arts, whose ordinary avocations were probably quite removed from art of any kind. He hoped the South London

Musical Club would continue to flourish. Mr. C. W. F. Welchman, the President of the Club, then gave a short history of its existence, and said that the affairs of the Club were in a most satisfactory condition. Eight Smoking Concerts and three Evening Concerts were given each year, and at the latter it was customary to engage a vocalist and an instrumentalist, preferably young and promising artists. It was proposed, during the present year, to offer a prize for a composition for men's voices, probably for two tenors and two basses, as the Club had recently obtained great success in performance of such works as Mr. Henry Gadsby's "Columbus" and Mrs. Meadows White's "Song of the Little Baltung." Mr. Percy Davies proposed the Visitors, in a humorous speech, to which Dr. Stainer replied. As to the good (he said) which Societies of this kind did, it always struck him as a remarkable thing, especially in our great Choral Societies, that people should submit themselves to be lectured by a conductor for the sake of music. With respect to the Chairman, he had known Sir George Grove for about twenty years now, and it was at his invitation he had made his re-entry into London at a Crystal Palace Saturday Concert, where for the first time an organ solo was introduced. He (Dr. Stainer) would like to say a word on the vexed question of amateurs. Professional musicians owe a great debt of gratitude to amateurs, and he had himself recently refused to join a Society which had for its main object the drawing of a straight line between the professional and the amateur. He never wanted to see that straight line drawn. They (the South London Musical Club) had a very talented amateur as their Conductor in Mr. Charles Stevens, who, while being an amateur, had the experience and knowledge of a professional. Dr. Stainer concluded by wishing the Club the greatest possible success. Mr. Henry Gadsby also said a few words, and, on the retirement of Sir George Grove, took the chair for the remainder of the evening. The programme included a selection of glees and part-songs by the Choir.

THE FIRST DEGREES of Doctor of Music at the University of London, have just been conferred on Mr. Wm. Henry Hunt, of Birkenhead, and Mr. Augustus H. Walker, of Brighton, after strict examinations by the Musical Examiners of the University, Dr. John Stainer, M.A., and Dr. William Pole, F.R.S. This University retains, like Oxford, the condition of a public production of the Doctors' exercises, and the two works, namely, a "Stabat Mater" by Mr. Hunt, and a "Requiem" by Mr. Walker, were accordingly performed in the theatre of the University on Saturday afternoon, the 20th ult., before the Vice-Chancellor and officers and a fairly numerous audience. The compositions were for eight voices and full orchestra, and were, we understand, of high character. There was a goodly array of singers, soli and chorus, and the orchestral accompaniments were effectively arranged for pianoforte (four hands) and harmonium. The composers conducted, and the performance was very creditable.

THE FOLLOWING are the dates and particulars of the Examinations at the University of Oxford: 1. For the Degree of Doctor in Music, on Wednesday, October 13, 1886; 2. Second Examination for the Degree of Bachelor in Music, on Wednesday, October 13, 1886. In addition to the usual subjects, there will be required a critical knowledge of "Der Freischütz" (Weber), Symphony, No. 5 (Beethoven). All exercises are to be sent to the Professor of Music, Sir Frederick A. Gore Ouseley, St. Michael's, Tenbury, as early as possible. None can be received after the end of June.

THE TIMES of the 18th ult. says: "We are requested to state that Franz Liszt, during his forthcoming visit to England, can entertain no proposal for playing in public. He writes: 'I wish it to be understood that I come to London merely as a guest; my fingers are seventy-five years old, and Bülow, Saint-Saëns, Rubinstein, and Walter Bache play my compositions much better than my dilapidated self.'"

A PRESENTATION of a handsome marble clock and pair of vases was recently made to Mr. George Adcock, in recognition of the great services he has rendered to the cause of music in Loughborough for many years past.

THE members of the St. George's Glee Union gave their 204th Consecutive Monthly Concert on the 5th ult., at the Pimlico Rooms, Warwick Street. The first part of the programme was miscellaneous, songs being contributed by Miss Maud Leslie, Miss Blanche Murray, Mr. Charles Strong, and Mr. Theodore Distin. The choir, under Mr. Monday's direction, sang with good expression "Come, see what pleasure," James Elliott; "Gipsy Life" (Op. 29), Schumann; "In the lonely vale of streams," Calcott; and "When winds breathe soft," S. Webbe. The comic Cantata "John Gilpin," by George Fox, occupied the second part. The solos were well rendered by Miss Distin (in place of Miss Maud Cameron, absent through indisposition), Miss Blanche Murray, Mr. Charles Strong, and Mr. Theodore Distin. The choruses were well sung. Mr. F. R. Kinkeedy ably presided at the pianoforte.

THE Finsbury Choral Association gave the second of its winter series of Concerts on the 18th ult., at Holloway Hall. The works selected were Dr. Stainer's "St. Mary Magdalen" and Barnett's "Ancient Mariner," and both were rendered by the choir, numbering upwards of 200 voices, in an extremely creditable style. The solos were taken by Miss Bertha Moore, Miss Alice Heale, Mr. Kenningham, and Mr. Forington; and Dr. Stainer and Mr. J. F. Barnett conducted their respective works. The audience was large and enthusiastic, the Solo and Chorus in "St. Mary Magdalen," "He is not here," and the Quartet, "Around, around, few each sweet sound" ("Ancient Mariner"), evoking much applause. Mr. J. P. Harding and Mr. F. J. Marchmont presided at the pianoforte and harmonium respectively. The Concert concluded with Mendelssohn's Eight-part Psalm, "Judge me, O God."

THE second Concert of the Gravesend and Milton Choral Association, took place on Tuesday, the 16th ult., and proved highly successful. The programme was miscellaneous. Mr. J. T. Carrodus gave four solos on the violin, and his brilliant playing fairly entranced the audience. The vocalists were Miss Kate Drew, Miss Hope Glenn, Mr. T. W. Page, and Mr. Watkin Mills, all of whom were highly successful, many of the songs being encored. Mr. Howard Moss shared the duties of accompanist with Mr. J. Carrodus, Jun., and gave as a pianoforte solo, Bourrée, Op. 160 (Silas), in such excellent style that he was compelled to accept an encore. The members of the chorus contributed Prout's "Hail to the chief," Caldicott's humorous glee "Jack and Jill," and Gladstone's "A wet sheet and a flowing sea," with great precision and effect, under the direction of Mr. C. K. Green, the Conductor.

THE Organ Recital of Saturday, the 20th ult., at the Bow and Bromley Institute, was one of special interest, and was given before an audience which filled the room to overflowing. The organist was Mr. E. H. Lemare, F.C.O., who played organ music by Bach, Smart, Morandi, Guilmant, E. H. Turpin, and Salomé, with great effect, at once claiming the good opinion and hearty applause of his audience. Mr. G. A. Osborne's Duo for pianoforte and organ, arranged from his Sestet, was finely played by the composer as pianist, upon an instrument kindly and expressly lent by Messrs. Broadwood, Mr. E. H. Turpin taking the organ part. The work greatly pleased a critical audience, the composer being enthusiastically recalled. Miss Kate Flinn sang several solos effectively, Mr. Viotti Collins was the solo violinist, and Mr. Fountain Meen played the accompaniments.

MISS JANET ST. CLAIR gave an evening Concert in the Brixton Hall, on Tuesday, the 16th ult. The soloists were, in addition to the Concert-giver, who was very successful in her rendering of Braga's Serenade (violin obligato, Mr. S. O. Parrott), Miss Josephine Turner, Madame Antoinette Sterling, whose chief effort was Sullivan's "Lost Chord" (Organ obligato, Mr. H. Tonking), Mr. James Budd, Mr. J. Dalgety Henderson, and Mr. Donnell Balfie. Mr. S. O. Parrott's playing of De Beriot's violin solo "Scène de ballet" was highly meritorious, and Miss Elen Edridge gave an excellent rendering of two pianoforte solos, and also accompanied several numbers. Mr. C. S. Macpherson (pianoforte), Mr. H. C. Tonking (organ), and Mr. H. W. Austin (clarinet) were efficient in their respective solos. The Concert was well attended.

MR. A. BUHL (Principal of the Mendelssohn Academy of Pianoforte Music, Clarendon Road, Holland Park) gave three classical Concerts in aid of the poor of the parishes of St. Peter's, St. James's, and St. Mark's, Notting Hill, at the above institution, on January 27, 28, and 29. The programmes, from the works of Beethoven, Mozart, Mendelssohn, Schumann, Schubert, Buhl, Gollmick, &c., were excellently rendered and highly appreciated by critical audiences. Mr. A. Buhl as solo pianist, and Miss Adeline Dinelli as solo violinist, fully sustained their reputations. Miss E. Butterworth and Fraülein F. Gollmick gave finished interpretations of duets by Schubert and Schumann, and Miss Annie Mallows and Mr. Henry Prenton, the solo vocalists, were well received. Mr. Giuseppe Dinelli and Mr. Victor Gollmick officiated as accompanists.

THE Gloucester Musical Festival is arranged to take place on September 7, 8, 9, and 10. The programme will include "Elijah," Bach's "Passion" (St. Matthew), "Mors et Vita" (Gounod), "A Song of Victory" (Hiller), "God is gone up" (Gibbons), "Hymn of Praise" (Mendelssohn), and "The Messiah." The novelties will be an Orchestral piece by Dr. Hubert Parry, a secular Cantata, "Andromeda," by Mr. Harford Lloyd, and a sacred Cantata, "The Good Shepherd," by Mr. W. S. Rockstro. The music committee has concluded engagements with the following artists:—Madame Albani, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. Winch, Mr. Santley, and Mr. Watkin Mills. Mr. Done and Dr. Colborne will preside at the pianoforte and organ respectively, and Mr. C. L. Williams will be the Conductor.

MR. ISIDORE DE LARA gave the first of a series of three Vocal Recitals at the Steinway Hall, on Tuesday afternoon, the 16th ult. In addition to several ballads from his own pen, which scarcely need notice in this place, his programme included Sir Arthur Sullivan's composition "The Window; or, Songs of the Wrens," written some sixteen years ago to poems supplied by Tennyson, but never before performed in public. It is impossible to say anything in favour of the verses; except to indiscriminating admirers of the Poet Laureate they must appear puerile and devoid of meaning. But they have provided a vehicle for the utterance of some of our accomplished native composer's most graceful and charming ideas. In musicianly structure and fancy the songs are far superior to ordinary ballads; and were it not for the supremely silly words, they would doubtless be frequently heard at high class concerts.

MR. FREDERICK BEVAN gave a very successful Concert at Brixton Hall, on Monday evening, the 15th ult. The *bénéficiaire's* solos comprised Gounod's "Maid of Athens," Hattori's "To Anthea," and "The Vicar's Song," from Sullivan's "Sorcerer," in each of which Mr. Bevan obtained warm applause. A song composed by the Concert-giver, entitled "The Fisher-wife's Vigil," was excellently sung by Madame Patey. The other vocalists were Miss Agnes Larkcom, whose singing of Bishop's "Lo, here the gentle lark" (flute obligato, Mr. W. L. Barrett) merited special mention, Miss Ethel Winn, Mr. Harper Kearton, Mr. Sidney Tower, and Mr. Robert Hilton; Miss Anna Lang (violin), and Signor Tito Mattei (pianoforte). The St. Paul's (Brixton) Choral Society sang part-songs, under the conductorship of Mr. W. Sexton, and Mr. Turle Lee accompanied.

AT the first Examination for the degree of Mus. Bac. at the University of Oxford, the following satisfied the Examiners:—Bryan, E. V. E., Non-Coll., and of Lingfield, Surrey; Keller, F., New College, and of Ryder Street, St. James's, London; Lawrence, H. M., Non-Coll., and Leeds; Lillingston, S. E. L., Hertford College; Lubbock, C. W., Balliol College, and Salcombe Regis, Sidmouth; Sherwell, F. H., New College, and of Brislington, Bristol; Simpson, F. J., New College, and of Portobello, Midlothian; Stamps, F. W., Queen's College, and of West Bromwich; Trueman, H. J., Christ Church, and of Jesus Lane, Cambridge. Examiners: Sir F. A. Gore Ouseley, Bart., D. Mus., M.A., Christ Church, Professor; C. H. H. Parry, D. Mus., M.A., Exeter, Choragus; J. Varley Roberts, D. Mus., Magdalen College.

AN Evening Concert was given on the 18th ult. at Princes' Hall, by Miss Eugenie Sturfels, an accomplished young pianist, who was assisted by Mr. Josef Ludwig (violin) and Mr. Whitehouse (violoncello); Miss Amy Sherwin being the vocalist. Miss Sturfels, after presiding very efficiently at her instrument in Haydn's Pianoforte Trio in C major, gave a very thoughtful and brilliant reading of Schumann's Sonata in G minor, for which she gained well-deserved applause. The lady also contributed pieces by Scarlatti, Chopin, and Nicodé, and was moreover associated with Mr. Ludwig in a capital rendering of Dvorák's interesting Sonata in F major for pianoforte and violin. Mr. Whitehouse played with admirable tone and perfect technique a "Czardas" by Fischer. The hall was well filled with a highly appreciative audience.

THE Crouch End Choral Society gave its second Concert of the twelfth season, at Christ Church School-room, Crouch End, on Tuesday, the 2nd ult., when Thomas Anderton's Cantata "Yule Tide" was performed. The choral numbers were rendered in a satisfactory manner, and the solos were sung by Miss Alice Parry, R.A.M., Miss Alice Long, Mr. George Micklewood, and Mr. Frank Ward, each of whom did full justice to the music. The second part consisted of Birch's Operetta "The Merrie Men of Sherwood Forest." Mr. C. W. Lovejoy presided at the pianoforte. A professional string quintet, under the able leadership of Mr. Zerbini, gave additional interest to the accompaniments. Mr. Alfred J. Dye, A.Mus., conducted as usual. The "Rose of Sharon" is announced for the third Concert in May.

THE members of the Upper Holloway Choral Society, conducted by Mr. E. Davidson Palmer, Mus. Bac., Oxon, gave their first Concert on January 28, in the Lecture Hall of Upper Holloway Baptist Chapel. The principal item in the programme was Schubert's "Song of Miriam," the soprano solo in which was sustained by Miss Edith Palmer. Miss Ballantyne accompanied on the pianoforte, and Mr. Edwin Drewett, A.C.O., on the harmonium. The second part of the Concert was miscellaneous. Miss Palmer, Miss Agnes Wilson, Miss Edith M. Stephens, and Mr. James Blackney were the solo vocalists. A clarinet solo was played by Mr. A. W. Seager, and two violin solos by Miss Charlotte A. Wilkes were executed with such skill and artistic finish as to elicit the most hearty applause.

THE Dedication Festival at St. Agnes', Kennington Park, began on January 20. On the Sunday in the Octave, at the 11 o'clock service, Weber's Mass in G was sung, Miss E. Howes, Messrs. H. Green, J. Wint, and Plant being the soloists. On Monday, the 25th (the Conversion of St. Paul), a selection from Mendelssohn's "St. Paul" was given, under Mr. W. W. Hedgcock's direction, at a special service in the evening. The solos were taken by Madame Worrell, Miss A. Gatland, Signor Rizzelli, and Mr. Stanley Smith; Mr. Hedgcock being at the organ. The choruses were sung by the church choir. On Wednesday the Festival was brought to a close by the singing, before the altar, of Smart's Te Deum in F. Weber's Mass was repeated on Sunday, January 31.

THE Woodside Park Musical Society commenced its first season with a performance of Sir Sterndale Bennett's "Woman of Samaria" and Wilfred Bendall's Cantata "Parizadeh," on Thursday, the 4th ult., at Woodside Hall, North Finchley. This room, which has been recently built, is specially adapted for Concert purposes, its acoustical properties being very good. The solo vocalists were Miss Kate Drew, Madame Florence Winn, Mr. Reginald Groome, and Mr. Sidney Beckley. Mrs. G. J. Williams presided at the pianoforte and Mr. J. G. Calcott at the harmonium, the professional string quintet being led by Mr. Zerbini. Mr. Alfred J. Dye, A.Mus. (who has been appointed Conductor of the Society), directed the performance.

IT is with much regret that we record the death of Mr. Ricardo Linter, which occurred at his residence in Cheltenham on the 6th ult. Mr. Linter was the composer of numerous light pieces for the pianoforte, upon which instrument he was an accomplished performer. He also held an excellent position as a teacher, and was highly respected in the profession.

A CORDIAL welcome must be accorded to the new series of the *Musical World*, under the editorship of Mr. Hueffer, which appeared in an enlarged form, and at a reduced price, on the 2nd of January last. This weekly periodical, the oldest of all existing musical journals, having been established by Mr. J. A. Novello in 1836, has been contributed to by most of the ablest writers on the art, and forms a valuable record of all the principal musical events for many years back. It remained under the editorship of Mr. J. W. Davison until his decease; and now appeals to us with an increase of vigour in its pages which augurs well for its future. The new monthly musical journal, issued by Messrs. W. Morley and Co., entitled *Musical Society*, is announced to appear on the first of the present month, the contents including contributions by Mrs. Diehl, Mr. Walter Macfaren, Mr. Carl Mangold, and Mr. W. H. Cummings. Each number will contain a vocal composition, with reviews, criticisms of Concerts, the Drama, &c. It need scarcely be said that we wish every success to what promises to be an earnest worker in the cause we have at heart.

We are glad to learn that Mr. Cowen's Cantata "Sleeping Beauty" is to be performed at a Concert of the Concordia Society, in Paris, on the 4th inst., the French version of the libretto having been undertaken by Mlle. Augusta Holmes. The short time elapsing between the production of this work at the Birmingham Festival and its presentation in the French capital is a proof that success in England is now promptly recognised even in a country where, until lately, not a note of English music had been heard. The same composer's "Language of the Flowers" is also announced for performance at one of Colonne's Concerts in Paris.

NINETEEN open Free Scholarships out of the fifty in the Royal College of Music become vacant at Easter, the Council having determined to prolong the time of the remainder for a year on the ground of merit. This fact has been notified to the municipal authorities of the United Kingdom, and 169 centres of examination have been appointed. We understand that 655 candidates have registered their names. These will be sifted by the Honorary Examiners in the localities, and those who pass will go up to the College for the final competition before the Director and Board of Professors on the 18th inst. and following days.

A MUSICAL Festival, on a large scale, has been arranged to be held in Toronto about the middle of June next. The works selected for performance are Handel's "Israel in Egypt" and Gounod's "Mors et Vita," in addition to which there will be a miscellaneous Concert and a Children's Festival Concert. The choir will consist of at least 1,000 voices, and the orchestra will comprise the best available players in the United States, as well as local excutants. A guarantee fund of over 5,000 dollars has been raised to insure against loss. The rehearsals are now being carried on weekly, under the able conductorship of Mr. F. H. Torrington.

A CONCERT of the Bach Choir, under the conductorship of Mr. C. Villiers Stanford, will take place at St. James's Hall, on Thursday evening, the 25th inst. The programme will consist of the following works not hitherto performed at the Society's Concerts: "Gott ist mein König," Cantata for solo voices, choir, and orchestra (J. S. Bach); Hungarian Concerto (Joachim), for violin and orchestra, to be played by the composer; "Elegischer Gesang," for choir and orchestra (Beethoven); and the third part of Schumann's music to Goethe's "Faust," for solo voices, choir, and orchestra.

THE members of The Grosvenor Choral Society, gave a successful rendering of Prout's Cantata "Hereward," at their 168th Monthly Concert, held at the Grosvenor Hall, Buckingham Palace Road, on the 19th ult. The choruses, especially those for male voices, were well rendered. The soloists were Madame Merton Clark (in the absence through indisposition of Miss Maud Cameron), Mrs. Luff, Mrs. Woodhouse, Miss Bond, Mr. Iver McKay, Mr. Donnell Balfe, and Mr. A. Roach. Mrs. T. P. Frame presided at the pianoforte, and Mr. George Winney at the organ. Mr. David Woodhouse conducted.

THE concluding open monthly meeting of the session of the Society called "The Sette of Odd Volumes" was held on the 5th ult., at the Freemasons' Tavern. An interesting paper on Old Organ Music was read by Mr. Burnham Horner, containing a *résumé* of the work of the organists and composers of music for that instrument, principally in the last century, and dealing with the improvements of the organ from time to time, and the concurrent changes in the music adapted to its use. His Lecture was illustrated by Recitals from the compositions of Avison and Wesley on a chamber organ.

THE "Feast of Adonis" (Jensen) and the "May Queen" (Bennett), formed the chief part of the Concert programme of the Bedford Park Madrigal Society, given at the Club, Bedford Park, on Thursday, January 28. The solos were taken by Mrs. Mulliner, Miss Dumere, Messrs. H. Knott and A. J. Beck. In the second part Miss L. Hemery's playing of Ernst's "Elegie" (violin), and that of Mr. J. Field in Lachner's "Nocturne" (violinello), were deservedly appreciated. Mr. C. J. Viner conducted, and Mrs. Von Veith and Mr. E. L. Haywood (R.A.M.) were the accompanists.

A VERY successful Concert was given on Saturday, the 13th ult., in the Albert Lecture Hall, Peckham. The principals were Miss Katherine Jones, Miss Annie Buckland, Miss Maud Leslie, Mr. F. Walter Crawley, Mr. Eccles, Mr. W. T. Skinner, and Mr. James Murch; Miss Fuller (violin), Mr. Szalezewski and Mr. Ernest Miles (pianoforte). Several glee and part-songs were well rendered by a male-voice glee party. Miss Florence Shirley recited in an able manner "Curfew must not ring to-night." The Concert was under the direction of Mr. F. W. Crawley.

ON the 18th ult. the Choir of St. Mary's Parish Church, Balham, S.W., under the direction of Mr. H. W. Weston, A.C.O., gave the closing Weekly Concert of the season in the Parochial Schools. The room was crowded, and the Choir, among other things, sang Hatton's "Belfry Tower," Piusotti's "Spring Song," and Garrett's "Good night, farewell," in excellent style. Mr. Weston, who received an enthusiastic reception, played Raff's "L'Espiegle," and Mazurka (Op. 16, No. 2), by Scharwenka, the latter piece being encored.

A VERY successful performance of Haydn's "Creation" was given at the Highbury Athenæum, on Wednesday, January 27, in aid of the Choir Fund of St. Saviour's, Aberdeen Park. The chorus was composed of members of the Highbury Philharmonic and Crouch End Choral Societies, supplemented with a full orchestra. Miss Emily Buxton, R.A.M., Mr. Edwin Bryant, and Mr. Frank Ward gave a careful rendering of the solos. Mr. Fountain Meen presided at the pianoforte, and Mr. Alfred J. Dye, A.Mus., conducted.

THE Thirteenth Annual Festival of the London Church Choir Association, will be held at St. Paul's Cathedral, on Thursday evening, the 4th inst., when the sermon will be preached by the Bishop of London, and the offertory devoted (after payment of expenses) to the fund for the benefit of the widow and children of the late choirmaster, Mr. J. R. Murray. The anthem composed for the Association by Mr. A. R. Gaul will be sung, and the service conducted by Dr. Stainer, with Dr. Martin presiding at the organ.

THE North-East London Choral Society (Conductor, Mr. John E. West; accompanist, Mr. Louis B. Prout), gave an excellent Concert at St. Luke's Hall, Hackney, on the 1st ult., when Dr. J. F. Bridge's "Hymn to the Creator" and a miscellaneous selection were performed. A part-song, composed by John E. West, and a song, "The roseate hues," sung by Miss Lottie West, were well received by a large and appreciative audience. "Sing me to sleep" (Berthold Tours) was given by Madame Clara West, and unanimously redemanded.

MISS AGNES ZIMMERMANN will give a Pianoforte Recital at Princes' Hall, Piccadilly, early in March. The programme will include Beethoven's Sonata (Op. 101), Schumann's Fantasia in C (Op. 17), and selections from Bach, Rameau, Graun, Scarlatti, Chopin, Rubinstein, Moszkowski, &c.

THE ordinary monthly meeting of the North-East London Society of Musicians was held on Tuesday, the 16th ult., at the Grocers' Company's School, Hackney Downs, a Paper on Church Music being read by the Rev. E. T. Leach, M.A. The President (Mr. Ebenezer Prout) occupied the chair, and initiated the discussion that followed the reading of the paper, which was sustained by Mr. Arthur Trickett (Hon. Sec.), Mr. C. M. Gray, Mr. F. Bridge, Dr. Pringuer, Mr. C. E. Smith, Mr. Black, and Mr. Denham.

THE Annual Report of the Kyrle Society for 1885 announces that, in addition to much other useful work in consonance with the artistic object of the Association, the Choir has given several performances of the standard sacred musical compositions, the admissions to which have invariably been gratuitous. We sincerely hope that the appeal for funds to carry on this branch of the Society's efforts in the cause of popular education may meet with a liberal response.

THE Clapton Vocal Quartet (Messrs. A. W. Maycock, Henry Thom, S. C. Ratcliff, and Alex. H. S. Burnett) and friends held their first anniversary supper on Monday evening, the 1st ult., at the residence of one of the members. After supper the usual toasts were given and responded to with musical honours; and then an excellent selection of vocal and instrumental music was well rendered. Mr. W. M. Wait (Conductor and accompanist) presided at the pianoforte.

THE Kyrle Choir gave performances of "Elijah," on the 9th and 16th ult., in Whitefield's Tabernacle, Tottenham Court Road, and in Trinity Chapel, Poplar. At the first performance the soloists were: Miss Clara Hoschke, Mrs. Dean, Mr. Reginald Groome, and Mr. Albert Orme; at the second, Miss Clara Hoschke, Miss Jessie Dixon, Mr. Sinclair Dunn, and Mr. James Blackney. Mr. Stedman conducted, and Mr. E. H. Turpin accompanied on the organ.

MADAME A. H. WATKINS gave her fifth annual Concert in the Peckham Public Hall, on Monday, the 15th ult., when she was assisted by Madame Reichelman, Madame Lansdell-Sims, Miss Maud Cameron, Miss Clara Wilson, Messrs. Donnell Balfe, Wakefield Reed, L. J. Langmead, and Franklin Clive. Solo violin, Herr Polonaski; solo piano, Miss E. Hastings Warren. The audience was large, and the Concert successful.

ON the 15th ult., Miss Laura Willock read an able and valuable paper before the Educational Society at the Memorial Hall, Farringdon Street, on the Galin-Paris-Chevé (the French Tonic Sol-fa) system, in which she claimed special advantages in the use of numbered intervals both for class and harmony teaching. A discussion followed in which Mrs. Dr. Briant and others took part. Mr. E. H. Turpin presided over the meeting.

THE prospectus, for the fourth year, of the Stratford Musical Festival announces that a series of public Competitions will be held in the various branches of music at Stratford, in the month of May, on days to be hereafter named. The judges appointed are Messrs. W. H. Cummings, W. G. McNaught, and Ridley Prentice.

A CONVERSAZIONE was given in the Town Hall, Wandsworth, on Friday, the 5th ult., under the direction of Mr. Harry Dancy. The following artists appeared:—Miss Kate Fusselle, Miss Coyte Turner, and Mr. Frank May, vocalists; solo violin, Mr. H. C. Tonking; accompanist, Mr. Arthur E. Godfrey.

MR. EDWARD A. COOMES has been presented by the members of the Beckenham District Choral Association, with an elegant silver-mounted ivory bâton bearing an inscription, as a mark of their appreciation of his honorary services as Conductor.

A NATIONAL Temperance Fête, in connection with the United Kingdom Band of Hope Union, will take place at the Crystal Palace, on Tuesday, July 13. The adjudicator in the choir contest is Dr. Stainer.

SPOHR'S Sacred Cantata "The Christian's Prayer" was sung at the Festival Service at St. John's Chapel, New York, on the 7th ult.; Mr. George F. Le Jeune, Conductor.

At the recent higher examinations held at Trinity College, London, Elizabeth Firth gained the position of associate pianist, and Francis Victor Lewis was awarded honours in harmony. Both are pupils of Mr. James J. Monk, Liverpool.

A CHORAL Competition and Tonic Sol-Fa Festival is announced to take place at the Crystal Palace on Saturday, June 5, the adjudicators being Dr. Bridge, Messrs. Joseph Barnby and Ebenezer Prout.

REVIEWS.

Handbook of Musical Biography. For the use of General Readers and Schools. By C. A. Caspar and E. M. Patmore. [George Bell and Sons.]

HAD we met with such positive misstatements and extraordinary remarks upon the genius of composers as Messrs. Caspar and Patmore have gathered together anywhere but in a "Handbook" for the use of students, we should unquestionably have placed them amongst our "Curiosities of Musical Criticism." But so pretentious a work demands a notice in our reviewing columns; and although we find it difficult to treat the book seriously, therefore, we will do the best to place our readers in possession of the nature of its contents. Divided into several sections, the composers—or at least those whom the authors consider worthy of the honour—representing the various schools are dismissed usually with a few lines; some, however, such as Handel, Gluck, Mozart, Beethoven, Weber, &c., having two or three pages devoted to a notice of their career. As a specimen of the shorter biographies, we may mention that of Tallis, who was, we are told, "a great favourite at the Court of Queen Elizabeth," and "the composer of the 'Evening Hymn.'" The more lengthy ones are replete with original remarks, the most extraordinary of which perhaps are upon the modern German writers; the compositions of Wagner, we are informed, being "all of them more or less clever reminiscences of Gluck and Weber, with a despised Meyerbeer's noisy instrumentation." Raff has only about three lines and a half, recording the fact that he was "an eccentric writer in the style of Schumann." But the various errors scattered throughout the work surprise us more than the absurd criticisms upon the styles of the composers, because any of the numerous books which are said to have been consulted could at least have set the authors right as to facts. Handel, for example, is said to have written "The Beggar's Opera"; Wagner to have died in 1884; Counterpoint to be "the art of composing fugues"; Cipriani Potter to have been a pupil of Mozart (although Mozart was dead before Potter was born); Weber to have died at the house of "Sir Henry Smart"; and John Barnett to have taken lessons of Dr. Samuel Arnold, the truth being that Dr. Arnold died in the year that Barnett was born. "History," it is often remarked, "repeats itself." Let us hope that such "history" as we are here furnished with may falsify the proverb.

Novello, Ewer and Co.'s Music Primers. Organ Accompaniment of the Choral Service. By J. F. Bridge, Mus. Doc. [Novello, Ewer and Co.]

NOTWITHSTANDING its late appearance, we are inclined to think this little treatise will prove as useful and popular as any of Messrs. Novello's Primers. At first sight it might seem that Dr. Bridge's task was uncalled for, since any one who has practical knowledge of the organ should *ipso facto* be able to accompany at least an ordinary service. But that such is not the case will be within the experience of all who attend church or chapel. It is by no means a rarity to hear a good performance of a Fugue of Bach, or a Sonata of Mendelssohn, and a wretched and inartistic accompaniment by the same player, who may be intent upon displaying his technical skill rather than supporting the choir and congregation by judicious use of his instrument. It is not, however, to those who know the way and do it not that Dr. Bridge chiefly addresses himself, but to those who, while still in a state of pupillage, are called upon to fulfil active duties, and therefore need counsel and suggestion as to the performance of the same. We have no hesitation in saying that to such this Primer will prove extremely

valuable. The instructions for the proper "filling in" of the harmonies, for example, are excellent, and if obeyed would save those among a congregation who happen to possess refined musical tastes, the pain caused by hearing terrible progressions of consecutive fifths, awkward leaps in the pedals, perpetual pumping of the swell pedal, and other amateurish imperfections. We had marked several passages for quotation, but we think enough has been said to recommend the work, and, without necessarily expressing agreement with everything laid down, we venture to assert that the young organist who takes Dr. Bridge as an infallible guide, and obeys his directions implicitly, will not go far astray.

Come, all ye Nymphs and Shepherds gay. Part-song. Words by Wion. Composed by W. G. Alcock, F.C.O. [Novello, Ewer and Co.]

THIS Part-song, dedicated to the members of the Twickenham Choral Society, is effectively written for the voices; and, although somewhat unduly lengthened, may be conscientiously recommended to all who appreciate refined and unpretentious music. The pianoforte part is an important portion of the composition, but presents no difficulty even to an average performer. The phrase commencing "And listen how the carols flow," with its graceful accompaniment, is an excellent point.

Stars of the Summer night. Serenade. Words by Longfellow.

Flow down, cold rivulet. Song. Words by Lord Tennyson. Composed by J. H. Walker. [Novello, Ewer and Co.]

ANY composer who chooses for musical colouring such well-known poems as the above, must inevitably bring his work into comparison with that of some of the most celebrated artists of the time; yet with a full knowledge of the songs to the same verses which have preceded those now before us, we conscientiously give high praise to the graceful and musicianlike settings of Mr. Walker. Of the two, we prefer, perhaps, the first on our list; but both are melodious, vocal, and well harmonised; although we are inclined to think that in each song it would have been better if the triplets in the pianoforte accompaniment had been occasionally broken. We may say that the frequent changes of key are in every case most effective, and in happy sympathy with the poetry.

Music Study in Germany. From the Home Correspondence of Amy Fay. [Macmillan and Co., 1886.]

MISS FAY'S pleasant and enthusiastic descriptions of her life and "Music study" in Germany, in her home letters to her family, bear the stamp of American keenness of perception, allied to an almost childish freshness and artistic charm. Her criticisms of the individualities and performances of the great artists of the day, in all branches of music, are clever, original, and spirited. The style is clear and easy, never deviating from the open, unaffected simplicity of a girl anxious to give her honest impressions of a new life and country to her family in her letters, and it never even borders upon pedantry. Her letters also display her earnest and single-minded pursuit of her art, in the face of difficulties and loneliness. Through them, too, comes many a breath of her extremely good business capacity and truly American faculty of attracting notice and making friends. The book also contains much valuable information concerning conservatoires and the different methods and "schools" of pianoforte playing in Germany. The main interest in the book lies, however, in Miss Fay's interesting and graphic descriptions of the individualities and surroundings of the great musicians with whom she came into contact—"names familiar in our mouths as household words"—and with the owners of which but a small portion of her readers have any chance of becoming acquainted in their daily life and work. Tausig, Kullak, the Wiecks, and Clara Schumann, Deppe, the Abbé Liszt, and the like stand out (to quote her own refreshing simile), with all the distinctness of a stereoscopic picture. And if her expressions are sometimes slightly over tinged with roseate light and a somewhat exaggerated admiration and "gush," we can only say with Cherbuliez: *Pour admirer assez, il faut admirer trop et un peu*

d'illusion est nécessaire au bonheur, a line quoted by the authoress on the title page, perhaps in unconscious self-justification. Altogether, the volume is a bright, clever, readable sketch of German life and society, and a welcome addition to the musical literature of the day. And we heartily echo Sir George Grove's wish, expressed in a Preface to the book, that Miss Fay will some day give us an equally charming and faithful account of music and life in the States of America.

What is Art? By James Stanley Little.
[W. Swan Sonnenschein and Co.]

SEYMOUR HADEN's assertion that "Art is not a learned profession"—one of the quotations on the title-page of this volume—seems to have been the text on which the author has discoursed in that free and caustic style which makes his work rather a defiance, than an appeal to, public taste. We may, perhaps, be inclined to say that his remarks would have had greater weight had they been more temperately worded; for although he tells us in the Preface that his book is "from beginning to end an outcry against oppression and prejudice," some readers may even believe that in many pages the author displays the very "oppression and prejudice" that he complains of. There is nothing new in the charge against literary men that, as a rule, they have but a slender knowledge of music; but if, in writing of art, they include this subject, knowledge is absolutely necessary in order to give due effect to their observations. When, for instance, in declaring that inherent cunning of hand or voice has nothing to do with genius, the author of this work, amongst other questions, asks, "Otherwise, why is not the sweetest warbler of ballads a Mendelssohn?" or when he says "The musician has his chromatic scales and his tones and semitones," although we know perfectly well what he means, the manner in which he expresses himself is just such as to make us feel that he only ranks music amongst the fine arts because in the present day he must do so; but that as a powerful agent in the intellectual advancement of the masses, in his heart, he places it far beneath painting, sculpture, or poetry. Apart from these considerations, however, we have nothing but praise for the book. It is true that there may be nothing in it that every true artist has not felt throughout his years of toil, with what we may term the "outer world" for his critics; but the thoughts are so eloquently expressed as to ensure the attention and appreciation of all who believe in the high mission of art. We select, for example, the following, where, after explaining the difference between the scientist and the artist, the author says: "No picture can be capable of satisfying in a sustained manner the subtle refinements of the higher intellect which is not content to leave much unsaid, merely indicating this by hints and suggestions. Pictures whose aim is solely to act as keys to the conclusions of the botanist, meteorologist, or geologist, are useful doubtless as such, but should never be ranked as high art, or, in fact, as art at all, in the sense in which the word has been used, and will continue to be used in these pages. Art is an interpreter, not a transcriber: a suggester, not a realiser. Art does not, or should not, attempt to rival nature, to equal nature even; its aim should be to stamp the mind of one who has looked at nature sympathetically upon canvas. A thinker goes alone to a landscape, and looks at it with eyes which bring to him all manner of yearnings and aspirations. If he be a poet, he puts these thoughts into words; if a painter, upon canvas; and so he enhances the natural beauty of a landscape for ever, which to the unimaginative would only suggest so much prettiness. He thus helps weaker mortals to see and to feel the grand thought-inspiring capabilities inherent in nature, and he registers his own thoughts for others to revel in, and, may be, to enlarge upon." We must do our author the justice to say that he tells us: "I am now and hereafter in this work concerned directly with art as painting"; but as he insists upon constantly indicating the real mission of a composer, we are bound to take notice of his remarks; and more especially, then, as a proof of the place he would assign to the heaven-born tone-poet, we quote the following:—"It is true the musician can command a certain force denied to the painter, in that he can call to his aid the organs of sound,

But this gain is, to my mind, by no means a compensation for the more potent disabilities I have enumerated." These "disabilities," we may say, are stated to be the impossibility of representing tangible form and colour, and the incapacity of doing more than simulate sounds, "such as the rushing of the brook, the warble of the birds, or the crashes of natural forces." But to continue our extract: "Sound is, after all," he says, "a far lower and less subtle sense than sight. Language is a poor vehicle for the expression of thought; and music, although a much higher medium, is also lacking in the elements which would make it possible for it to claim pre-eminence." Here we have music classified from a painter's point of view. Now Thibaut, whose Essay on "Purity in Musical Art" has become well-known in this country through an English translation, says: "I could never grow old in spirit if a kind destiny were to preserve to me all my life-long an unimpaired enjoyment of fine music." Were there real truth in the disparaging observations upon music in the work under notice, men of high intellect, like Thibaut, would rather pray for an "unimpaired enjoyment" of an art which can represent, rather than suggest, to the mind. Mr. Little should be told that "simulating" sound is the very lowest department of music.

The Organ Works of John Sebastian Bach. Edited by J. F. Bridge and James Higgs. Book V.
[Novello, Ewer and Co.]

THE present instalment of this very valuable edition of Bach's imperishable organ works contains the last three of the sonatas or trios for two manuals and pedal. Though usually included in the organ works, Spitta tells us that, according to the original MSS., they were intended for the pedal clavier with two manuals. "In his organ music proper Bach turned to account much of his chamber music. But he took care not to transfer the forms without alteration and in their entirety. In contrast to Handel, he never ceased to regard the organ as devoted to the service of the church." But we no longer possess clavier with two manuals and pedals, and the trios can only be played upon the organ. For technical practice their value cannot be over-estimated, while as abstract music we cordially agree with Spitta, who says that they are fully equal to the violin sonatas "in wealth of ideas, in interesting working out, in masterly treatment of the three-part writing, and in sharpness of contrast between each other." It need only be added that the careful fingering and pedalling of Messrs. Bridge and Higgs render this edition specially useful, while the student cannot fail to profit by the terse and clear synopsis of the works.

An Appendix to the Service in G. By Gerard F. Cobb.
[Novello, Ewer and Co.]

THIS appendix to Mr. Cobb's excellent and thoughtfully-written service contains the "Benedictus qui venit," "O Salutaris," and the "Agnus Dei," which, though not in the Prayer Book, are now extensively used in the Eucharistic Service; also a setting of the "Nunc dimittis," for use in the same office. The musical merit of these is quite equal to that of the other portions of the service, the "Agnus Dei" being especially pleasing.

Original Compositions for the Organ. No. 48. Sonata in D minor. By Charles H. Lloyd.
[Novello, Ewer and Co.]

IT is not often, even in these days of activity in a branch of art once sadly neglected, that we meet with so meritorious a work for the organ as Mr. Harford Lloyd's Sonata. Of course, the known ability of the composer excited high expectations, and an examination of the music more than realised them. The first movement, in symphonic form, is distinguished by breadth and energy, and the brief *Andante sostenuto*, in B flat, with an episode in G flat, is very charming. In place of a fugue as a finale, Mr. Lloyd gives us a *quasi minuetto*, in D major, containing some clever writing, but generally quiet and dignified rather than brilliant. The composer has not piled up difficulties unnecessarily, and his work is therefore within the means of ordinarily competent players.

Notturmo in B flat. For the Pianoforte. Composed by G. J. Rubini. [E. Ascherberger and Co.]

WHATEVER praise is due for writing a melodious and easily playable little Sketch for the pianoforte, has certainly been earned by the composer of this graceful Notturmo. There is no attempt at what is termed "treatment" of the themes; but the passages lie well under the hands, and the piece may be conscientiously recommended both to teachers and pupils.

Soft Voluntaries for the Organ. By George Calkin. Book VII. [Novello, Ewer and Co.]

HERE we have six short pieces of two pages each, all, as the title declares, intended for soft stops, but well contrasted with one another. They are written with much elegance and refinement of style. Some of them might have been signed by Henry Smart, and higher praise than this it is impossible to bestow.

FOREIGN NOTES.

THE recent hostile demonstrations directed against the appearance at one of the Berlin Philharmonic Concerts of M. Saint-Saëns, on the part of an ultra-patriotic section of the audience, have since been followed up, in a negative sense, at Bremen, Dresden, and Cassel by the French artist being requested to cancel his engagements entered into with Concert entrepreneurs in those towns. At Prague, too, where M. Saint-Saëns's Opera "Henry VIII." had been in full preparation at the Stadt-Theater, the performance of that work has been abandoned at the last moment. That the wrath of German "patriots" is directed solely against the injudicious public utterances of the artist in question, and in no way against French art as such, every impartial observer knows; but its manifestations, however ephemeral they may be, are, nevertheless, regrettable and somewhat disappointing to the friends of the fatherland of symphonic music. Respecting the "Lohengrin" question in Paris, M. Ernest Reyer writes, in the *Journal des Débats*:—"The scheme of a 'Lohengrin' première at the Comique has tumbled into the water, but will be fished out again sooner or later. We regret this momentary solution of the Wagner question the less, since we should only have had a curtailed version of the work at the Comique. After the lapse of some little time, Wagner's Opera will be brought out in its entirety at one of our theatres, where mistaken patriotism does not enter into calculations, and it will then be applauded as though it were a work by Mozart or Weber." There is some probability of M. Reyer's prediction being soon realised. It is stated in the *Revue Wagnérienne*, and other journals, that the well-known impresario M. Schumann will produce "Lohengrin" during the months of May and June next at the Eden Theatre of Paris, with a company of Austrian artists, and in the German language. Should the venture be successful, other works of the poet-composer are to follow. It remains to be seen whether M. Schumann has not been too sanguine. Meanwhile, there was a performance on the 14th ult., at the Eden Theatre, of the music of the first act of "Die Walküre," as forming part of one of M. Lamoureux's Subscription Concerts, which has created an immense enthusiasm, and thus the much vexed Wagner question would seem to be gradually solving itself in the French capital, as it has done long since elsewhere.

The Archbishop of Lyons has addressed a letter to M. Massenet, strongly condemning the performance in that town of that composer's Opera "Hérodiade," which he characterises as a travesty of the personality of St. John the Baptist and a perversion of Biblical history. "Hérodiade," it will be remembered, was first brought out some years since at the De la Monnaie, of Brussels, where it almost monopolised an entire season.

A happy idea has occurred to Herr Munkacsy, the eminent painter, residing in Paris. At the salon where his new picture, representing the dying Mozart listening to the strains of his Requiem, is just now being exhibited, the artist lately caused that immortal composition to be performed in the presence of a select audience, doubtless greatly enhancing thereby the intensity of the impressions to be derived from the contemplation of his picture.

M. Ambroise Thomas, the composer of "Mignon" and of "Hamlet," is engaged upon a new operatic work, entitled "Miranda," which is to be brought out at the Paris Opéra. The libretto is from the pen of M. Jules Barbier, and the subject is borrowed from Shakespeare's "Tempest."

Hector Berlioz's Opera "Benvenuto Cellini" is about to be revived at the Paris Opéra Comique, with M. Talazac in the title part.

According to an arrangement made between the Town Council of Paris and the directors of the Odéon Theatre, the latter have agreed to reserve ten afternoon performances of opera during a season for the special admission of sixteen hundred children from the elementary schools of the capital. The operas performed are to be standard works, and the sum paid by the council for this arrangement is to be 15,000 francs.

M. Pasdeloup, the celebrated Conductor of the now extinct Concerts Populaires of Paris, has just opened a course of instruction in concerted instrumental music in the French capital which is attracting a great number of pupils.

The technical direction of the forthcoming performances at Bayreuth of "Tristan und Isolde" and "Parsifal" has been entrusted to Herr Kranich, of Darmstadt, a pupil of the late Herr Brandt, who so distinguished himself in the management of the scenic and mechanical contrivances at the "Festspiele" of 1876. The following are the names of artists who will fill the principal parts in both the abovementioned works during this year's "Festspiele"—viz., Mesdames Amalia Materna, Therese Malten, Rosa Papier, Rosa Sucher; Herren Betz, Anton Fuchs, H. Gudehus, Albert Niemann, F. Planck, Th. Reichmann, Emil Scaria, Gustav Siehr, Heinrich Vogl, H. Wiegand, and Hermann Winkelmann—a goodly array, truly, of first-rate artists, considering the very limited number of "principal" characters represented in "Tristan" and in "Parsifal."

In the January number of the *Bayreuther Blätter*, a number of letters written by Richard Wagner are published for the first time, containing interesting references as to the history of the foundation of the "Festspiele," the erection of the Bayreuth Theatre, and kindred subjects, all of them worthy the notice of the many admirers of the master. The present year, it will be remembered, is the tenth after the first production of the "Nibelungen" Tetralogy at Bayreuth.

The *Monatshefte für Musikgeschichte* has unearthed the following critique on Richard Wagner's first Symphony (produced at the Leipzig Gewandhaus on January 10, 1833), contained in the *Allgemeine Musikalische Zeitung* of that period, viz.:—"The new Symphony of the youthful R. Wagner (he is barely twenty) was, with the exception of its second movement, most favourably received by a very numerous audience, as indeed it deserved to be. We should scarcely be able to say what more could be expected from a first essay in this exalted art-form, unless indeed our demands exceeded all reasonable bounds. The work may be considered the result of much application, while the imaginative powers displayed in it are by no means small; its peculiar construction betrays originality of thought, and the entire work, in fact, evidences so much genuine and earnest exertion in the right direction that we can only regard this young man with hopeful anticipation for his future. Although his manifest endeavours to remain true to himself as yet cost him some considerable efforts, and although his use of orchestral effects lacks at present the necessary experience . . . these are shortcomings which continued application to his art will soon obliterate. That which Herr Wagner already possesses cannot be acquired at all, since it must be born within the soul."

A "cycnus" of Wagner's stage works, ranging from "Rienzi" to the "Ring des Nibelungen," has just been completed at the Leipzig Stadt-Theater.

A Symphony in F, by Eugen d'Albert, has just been produced with much success at one of the Philharmonic Concerts of Berlin.

Mendelssohn's first operatic work, "Die Hochzeit des Camacho," was produced on the 9th ult., at a Concert of the Berlin Opern Verein, under the direction of Georg Bloch. The work was originally performed on April 29,

1827, at the Berlin Schauspielhaus, after its original libretto (by Carl Klingemann) had been rewritten by the Freiherr von Lichtenstein for that purpose.

This year's Music Festival of the Lower Rhine will take place from the 13th to the 15th day of June, at Cologne, under direction of Dr. Wüllner, the able successor of the late Ferdinand Hiller at the Conservatorium of that town. Among the principal works announced for performance, are Brahms's new Symphony, Handel's Oratorio "Belshazzar," the *Finale* from the first act of "Parsifal," and the Ninth Symphony.

A monument is to be erected on May 31 next, to Joseph Haydn, at the Esterhazy Gardens of Vienna. The statue of the composer is from the chisel of Herr Natter, the well-known Austrian sculptor.

Victor Nessler's Opera "Der Trompeter von Säkkingen" has now been brought out at the Vienna Hof-Theater, and is likely to prove the principal success of the season at that establishment. "The enthusiastic reception accorded to this opera," says the Vienna *Fremdenblatt*, "may cause some surprise, since its musical value is but slight. The fact, however, remains, and can only be accounted for as being the result of a reaction against the unsympathetic oriental or antediluvian subjects treated of in modern opera, while the love of melody, pure and simple, doubtless also forms an element in the success achieved by the work."

The French normal diapason is to be definitely introduced on the 1st inst. at the Imperial Opera of Vienna.

Beethoven's Ninth Symphony has recently been performed four times within the space of one week at Königsberg, under the direction of Herr Laudien. The great work had been most carefully rehearsed for months previous, and the unprecedented homage rendered to it in the present instance is said to be owing to the equally abnormal demand for tickets of admission on the part of the Königsberg public.

Strauss's new operetta "Der Zigeunerbaron" (The Gipsy-Baron) was performed for the first time on the 5th ult., at the Friedrich-Wilhelmstadt Theater, of Berlin, and met with a most favourable reception.

At the Eighth Gürzenich Concert on the 9th ult., at Cologne, Johannes Brahms conducted his new Symphony in E minor, and played the solo part in his Pianoforte Concerto in D minor. The same Concert also included a performance of Brahms's "Song of Destiny." Respecting the new Symphony (the fourth of its gifted composer), Dr. Hanslick points out the fact, in the *Neue Freie Presse*, of Vienna, that the work is remarkable for its key, for, curiously enough, neither Mozart, Beethoven, Schubert, Mendelssohn, nor Schumann have produced a symphony in E minor. The new work appears, however, to be a remarkable one in other and more important respects also, and has been received with great enthusiasm by German audiences wherever it has been produced. The *Wiener Musikalische Zeitung* furnishes an interesting *résumé* of the critical opinions expressed in leading Austrian papers on the subject, while Herr Otto Lessmann, of the Berlin *Allgemeine Musikzeitung*, expresses his estimate of the work in these words: "It is not bestowing too much praise in pronouncing it the most important production in orthodox symphonic form since Beethoven."

Victorien Joncières's "Le Chevalier Jean," so successfully brought out at Cologne some time since, is being actively rehearsed at the Royal Berlin Opera, where it will shortly be produced.

Victor Massé's opera "Une nuit de Cléopâtre" was recently brought out with much success at the Hamburg Stadt-Theater.

A new opera, entitled "Merlin," by Carl Goldmark, will shortly be first produced at the Vienna Hof-Theater. The composer is said to have been engaged upon this work for the last ten years, and its performance is looked forward to with much interest in the Austrian capital.

A monument is to be erected at Königsberg to Carl Löwe, who exercised an important influence upon the development of the modern German *lied*, more especially as regards the "ballade," and whose compositions generally are just now experiencing a distinct revival in the Concert-rooms of the Fatherland.

During a recent short stay at Venice, Franz Liszt was prevailed upon to play a few pieces at the Salon of the

Countess Hatzfeld, amidst an enthusiasm on the part of his audience proportionate to the exceptional nature of the event, the opportunities of hearing the veteran Maestro, even in private circles, being now of very rare occurrence.

Signor Lamperti, the *impresario* of the Apollo Theatre at Rome, brought out Beethoven's "Fidelio" on the 4th ult.—the first production of that immortal masterpiece in Italy, according to the assertion of Continental journals. We can hardly believe the latter statement to be correct.

A somewhat curious story has lately been making the round of Italian papers. It appears that, in December last, there was found in one of the carriages of the express train running between Venice and Bologna, what proved to be the manuscript of a complete opera, fully scored, and, according to the opinion of competent judges, possessing considerable musical merit. According to an indication contained in the manuscript, both libretto and music are by the same author, whose name, however, does not appear. The parcel has been handed to the police authorities of Venice, but, despite the currency which the story of its discovery has obtained, the "poet-composer" (who must needs be a genius to be so indifferent about the matter!) has not, as yet, claimed his property.

Operas in modern Italy, it should be remembered, however, are, in most instances, a species of mushroom growth. There are, on the average, some sixty new operatic works actually brought out at Italian theatres in the course of a twelvemonth, not to reckon those that are composed during that period but never performed, and the number of which must be very considerable. So prolific indeed is the production in this branch of the art, that aspiring young Maestri are beginning, it would seem, to make their *début* before the public with two operatic works—to choose from, as it were. Thus we read in Italian journals: "The Maestro Giuseppe Pastore, a hitherto entirely unknown composer, has just completed two new operas; one in two acts, entitled 'La Caverna meravigliosa,' the other in three acts, called 'Una Lucrezia toscana.'"

A new opera by a Portuguese composer is, on the other hand, a comparatively rare production. We record the recent first and very successful performance at Lisbon of a comic opera, "A Garra de Leão," the libretto from the pen of Francisco Palha, the music by Francisco de Freitas Gazu.

Notwithstanding a very indifferent performance, a new opera by E. de Michalowich, entitled "Hagbarth und Signe," obtained a great success upon its recent first production at the Theatre of Buda-Pesth.

Wagner's "Die Meistersinger" was produced for the first time at the Metropolitan Opera House of New York, in January last, and elicited much enthusiasm. Herr Fischer sang the part of *Hans Sachs*, Herr Stritt that of *Walther von Stolzing*, and Frau Kraus that of *Eva*.

Under the title of "L'œuvre dramatique de Richard Wagner," a volume containing an analysis of the music dramas of the Bayreuth master is about to be published in Paris, from the pen of MM. Albert Loubies and Charles Malherbe.

A second edition has just been issued at Berlin of Dr. Langhans' very thoughtful little volume on the cultivation of musical taste, entitled "Das musikalische Urtheil und seine Ausbildung durch die Erziehung."

M. Victor Wilder has completed his French version of Wagner's drama "Tristan und Isolde," and the work is now in the press. The accomplished translator is at present engaged upon rendering a similar service to his countrymen in regard to the same master's gigantic "Nibelungen" Tetralogy.

We have received the first numbers of a fortnightly journal, *Musikalische Jugendpost*, published at Cologne (P. J. Tonger), and devoted to the musical instruction and entertainment of young folks. Appropriate pianoforte and vocal pieces are appended to each number, and the new publication appears to fully deserve every support in the quarter for which it is intended.

At Paris died, on January 30, Adolphe Gustave Chouquet, Conservator of musical instruments at the Conservatoire, and author of a very meritorious "Histoire de la musique dramatique en France." Chouquet was born at Havre on April 16, 1819.

CORRESPONDENCE.

CHARLES DIBDIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In proposing to amend one or two of the statements in Mr. Barrett's contribution on this subject to your latest issue, I have no desire to disparage that interesting and valuable paper. The errors are chiefly those of his precursors in the field, but their endorsement by so able a writer in so important a magazine furnishes an appropriate opportunity for remarking on them.

Hogarth is, I think, first responsible for the statement that Garrick procured Dibdin's discharge from Covent Garden Theatre on account of his desertion of Miss Pitt. Dibdin left Covent Garden in 1768, in which year he composed "The Padlock" for Garrick, and acted in it at Drury Lane. Charles Dibdin the younger, and Tom Dibdin, were born in 1768 and 1771 respectively, so that the desertion of their mother could not very well have preceded the latter date. Dibdin's dismissal from Drury Lane was in 1774, in which year it seems probable that he also separated from Miss Pitt. It was in that year that Charles Dibdin the younger was adopted by his uncle. It is not unlikely, therefore, that there was a connection between the two events, as Garrick (who was Tom Dibdin's godfather) had always been and continued friendly to Miss Pitt. Garrick probably procured Dibdin's "dismissal" from Covent Garden; but, if so, it was by tempting him to the rival house. Dibdin did not return to Covent Garden till 1778, and when he left it again Garrick was dead.

Mr. Barrett states Dibdin had a large family by Miss Pitt. I am not aware that there were any children besides the two already named. There is no reason to think the connection lasted more than six or seven years at the utmost (1767-1774), and this period scarcely admits of a very large family.

So far as I am aware, Hogarth is the first and only authority for the "first wife," who is also stated to have had several children. Dibdin having been born in 1745 (the commonly-assumed date), he cannot have been more than twenty-two years old when he deserted her. Mr. W. H. Husk, writing in 1870, says, "I cannot find any evidence proving whether C. Dibdin was or was not married to Miss Pitt, the mother of his two well-known sons, Charles and Thomas. If he did not marry Miss Pitt, who was the first (unnamed) wife, by whom 'he had five children, who all died infants'?" Tom Dibdin, in his 'Reminiscences,' says that his father was followed to his grave by himself, his brother Charles, John Taylor (of the Sun), and a medical gentleman. Now, it is not usual, I think, for widows, particularly second wives, to call in their husbands' natural children to perform such a duty, although of course there may be exceptions." To this I would only add that the attitude throughout the affair, of the morally fastidious Garrick, goes far to strengthen Mr. Husk's theory. He was not the likeliest man to smile on an illicit union, or bitterly resent its abandonment.

The date of the "Shepherd's Artifice," given as 1762, is Dibdin's own statement. Genest, however, gives the date of production as 1765, and this is almost irresistibly confirmed by the published libretto bearing the same date. If so, Dibdin was twenty when it was produced, although he most emphatically says seventeen—unless, indeed, we are astray as to the date of his birth. We have to choose between two statements, one of which apparently must be wrong. I do not pretend to decide the matter which could only be disposed of by certain evidence of the date of birth. But if seventeen was the age of the composer of the "Shepherd's Artifice," Dibdin's connection with Miss Pitt was formed before he was twenty. It is worthy of note that at least one contemporary record of his death gives the date of his birth as 1748. Some of your Southampton readers would settle an important point if they could discover the register containing the record of Dibdin's baptism. He seems to have been systematically astray as to the early dates of his life as he assigns "Love in a City" to 1764, not 1767, which appears to be the proper date.

The interesting discovery for which we are indebted to Mr. Barrett, in reference to Dibdin's life at Winchester, further illustrates this point. The boy is admitted Junior Chorister in June, 1756, at which time he was in his twelfth year, if born in March, 1745. Dibdin, however, says he came under the charge of Mr. Fussell when he was nine. With regard to the absence of Dibdin's name from Winchester College books—is this conclusive proof that he received no instruction there? Is not some provision usually made for the education of cathedral choristers? If so, it would be well to ascertain what provision is and was made at Winchester.

The authorship of "The Trip to Portsmouth" is given to Dibdin, but he himself says it was written by G. A. Stevens, and elsewhere calls it "a poor rickety thing, in which there were some decently-written songs which I set." Some of the verses are obviously not by Dibdin, while others are very much in his manner. Hogarth gives a number of them in his collection, but that does not amount to much, as he also includes poems by Garrick, Bickerstaff, Burns, &c. Even if the songs were Dibdin's, it is doubtful if they were his first nautical pieces. Kitchener indicates the song "Jack's alive" as the first song Dibdin ever set to music. This he states on the composer's own authority, and it certainly has all the appearance of a juvenile effusion. It is interesting to note that his muse so early had a bent in the direction in which it was eventually to win him lasting renown. The statement that "Blow high, blow low," was the first of Dibdin's sea-songs is a misapprehension, originating in his own statement that it was the first of those sea-songs which have received so much applause from the public—i.e., it was his first distinct hit in this line.

With regard to Dibdin's work for the Dublin Theatre, of which nothing has hitherto been known, some little light is thrown on it by a play I picked up lately, entitled "A Match for a Widow; or, the Frolics of Fancy;" a comic opera in three acts, as performed at the Theatre Royal, Dublin. London: printed for C. Dilly, in the Poultrey, 1788." In the dedication to Richard Daly, the author, speaking of his work, says: "It was then transmitted to Mr. Dibdin, in London, who embellished it with his harmony."

Whatever may be the merit of "Music Epitomised," it may at least be placed to Dibdin's credit that in it he invented the form of instructive musical catechism which has since been very frequently and usefully employed, and I think his methods in it and his other instruction books are certainly ingenious and well stated.

There are several other points of minor importance, but having already presumed sufficiently on your valuable space, I will merely mention three. There seems to be no evidence that Dibdin had a situation in the house of Johnson. A reference to the Autobiography (p. 17, vol. i.) does not convey such an idea. "The Gipsies" was set by Arnold, not Arne; and it was the Circus, and not the Helicon, to which a license was refused.—Yours faithfully,

ED. RIMBAULT DIBDIN.

Orme's View, Liscard, Cheshire,

February 17, 1886.

THE RISELEY CONTROVERSY AT BRISTOL.

TO THE EDITOR OF THE "MUSICAL TIMES."

SIR,—I shall be obliged by your giving publicity to the following reply from the Dean of Bristol to a letter which I had addressed to him upon this subject.

I am, Sir, very truly yours,

WILLIAM MANN.

Canon's House, Bristol, February 18, 1886.

"February 17, 1886.

"MY DEAR PRECENTOR,—It is true that at the recent Visitation held in our Cathedral, though the matter at issue had no reference whatever to the relations between the Precentor and the Organist, statements were made regarding those relations, some of which were untrue and others inaccurate. These statements should not have been admitted; as no opportunity was granted for rebutting them. I also am aware that reports equally untrue and unwarranted have been since circulated to your prejudice.

"I am glad that you give me an opportunity to state my assured belief that throughout your official duties as Precentor you have endeavoured to act in conformity with the directions which I had studiously framed on what I understood to be the meaning of the statutes, and to discharge those duties faithfully under circumstances of unusual difficulty. You are at liberty to deal with this my answer to your note as you think best.

"Your yours very faithfully,

"GILBERT ELLIOT.

"P.S.—It may be well for me to add that I have shown this letter to all the Canons, and that they concur in the sentiments I have expressed in it.

"The Rev. Precentor Mann."

MADRIGALS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I venture to suggest, through your columns, that a subscription issue (in octavo size) of English, Flemish, and Italian Madrigals, under competent editorship, would not be a commercial failure, and, besides being a boon to students, would tend to the advancement of art through the medium of choral classes, for to these madrigals are at present almost a sealed book. Could not the enterprising house of Novello, Ewer and Co. do something for us in this way?—Yours, &c.,

Birmingham, February 4, 1886.

J. HEYWOOD.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BAGSHOT.—A special service was held in St. Anne's Church on Saturday, the 6th ult., the occasion being the dedication of the new east window to the memory of the late Duke of Albany. The memorial is the gift of the Duke and Duchess of Connaught, Princess Louise, and Princess Beatrice, and consists of a five-light window in the Italian style of the sixteenth century, the subject being the Crucifixion. The Rev. Canon Duckworth read the dedicatory prayers, and the very Rev. Randall Davidson, Dean of Windsor, delivered a brief address from the chancel steps. The anthem, "Thine, O Lord, is the greatness," specially composed for the occasion by Mr. J. More Smieton, was carefully rendered by the choir. Mr. G. Paxton More presided at the organ, and played as voluntaries Gounod's "Marche Religieuse" and Guilman's "Cantilène Pastorale," these pieces having being selected by the Duke and Duchess of Connaught.

BARNET.—On the 9th ult., the fourth annual Concert of the Vocal Union was given under the direction of Mr. W. F. Schiwer, F.C.O., L.R.A.M. Handel's *Serenata Acis and Galatea* formed the chief item of the programme, with Miss Julia Jones as Galatea, Mr. Lawrence Freyer as Acis, and Mr. R. de Lacy as Polyphemus. The choir was thoroughly satisfactory, both in the *Serenata* and Mendelssohn's 43rd Psalm. The solo pianists were Mr. Schiwer and Mr. William H. Stocks, A.C.O., who played the Symphonic Poem "Danse Macabre," Saint-Saëns, arranged for two pianofortes by the author. Other accompanists were Miss Richards and Mr. Stocks (pianoforte), and Mr. W. Richards (organ).

BECKENHAM.—The first Concert of the Vocal Union was given on the 16th ult., and was marked by general excellence. The programme consisted of high class music, including Gounod's "O Sing to God," Stainer's "O clap your hands," and unaccompanied pieces by Barby, Küken, and Sullivan, all of which were well rendered. Mr. Waldo Morell is promoter and Conductor of the Society, which is worked strictly upon the Tonic Sol-fa system.

BEDFORD.—The last of the Monday Popular Concerts, for the present series, took place on the 1st ult., the programme being devoted to the works of Mozart. The vocalist was Miss Alice M. Burnett, a young *débütante*, who won golden opinions by her unaffected manner of singing. The string quartets were excellently played by Messrs. Burnett, Halpenny, Richardson, and Woolhouse. Mozart's Concerto, for two pianofortes, was well rendered by Mr. Diemer and

his pupil, Miss Annie Hartley. Mr. Cecil Goodall was the accompanist.

BELFAST.—The members of the Queen's College Musical Society gave a Concert in the Examination Hall of the College, on January 29, before a large audience. The principal item in the programme was Hoffmann's Cantata *Melusine*, which, under the excellent conductorship of Herr Bayschlag, was admirably rendered. The solo vocalists were Miss Rutherford, Miss Harbinson, Mr. T. Blair Boyd, Mr. T. King, and Mr. C. E. Whitcher, all of whom were highly efficient. Praise must also be awarded to Mr. Carl Leckie for his able pianoforte accompaniment to the work. The second part was miscellaneous. Herr Bayschlag has indeed a right to be proud of the result of his efforts in the cause of this Society, of which we may say Her Royal Highness the Princess of Wales has recently become the Patroness. The third Concert of the Philharmonic Society took place at the Ulster Hall, on the 5th ult., under the conductorship of Herr Bayschlag, the room being crowded in every part. Max Bruch's *Fair Ellen* was exceedingly well performed, as was also a long miscellaneous selection. The principal artists were Miss Carlotta Elliott, Madame Trebelli, Mr. Henry Guy, and Mr. Frederic King, vocalists; Signor Bisaccia (pianoforte), and M. Hollman (violoncello).

BRIGG.—At a miscellaneous Concert, given on the 18th ult., Mendelssohn's *Hear my Prayer* was excellently performed, Miss Vinnie Beaumont taking the solos most effectively; Mr. C. Moxon also sang with great taste, and both artists were loudly applauded by an appreciative audience.

BRIGHTON.—The third Annual Réunion and Dinner of the Musical Fraternity of Brighton took place at the Criterion, West Street, on the 13th ult. The chair was taken by Mr. Alfred King, Mus. Bac., and the vice-chair by Mr. W. Kuhe. After dinner a Grand march, composed by the chairman, and numerous toasts were given, Mr. Kuhe in proposing prosperity to the Society, paying a deserved tribute to the memory of the eminent musicians lately deceased, and alluding to the loss sustained by the death of Mr. George Watts. During the evening reference was made to the services rendered to music in Brighton by Mr. R. Taylor, who, in responding, proposed that there should be a small annual subscription to the Society, to cover the expense of a dinner, and to afford assistance to those members who were in need. Several songs and pianoforte pieces were given, and a provisional committee, with Mr. G. Crook as Hon. Secretary, was formed to carry out Mr. Taylor's excellent scheme.

BRISBANE.—A performance of Handel's *Messiah* was given at the Theatre Royal, on December 9, 1885, by the members of the Musical Union, as a complimentary benefit to their Conductor, Mr. R. T. Jefferies. The principal vocalists were Miss Atkinson, Mrs. Snow, Miss Johnston, Mrs. Kelk, Mr. Jones, and Mr. McRobbie. The choruses were exceedingly well rendered, and the performance generally was most successful.

BROCKLEY.—The second Concert of the St. Peter's Choral Society was given at St. Peter's Hall, on the 16th ult. Gade's Cantata *The Erl-King's Daughter* formed the first part of the programme, and received an excellent rendering by the Society, under Dr. C. J. Frost's able conductorship, the leading parts being well sustained by Miss Catherine Devlin, Miss Bertha Ball, and Mr. Robert Grice, the new vicar of the Cathedral. Miss Edith Goldsbro, A.R.M., presided at the pianoforte. The second part was miscellaneous, and included a new five-part song, "Love is still in leading strings," the composition of the Conductor, which was well received. The singing of the choir was excellent. Dr. Stainer's *St. Mary Magdalen* is to be given at the next Concert.

CAMBORNE.—A Popular Concert was given by the members of the Choral Society, in the Assembly Rooms, on Thursday evening, the 17th ult. The programme consisted of Hutchinson's Cantata *The Story of Elizabeth*, and a miscellaneous selection. The vocalists were Miss Clara Dowle, Miss Lina Tyack, Mr. C. Bartle, and Mr. T. H. Blight. Miss Boyen presided at the pianoforte, Mr. G. J. Smith at the harmonium, and Mr. Richard White, Jun., conducted.

CARDIFF.—The first Concert of the twelfth season of the Choral Society took place on the 17th ult., the principal item in the programme being Dvorák's *Spectre's Bride*. The interest attaching to the work attracted a larger audience than usual to the Park Hall, and the performance was received with much enthusiasm throughout. The solo vocalists were Miss Annie Morris, Mr. Harper Kearton, and Mr. Thurlay Beale, all of whom acquitted themselves well. The chorus performed their difficult part admirably. The Cantata was followed by Mr. A. C. Mackenzie's Birmingham Violin Concerto, the solo part being brilliantly rendered by Herr Josef Ludwig, and enthusiastically received. Mr. Deacon performed a solo on the organ. Mr. Davies was an efficient Conductor.

CHELMSFORD.—The members of the Musical Society gave a Concert in the Corn Exchange on Wednesday, the 2nd ult. The programme consisted of Bennett's *May Queen* and a miscellaneous selection. The solo vocalists were Miss Kate Norman, Miss M. Holgate, Mr. Gawthrop, and Mr. Tufnall. The band was ably led by Mr. C. Byford, and Mr. F. R. Frye, F.C.O., conducted. The work was well rendered throughout.

CONGLETON.—A successful Concert was given by Messrs. H. Latham and K. Read, in the Town Hall, on the 10th ult., at which the following artists appeared: vocalists, Miss Elliott, and Signor R. M. Nette Carpena, violinist, and Mr. Jeffrey, in the place of Mr. Sidney Naylor, acted as accompanist. Mr. H. Latham sang the tenor music in the concerted pieces, in the absence of Mr. Bywater, who was indisposed. The programme was excellently rendered, the artists receiving the warmest applause. Every available space in the hall was filled, many being unable to obtain admittance.

CULLOMPTON.—Mr. J. Gosden gave his fifth annual Concert at the Assembly Rooms, on the 9th ult., before a large audience. The solo vocalists were Madame Probert-Goodwin, Miss Bessie Frost, Mr. John Hayden, and Mr. W. H. Thomas, all of whom were thoroughly successful. The programme included some part-songs, which were well sung, and warmly received. Mr. Gosden accompanied, and also played a pianoforte solo.

DALKEITH.—Spohr's *Last Judgment* and Handel's *Acts and Galatians* were performed by the Choral Society, on the 4th ult., before a large audience. The works were very efficiently rendered. Miss Vinnie Beaumont and Messrs. McCall and Macdonald were the professional artists engaged, and their excellent singing was highly appreciated.

EASTBOURNE.—On Wednesday afternoon, the 10th ult., Mr. Carrodus gave a Violin Recital at the Devonshire Park Pavilion, to a numerous audience. He was assisted by Miss Fenna as vocalist, and Miss May Bright accompanied on the piano. — On the evening of the same day, a most successful rendering of Barby's *Rebekah* was given by the Presbyterian Church Choir, in the Church Rooms, South Street. The solos were well sung by Misses Hull, Newsam, and Nichol, and Messrs. G. Fox, Thwaites, and Hall. The choruses were sung in a style which would have done credit to any choral body. The second part consisted of part-songs and popular ballads, rendered by the before-mentioned vocalists. Miss Bony and Mr. T. H. Luellen presided respectively at the piano and harmonium with much efficiency, and great credit is due to Mr. J. H. Earnshaw, the Conductor, for the manner in which he has trained his choir. The hall was well filled.

ELLON, N.B.—The Orchestral Society gave a very successful Concert, in the Town Hall, on Friday, January 20. The orchestra was under the able leadership of Mr. Whiteley, Organist of the Parish Church. The frequent applause showed that the untiring efforts of the Conductor to promote the culture of classical music have not been in vain. Miss Gollan was well received in her songs, and Mr. Scott Skinner (the eminent Scotch violinist) gave three solos with much effect. Mr. Newsam was the accompanist.

FAVERSHAM.—The Concert of Mr. C. D. Hobday, at the Institute, on January 27, was exceedingly well attended, and highly successful. The artists were Miss Grimson (pianoforte), Messrs. S. Dean Grimson and H. Morley (violin), Mr. G. Lawrence (viola), and Mr. H. T. Trist (violinello), songs being contributed by Miss Alice Parry and Mr. Arthur Thompson. Miss Grimson (who is only fifteen years of age) won warm and well-deserved applause for her pianoforte solos, and also accompanied the violin solo of her father, and those of Messrs. Trust and Lawrence on the violinello and violin respectively.

HALIFAX, N.S.—On Thursday, January 28, Handel's *Messiah* was given in St. Paul's Church by a choir of about forty voices. The orchestral accompaniment was furnished by the Haydn Quintet Club, numbering twelve instruments. The soloists were Miss Lizzie McKenzie, Mrs. J. McD. Taylor, Miss Maggie Bligh, Mr. George Burgoyne, and Mr. C. J. Ross. The whole performance was very creditable, the choruses, with one or two exceptions, being sung with considerable precision and effect. Prof. S. Porter, Organist of the Church, conducted, and played the organ accompaniments.

HAMILTON (CANADA).—Mr. A. C. Mackenzie's Oratorio *The Rose of Sharon* was performed on January 21 by the Philharmonic Society, this being its first production in Canada. The rendering of the work was, considering the many difficulties, very creditable both to band and choir, the "St. Stephen" being very well sung. The soloists were Mrs. Gertrude Luther, Mrs. McCulloch, Mr. F. Jenkins, Mr. F. W. Wodell, Mr. D. Steele, and Mr. J. H. Stuart, all of whom acquitted themselves so as to gain the favour of the audience. Mr. F. H. Torrington conducted, and much praise is due to him for his indefatigable exertions to secure success.

HEYWOOD, MANCHESTER.—On Tuesday evening, the 9th ult., a very interesting and highly successful rendering of Root's Cantata *Daniel* was given in the York Street Congregational Church by the Church Choir, assisted by Miss Walsley and other members of the Choir. Mr. W. H. Jewell, the Organist, played the accompaniments, and Mr. Knight, the Choirmaster, conducted with his usual ability.

HIGH WYCOMBE.—The Choral Association gave the second Concert of the season in the Town Hall on the 15th ult. The programme included Bennett's *Woman of Samaria*, and songs and part-songs by Goring Thomas, Blumenthal, Barby, Lemmens, &c. The principal artists were Miss Gilbert, Mrs. Webb, Mr. Weston, and Mr. Rose. Mr. J. G. Wrigley, F.C.O., Mus. Bac, Oxon., conducted, and played Chopin's Nocturne in F minor, Moszkowski's Serenade, and Mendelssohn's "Spinner's Song."

HURSTPIERPOINT.—The Choral Society gave its first Concert this season on the 11th ult., in the Dining Hall of St. John's College, under the conductorship of Mr. H. C. Young, B.A., Cantab, late Organist of the Parish Church. *The Lay of the Last Minstrel*, a new Cantata by T. Mee Pattison, was performed in a highly satisfactory manner. The soloists were Mrs. Warne, Miss Selfe, Mr. F. W. J. Ford, and Mrs. Bebbington. There was a small but efficient orchestra, and the piece was well received. Notable features in the second part of the programme were the part-songs "Three children sliding" (Pearson) and "Good night, farewell" (Garrett), the harp solos of Mr. Edwin Smith, and the violin solos of Mr. J. M. Gray, pupil of Mr. Carrodus.

KETERING.—The Choral Society gave the second Concert of the season on the 1st ult., when Mendelssohn's *St. Paul* was given, with Miss Ethel Winn, Miss Layton, Mr. Dunkerton, and Mr. Winn as soloists. Miss Winn's singing was marked by great expression and feeling, as well as by distinct enunciation, these qualities being especially noticeable in her rendering of the aria "Jerusalem." The other soloists were very successful, the choir did their part of the work with spirit and precision, and the band was fairly efficient. Mr. H. G. Golch conducted.

LAUNCESTON, CORNWALL.—A Special Service was held in the Parish Church on Thursday, the 18th ult., consisting of lessons read from the Bible account of Elijah, and selections of music from Mendelssohn's Oratorio *Elijah*. The choir was augmented for the occasion, Mr. Dalby presiding at the organ. The whole of the music was most satisfactorily rendered and much appreciated by a large congregation. *The Church in the West*, in speaking of a similar service, held in the same Church on St. Paul's Day (January 25), says, "It was a service of considerable interest, and shows what can be done, in spite of the Act of Uniformity, and is an answer to the call for some legislation for greater elasticity in the public services."

LEICESTER.—The second of Mr. Harvey Lohr's Chamber Concerts for the present season took place on the 3rd ult., at the Museum Lecture Hall. Mr. Lohr was ably assisted by Mr. J. G. Robertson (vocalist), Mdlle. Anne Lang (violin), and Mr. W. E. Whitehouse (violinello). A classical programme was excellently rendered. Mr. Lohr's pianoforte playing being, as usual, a feature of the evening. — On Sunday afternoon, the 7th ult., a Choral Service was held at St. Andrew's Church, when William Carter's Sacred Cantata, *Placidia*, the *Christian Martyr*, was given. The church was crowded with an appreciative congregation. The soloists were Mrs. E. E. Brown, Miss Florence Adderley, Mr. A. Page, and Mr. R. C. Allen, and the choruses were taken by members of the St. Andrew's Choir, assisted by several members of the Leicester Choral Society, numbering altogether about seventy voices. Mr. R. H. Craven, Organist of Wigston Parish Church, conducted; and Mr. Fred Cartwright, Organist of the Church, presided at the organ. The whole of the service was carefully rendered. The offertory was in aid of the Choir Fund.

LINCOLN.—The members of the Harmonic Society gave their first Concert of the present season, in the Corn Exchange, on the 16th ult. The programme consisted of Rossini's *Stabat Mater* and Spohr's *Last Judgment*. The solo vocalists were Miss B. Moore, Miss Helen d'Alton, Mr. Redfern Hollins, and Mr. F. Barrington Foote. Mr. C. W. Moore presided at the piano, and Mr. J. G. Wrigley, Mus. Bac, of Nottingham, conducted. The works were well rendered, and the Concert most successful.

MAIDENHEAD.—On the 16th ult., the members of the Philharmonic Society gave their second Concert of the season in the Town Hall. The programme was miscellaneous, and included Mendelssohn's 42nd Psalm, Spohr's "As pants the hart," Barby's "Wife's Song," Lemmens's "Drops of Rain," Quartet in D minor, for strings (Haydn), Cantata (Mendelssohn), and short piano solos by Chopin, Moszkowski, Mendelssohn, &c. The vocalist was Miss Jessie Royd. String Quartet, Messrs. Henkel, Reiter, Dowson, and Ellison; solo pianoforte and Conductor, Mr. J. G. Wrigley, Mus. Bac, Oxon. Mendelssohn's *Elijah* is announced for the last Concert.

MARKET DRAYTON.—The local Choral Society gave an excellent rendering of *Judas Macabbeus*, on the 9th ult., before a large audience. The solos were taken by Misses Annie Beaumont and Emilie Lloyd, Messrs. Frederick and Harriet, all of whom acquitted themselves to the satisfaction of the audience.

MARYPORT.—On Friday evening, the 5th ult., the members of the Amateur Orchestral Society gave their third annual Concert in the Athenaeum Hall, before a large audience. The Concert was a great success in every respect, the band especially showing much improvement. The vocalists were local amateurs, the most promising being Mr. J. Thompson, pupil of Mr. Metcalfe, Carlisle.

NEW MILLS.—The second Concert of the season, in connection with the New Mills and District Philharmonic Society, took place on the 18th ult. in the Public Hall. The solo vocalist was Miss Bessie Holt, who was highly successful in all her songs. Mr. Edwin Bates led the band, Master James Pollard accompanied, and Mr. W. T. Whitehead conducted.

PENZANCE.—Mr. R. White, Junr., gave an Organ Recital in St. John's Hall, on Friday evening, the 12th ult. The soloists were Miss Clara Dowle, Miss Kate Doane, and Mr. M. Sampson, all of whom were very successful. Mr. White, in his organ solos, displayed great musical ability, in execution, feeling, and finish he left nothing to be desired. Mr. White's pianoforte accompaniment was also much admired.

PORTMAUDOC.—An Evening Concert was given at the Assembly Rooms, on January 26. The programme included violin solos, excellently rendered by Mr. Theodore Lawson; Schumann's "Études Symphoniques," finely played by Miss Annie Cantelo, A.R.A.M., who also contributed a feature in the form of an original composition; Hummel's Trio in G (Op. 65), played by the artists already named and Mr. J. Hopkinson (violinello). "The Heavens are telling" (*Creation*), and several part-songs were sung by the Choral Society, and vocal solos were contributed by members of the Society. The string band played the March from *Carmen* and other pieces. Mr. J. Roberts conducted. There was a good attendance.

PLYMOUTH.—The Corporation Concert, on the 13th ult., was one of the best yet given by Mr. John Hele, the Borough Organist. An excellent programme, under the able conductorship of Mr. S. Weekes, was well rendered and most warmly received. The Misses Lampen and Mr. J. Trounson gave their services as vocalists, and Mr. F. Weekes, R.A.M., as pianist; Mr. John Pardew taking his place as leader of the band of the Private Orchestral Society. Mr. Hele's contributions were a feature in the Concert, and the organ compositions were much applauded. The Guildhall was crowded in every part.

PUDSEY.—The Pudsey and District Sunday School Union Whitsuntide Prize Tune (Competition, 1886) has just been selected, and the following is the Report from the Judge, Mr. S. Wilson:—First Prize, Mr. J. M. Firth, Wortley, near Leeds; Second Prize, Mr. William Briggs, Armley, near Leeds; Third Prize, Mr. S. Walker, Canterbury. The competition has been open to Great Britain and Ireland, and applications received from all parts of the Kingdom. The Judge remarks that all the compositions sent in on this occasion are very superior to those of previous years. The Committee has, therefore, every confidence in recommending them to the attention of schools and choirmasters. They will be ready for sale about Easter, and will be published in both notations.

READING.—The Orpheus Society's first subscribers' night for the present season was given on Wednesday, January 27, at the New Town Hall. The programme was most successful. The vocalists were Miss Mason, R.A.M., Miss B. Brown, F.C.O., who was an able accompanist, also contributed an organ solo. Mr. F. J. Read, Mus. Bac, Conductor to the Society, played with much effect a duet with Mr. Thomas for harp and pianoforte. The part singing was exceedingly good, and the Concert, in every respect, most successful.

RUSHDEN.—An excellent Concert was given by Mr. J. E. Smith, in the new Hall, on the 10th ult., before a large audience. The artists were Miss Mason, R.A.M., Miss B. Brown, F.C.O., Miss Frances Hipwell, and Mr. James Smith, vocalists; Mdlle. Adeline Dinelli (violin), Mr.

Giuseppe Dinelli (violinello), Miss Tirrell, Miss Talley, and Master Alfred Clarke, the last-named young pianist giving a highly credible rendering of Beethoven's "Sonata Pathétique," which was considered "too long" by the audience, some of whom attempted even to drown the sound of the pianoforte. The Concert-giver is to be commended for addressing a reproof to those who thus made their want of musical appreciation conspicuous; but it is indeed a thankless task. Artistically, however, the Concert was a decided success; and we venture to hope that Mr. Smith will persevere in his efforts to raise the taste of Rushden, and disregard the advice tendered him in a local paper to give some "livelier, entertaining music."

SHERBROOKE (P.Q.), CANADA.—The second Concert of the Choral Society took place on January 19, when Cowen's *Rose Maiden* was performed, under the conductorship of Mr. W. Reed. The solos were well sung by local amateurs, and the choruses rendered throughout with precision and finish. The second part of the programme included part-song, the "Soldiers' Chorus" from *Gounod's Faust*, "Festival Hymn" by Dudley Buck, several solos, and Beethoven's "Moonlight" Sonata.

SOUTHERN-ON-SEA.—On January 28 an Organ Recital was given in the Wesleyan Chapel by Mr. C. J. C. Boddington, Organist of St. Andrew's Church, Stoke Newington. The selections, which were from the works of Handel, Tours, Bach, Mendelssohn, &c., were well executed and much appreciated by the large audience.

STOCKPORT.—On Monday, the 1st ult., the Musical Society gave a Concert in the Volunteer Armoury; vocalist, Mr. Clifford Hall; solo pianoforte and Conductor, Mr. Joseph Bradley, Mus. Bac., Oxon. The orchestra consisted of forty players, chiefly from Mr. Charles Hall's band. The programme included the Overture to *Egmont* (Beethoven), *Requiem* (Mozart), *Capriccio* for pianoforte and orchestra (Mendelssohn), Overture *Fingals Cave* (Mendelssohn), solo for pianoforte, Impromptu in A flat (Schubert), and the Overture to *Tancrède* (Rossini). The entire performance was very satisfactory.

SURBITON.—Mr. R. Sebastian Hart, Organist of St. Andrew's Church, gave his annual Concert in the Lecture Hall, on Tuesday evening, the 16th ult. Mr. Hart was assisted by Miss Woodford and Mr. Iver McKay (vocalists), Mr. Teague (violinello), and the members of the Orchestral Society. Several amateurs also lent valuable aid. The Concert was well attended, and highly successful.

VENTNOR.—Mr. Edwin Lemare gave his annual Concert, at the Assembly Rooms, on the 11th ult., when the Choral Society gave an excellent rendering of Mendelssohn's *Hymn of Praise*, followed by a selection of vocal and instrumental solos. Madame Clara West, Miss Marie Ridgway, R.A.M., Mr. H. L. Fulkerson, R.A.M., and Mr. Charles Boyd were the principal vocalists. The Rev. G. Jeudwine and Mr. E. H. Lemare, R.A.M., F.C.O., presided at the pianoforte and organ respectively, and Mr. Edwin Lemare conducted.

WARE.—The members of the Musical Society gave their annual Concert on the 2nd ult., conducted by Mr. James L. Gregory, F.C.O. The programme comprised Andersen's *The Wreck of the Hesperus* and a miscellaneous selection. The solo vocalists were Madame Lita Jarrett and Mr. A. E. Gregory; solo violin, Mr. H. C. Tonking; accompanist, Mr. Malcolm Heywood, A.R.A.M. The hall was crowded.

WESTON-SUPER-MARE.—Mr. C. T. Grinfield, R.A.M., gave an Evening Concert, at the Victoria Hall, on the 2nd ult. The vocalists were Miss Madeleine Kelley, Miss Marie Hayward, Mr. B. Bernard Wilson, and Mr. Thorley Knight; instrumentalists: Signor P. Uricio (euphonium), Mr. C. A. Windeatt (viola), Mr. W. J. Spencer (violinello), Mr. H. L. Jefferies (harmonium), and Mr. C. J. Grinfield (pianist and accompanist). Beethoven's *Sonata Pathétique* and Haydn's Trio No. 1, in G, for violin, violinello, and piano, were special features in the programme. Miss Hayward responded to a unanimous encore for her finished rendering of F. L. Moir's song "Children asleep"; Miss Kelley gave an artistic reading of Braga's "Serenade," with violin obligato; Mr. Wilson sang Pissini's "Last Watch" with genuine pathos, and Mr. Knight, in Handel's "Honour and Arms" and Mendelssohn's "I am a Roamer," was highly successful. Signor Uricio's solos were well received, and Mr. Grinfield gave an *extempore* solo with much success.

WORCESTER.—Mr. Spark gave his third and last Concert for the season at the Public Hall, on Thursday evening, January 28. The artists were Miss Carlotta Elliott, Madame Trebelli, Mr. Henry Guy, and Mr. Maybrick, vocalists; M. Hollman, solo violinello; Signor Bisaccia, solo pianoforte and Conductor. A well selected programme was excellently rendered, and the Concert in every respect was most successful.

ORGAN APPOINTMENTS.—Mr. A. L. Holloway, Organist and Choirmaster to the Parish Church, Fakenham.—Mr. J. E. Adkins, to All Saints', Grosvenor Road, Pimlico.—Mr. A. G. Whitehead, Organist and Choirmaster to St. Nicholas' Parish Church, New Romney, Kent.—Mr. Herbert C. Young, B.A., Organist, to the Parish Church, Henfield, Sussex.—Mr. George Edward Sturt, Organist and Choirmaster to St. James's Church, New York.—Mr. Alfred H. Digby, Organist and Director of the Choir to the Cathedral Church of the Holy Trinity, Gibraltar.—Mr. W. W. Reeves, to St. Chrysostom, Peckham.—Mr. F. W. Minns, Organist and Choirmaster to the Parish Church, Dumbarton.—Mr. W. Sewell, A.R.A.M., A.C.O., to the Church of Immaculate Conception, Edgbaston, Birmingham.

CHOIR APPOINTMENTS.—Mr. J. A. McBeath (Tenor), to St. Michael and All Angels, Paddington.—Mr. Alfred J. Alderton (Bass), to St. John's Parish Church, Hackney.

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Tuesday, " 4...	Special Lecture by Dr. E. J. Hopkins, entitled "Reminiscences and Recollections."
" " 25...	Mr. Thomas Casson will read a paper on "Organ Stop Nomenclature."
" " June 22...	Lecture.
" " July 13...	Examination—F.C.O.
Wednesday, July 14...	" " A.C.O.
Thursday, " 15...	" " A.C.O.
Friday, " 16...	Diploma distribution at 11.
Tuesday, " 27...	Annual General Meeting.

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MISS MADELINE HARDY (Soprano) will sing:

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MR. ALFRED KENNINGHAM begs to announce that he will sing in Ballads, at Kensington; Ballads, Croydon; Ballads, &c.; City; Ballads, Camden Town; Rossini's "Stabat Mater" and Gault's "Holy City" Coventry; Haydn's "Passion Music" Kilburn; Bach's St. John "Passion," St. Stephen's, Westbourne Park; St. Matthew "Passion," St. Paul's Cathedral; Schütz's "Passion Music," Parson's Green (four times); "Messiah," Bow and Bromley Institute; Gounod's "Mors et Vita," Mendelssohn's "Elijah," Rossini's "Stabat Mater," and Dr. Abram's "Widow of Nain" at Hastings Festival; "Elijah," High Wycombe; "Elijah," Maidenhead; Dr. Steiner's "Daughter of Jairus," &c., Bedford. For vacant dates, address, Grovedale, Parson's Green, S.W.

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SIGNOR VILLA (Baritone). Engaged: April 2, Kensington Town Hall (Miscellaneous Concert); 7, Porfar ("Elijah"); 13, Sydenham. Address, 26, Maude Grove, Brompton, S.W.

MR. E. JACKSON, of Lincoln Cathedral, having been appointed Principal BASS of New College, Oxford, begs to announce that on and after April 20 his address will be NEW COLLEGE, OXFORD.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1886.

LISZT.

WE are upon the eve of an important event in the annals of our musical history—the visit to London, after an absence of forty-five years, of the famous and illustrious pianist and composer, Franz Liszt. It has never been disputed that the English people have always been the foremost to recognise the claims and pretensions of foreign artists of all grades, and the advent of any virtuoso with a big Continental reputation is sure to be hailed with acclamation by lion-hunting amateurs. Cynics may attribute this effusive welcome of greatly-talked-about foreigners to that snobbish element in the national character which “dearly loves a lord”; but we are not cynical, and prefer to place our trust in the tradition of English hospitality. Nothing finer has ever been written, in this regard, than Tennyson’s address to the Princess Alexandra; and the statement that we are “all of us Danes in our welcome of thee, Alexandra,” was simply an echo of the sentiment of the nation. A poet less adroit—or less intensely human—might have cloaked the fact beneath diplomatic diction; but Tennyson goes at it straight, and tells the honest truth at once. Forgetful of the circumstances which may have led to Liszt’s last visit to this country in 1840 proving unprofitable, and even without reference to the growing popularity of his works, as the catholicity of artistic tastes advances, we are all of us Hungarians in our greeting of this most extraordinary man. That he long has been a power in music is incontestable, and that his personal influence, no less than his artistic gifts, has drawn towards him a vast number of musicians, is no less indisputable. The grandest boast of a pianist to-day is to advertise himself or herself, as the case may be, as a “pupil of Liszt.” This mere fact is pregnant with meaning; a whole volume might be devoted to the subject, and yet speak with feebler argument.

It must be a grand thing for a man to be able to look back upon such a career as that which Franz Liszt has enjoyed—to review the past, since the time when, as a ten-year-old pianoforte-player, he received Beethoven’s kisses, to the moment when he knew himself as the greatest exponent of his art of his own or any other period. With what pride must he now consider that this altitude, won by his own talents, belongs to him at this very moment. If there were held a *plebiscite* throughout the world, to determine who is the greatest living pianist, the unanimous vote would proclaim Liszt the foremost of all. And yet it is only a very chosen few who have heard the Hungarian master play since his voluntary retirement from the concert platform. That he will be persuaded, during his temporary sojourn with us, to break through this rule of reticence is unlikely—indeed, it would be both unreasonable and unjust to seek to make him do so. What would he have to gain by pandering to the tastes of the curious few? Nothing. The laurels won in his prime, be sure, are jealously guarded; and what can a man so ripe in years seek to gain more? The gratification of the few, at the possible expense of the feelings of the discriminating many, would be distinctly regrettable. We do not suggest that Liszt has lost any of his juvenile fire or energy, but the principle which leads many artists to attempt fresh triumphs late in life is not founded either on good taste or judgment. When

Grisi essayed the part of *Lucrezia Borgia* at the old Her Majesty’s Theatre, on the eve of its destruction, did she increase or imperil her former reputation? Liszt will do well simply to remain with us as a guest; not to pay for his reception by giving an entertainment. His present visit should be merely a triumphal procession, and he should find his path plentifully strewn with flowers. Already several *fêtes* have been organised in his honour. At Mr. Henry Littleton’s a grand reception has been arranged; Mr. Walter Bache, Liszt’s devoted pupil and admirer, holds a *soirée* at the Grosvenor Gallery, to which all the notabilities of musical London have been invited to meet the Hungarian master; the performance of “Saint Elizabeth,” at St. James’s Hall, by the Novello Choir, under the direction of Mr. A. C. Mackenzie—himself a noted adherent of Liszt—will be graced by the presence of the author; on the following day, Dr. Henry Wyld will perform the same work, with the assistance of the students of the London Academy of Music; and the Chev. Emil Bach will also give an important Liszt Concert. There need be no apprehension lest the music which the Hungarian composer-pianist has written should be forgotten. Once up in the air the name of Liszt will not be suffered to drop; it will be another case of “Figaro quâ, Figaro là, Figaro sù, Figaro giù”—only Figaro will be spelt another way.

Let us take a bird’s-eye view, as it were, of Liszt’s life and achievements. He was born at Raiding, in Hungary, October 22, 1811, and at twelve years of age he made his first public appearance in Vienna, when Beethoven was so effusively polite to the young genius. In Vienna he studied under Salieri and Czerny, and already showed his capacity as a creative, as well as an executive, musician, by furnishing one of the variations on a waltz theme by Diabelli, to which fifty were added by contemporaneous musicians. Beethoven was invited to write one variation for this work, but the iron entered into his soul, and he wrote thirty-three! The entire number, under the name of “Vaterländische Künstler-Verein,” were published the same year (1823). From Vienna Liszt proceeded to Paris, intending to study at the Conservatoire; but Cherubini, then in power, would not admit the young alien, who accordingly pursued his studies under Paër and Reicha. A one-act opéra, “Don Sanche,” was brought out at the Académie Royal in 1825—not a bad opening for a lad of fourteen. History is silent as to what ultimately became of this work. When only sixteen years of age, Liszt lost his father, and apparently had to support both himself and his mother. Then came tours innumerable, and concerts in which the fame—rapidly spreading—of the young virtuoso was fully maintained. In London he played Hummel’s Concerto, in May, 1827; and three years later performed Weber’s Concertstück and (with Ole Bull) the Kreutzer Sonata of Beethoven. It is said that this last English engagement was disastrous to the artist, that no less a deficit than £6,000 appeared on the agent’s books; but Liszt, with characteristic complacency and good nature, bade the agent not to mind, that he himself would make up the difference. To the honour of the man, let it be recorded, that this was no empty vaunt. But the records of Liszt’s generosity are legion. It was he who devoted the proceeds of several Concerts to the distress caused at Pesth by the inundation of the Danube in 1837, and to his liberality was primarily due the completion of the Beethoven monument at Bonn.

But now we have to regard Liszt in another light—as an orchestral conductor and producer of operatic works. When he accepted the post of Conductor at Weimar (Court Theatre) he did so with the intention

of concentrating his influence and interest upon the fortunes of unrecognised musicians. The early works of Wagner fell in his way, and the reception they met with at the hands of the great-hearted *chef d'orchestre* can only be recorded in his own words. When, on account of his political principles, Wagner was proscribed and forced to fly from Germany, he writes:—"The very day when my personal danger became a certainty, I saw Liszt conducting a rehearsal of my 'Tannhäuser,' and was astonished at recognising my second self in his achievement. What I had felt in inventing this music he felt in performing it; what I wanted to express in writing it down, he expressed in making it sound." Continuing, Wagner writes:—"At the end of my last stay at Paris, when ill, miserable, and despairing, I sat brooding over my fate, my eye fell on the score of my 'Lohengrin,' which I had totally forgotten. Suddenly I felt something like compassion that this music should never sound from off the death-pale paper. Two words I wrote to Liszt, and his answer was that preparations for the performance were being made on the largest scale that the limited means at Weimar would permit." And thus the world became the richer by "Tannhäuser" and "Lohengrin," through a hard-working and sympathetic conductor, living in remote Weimar! We do not say that the world's gain has been excessive; but the two works are additions to the lyric stage about which the world would not like to be silent. After a period of wonderful activity, Liszt resigned the Court Directorship in 1859, and since then has not resumed his intimacy with public life. In his journey to London, this year, Liszt took Paris *en route*, and no doubt renewed the friendships of years gone by. That he has been "lionised" by the excitable Parisian public goes without saying. On the 26th ult. his "Graner Messe" was given in the church of St. Eustache, M. Colonne directing an orchestra and chorus of four hundred. The performance was given for the benefit of the Catholic Schools of the Second Arrondissement, which circumstance will perhaps reconcile us insulars to the fact that tickets had been at a fabulous price for days in advance. The "Graner Messe" was written for the inauguration, thirty years since, of the church of Gran, in Hungary.

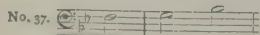
Altogether, it is a very amazing figure which will be presented to our gaze in a very short time. Premier pianist—an honour universally accorded—pioneer of the "music of the future," and composer of almost countless works—some creative, others redistributive—Franz Liszt stands at this moment a fit subject for hero-worship. Whatever he has done, he has done with a whole heart, and the tale of his charities will mingle in the mind of the listener with the sounds of the music emanating from the soul of a devout man and a great musician. Let the cry of the English people to Liszt be "Ave!"

"ST. ELIZABETH."

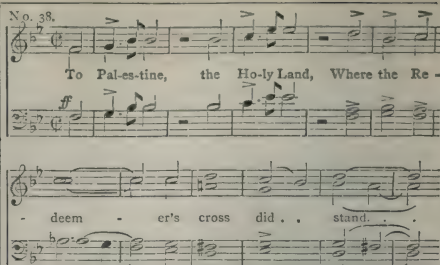
II.

THE CRUSADERS.

THE chorus with which this section of the work opens (*Allegro impetuoso*, B flat) is largely built upon the ecclesiastical progression "symbolical of the Cross":—

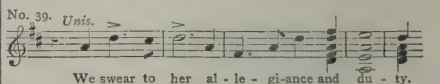


which so many classical masters—Mozart and Mendelssohn included—have employed. The use made of it when the voices enter may here be shown—

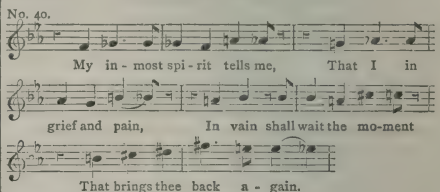


This is the key to the chorus as a whole, but attention should be given to other features; among them the independent March rhythm of the orchestra, which is very conspicuous and an important aid to the effect sought by the composer.

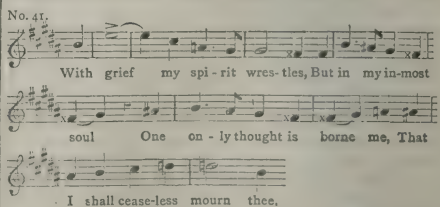
The words in which the departing *Landgrave* calls upon his people for allegiance to the wife he leaves behind are set to music sufficiently definite to speak for itself. It contains a reference to the *Elizabeth* theme, after the line, "To leave my loved ones here alone." The orchestral march in the preceding chorus is also drawn upon. The short chorus in reply is chiefly noticeable for a phrase borrowed from the Hungarian national air.—



The farewell scene now entered upon is almost wholly taken up by *Elizabeth's* passionate appeal to her lord. This begins with a *Lento* movement, "O tarry! O shorten not the hour," in which intense and anguished expression is sought by free use of chromatic melody and harmony. An ascending sequence is here very noticeable—



An *Allegro agitato assai* (B major) follows, on the words "With grief my spirit wrestles," in which the voice part has a simpler character, the effect of agitation and distress coming from quickened movement and the nature of the orchestration, especially the surging of the basses through a portion of the chromatic scale. The solo opens thus—



Upon the leavetaking of husband and wife, the strains of the waiting soldiers now intrude again and again, but as the music is that which opened the scene,

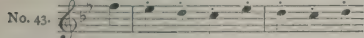
remarks upon it are unnecessary. Besides, it cannot distract regard from the principal characters, to whose situation it gives strength and significance.

The chief division of the March and Chorus that terminate the scene is based upon the Gregorian intonation, which will at once be discerned in the leading theme (*Allegro risoluto*)—

No. 42. Strings.



This is at first lightly scored, but orchestral power increases as the March goes on, till a climax is reached upon a tributary theme—



one of several that need not be more particularly indicated.

The subject of the Trio (*un poco meno mosso*, E major) is said to be derived from an old Pilgrims' song, supposed to date from the time of the Crusaders. Thus it runs—

No. 44. Wind.



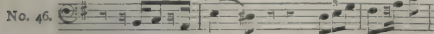
It is at a resumption of the foregoing (in B flat) that the voices enter, developing great masses of harmony. Soon, however, material is drawn from the main body of the March, the Gregorian intonation again predominating, and thus an advance is made to a strenuous and stirring climax, in which the composer makes use of every possible contributory to sonorous effect. Thus the first part of the work ends.

At the beginning of the second Part, the evil genius of the drama comes upon the scene. What it is that occupies her thoughts the music tells us at once, the clarinet leading off with another version of the *Elizabeth* theme—

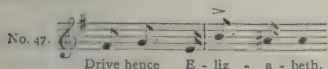
Clar.



This soon changes to an *Allegro agitato assai*, in which figures most conspicuously another *Leitmotif*—



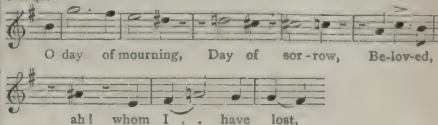
aptly expressing the fierce determination of the *Landgravine* to expel her daughter-in-law from her home. Subsequently, indeed, we find it given in this connection—



Its significance throughout the dialogue now entered upon is at once appreciated in hearing, especially as no other musical feature calls for remark.

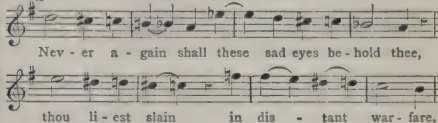
Acquainted with the fate in store for her, the Hungarian princess breaks forth into lamentation, the musical expression of which is marked by abundant use of chromatic melody. The principal phrase of her first solo is heard throughout an orchestral introduction, and then from the voice—

No. 48.



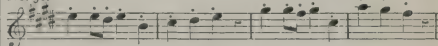
with a syncopated string accompaniment. All that follows is in keeping with its peculiar mode of progression. Take the following as a case in point—

No. 49.



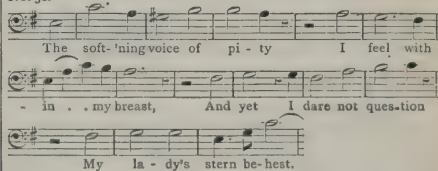
Sophie sternly answers, "Decided is thy fate," her representative theme being in close attendance. Indeed, the music to the entire dialogue of the women is made up of representative themes. For instance, when *Elizabeth* proudly asserts her royal descent, the Hungarian national air is heard—

No. 50.



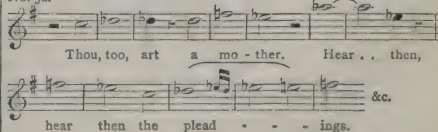
while a reference to herself—"Shall I forsake what yet remains?"—evokes her own *motif*, by this time so familiar. That theme in full (see Ex. 1) accompanies her entreaty, "O grant the only prayer I ask," and, with the *motif* of the *Landgravine* and of *Elizabeth's* appeal, carries on the scene to the end of a short concerted episode for the two women and the *Seneschal*. The part of the man in this trio is remarkable as being an instance of well nigh pure diatonic melody—

No. 51.



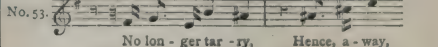
and as widely contrasting with its thematic surroundings. *Elizabeth's* following solo, "Thou, too, art a mother," brings relief from the all-pervading *motives* with its short broad phrases and tremulous orchestral harmonies—

No. 52.



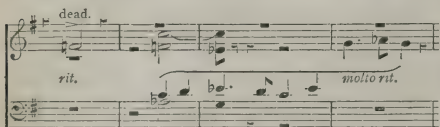
while *Sophie's* stern reply, to the music of her theme (unaccompanied)—

No. 53.

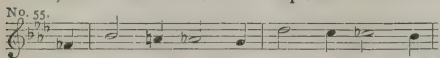


is an effective dramatic stroke. Then again we hear the *motif* of *Elizabeth's* lament, followed by the despairing cry—

No. 54. Here is the voice of com-pas-sion



The *Princess's* invocation, "Thou house, for all thy happy hours," makes further use of the *Elizabeth* theme, and at last that of her complaint—



The stream of weep-ing stills my sor-row,

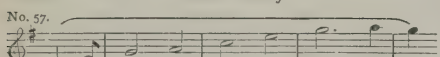
brings the painful scene to an end. In the foregoing remarks attention has mainly been given to thematic points, wherein the chief interest lies, but much might be said regarding the composer's harmonic method and his orchestration. It is not possible, however, to set forth within reasonable limits characteristics that demand a good deal of exposition.

STORM.

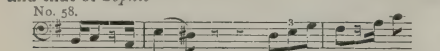
This is an extended movement (*Allegro moderato e maestoso*) in which, though vocal solos are interspersed, the orchestra plays the principal part. But it is no more independent of representative themes than the preceding dialogue, while in varying these the composer is as ingenious as ever. He begins with the Hungarian air—



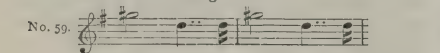
follows on with the *Elizabeth* motif—



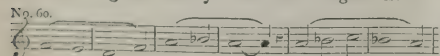
and that of *Sophie*—



Large use is also made of a phrase already familiar in the music of the *Landgravine*—



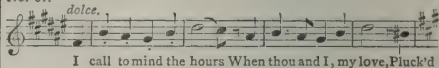
But as the storm gathers power, these are swept from the orchestra. In performance, the rest speaks loudly enough for itself, while in analysis, like most music of the kind, it claims the privilege of securing a realistic effect by any means. At the close of the storm—there is no occasion to dwell upon the incidental solos—the *Elizabeth* theme is once more heard, now given out by oboes and English horn—



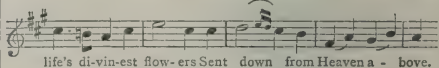
Upon this the music gradually dies away.

The section entitled "*Elizabeth*" opens with an extended soprano solo, most of which is in the unusual key of F sharp major. Its vocal part illustrates the composer's frequent method by being more of a declamatory than *cantabile* character. This arises, to some extent, from the assiduous display of the *Elizabeth* theme in the orchestra and the consequent interjection of short vocal phrases which do not interfere with it. Nevertheless the solo is adorned by not a few purely melodious passages for the voice. Such is the following, obviously based upon the *motif* just named—

No. 61.

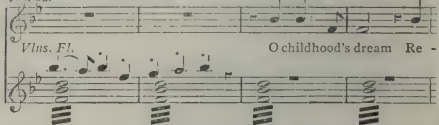


I call to mind the hours When thou and I, my love, Pluck'd

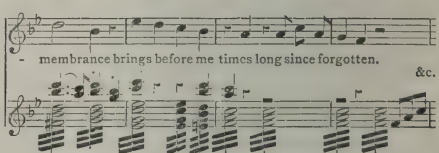


which *motif*, indeed, constitutes the foundation of the whole piece up to the point where the mind of the *Princess* goes back to the home of her youth. Here the Hungarian air naturally takes precedence—

No. 62.

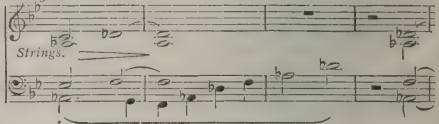


O childhood's dream Re-



and gives the remainder of the solo its chief thematic character. To follow it in hearing is to keep a clue through a maze of accessory matter, having as its not least formidable part ever-shifting chromatic harmony. The solo is followed by a long postlude, offering no very salient feature for remark, save, perhaps, its final transition to the dominant of G. This appears sufficiently striking—

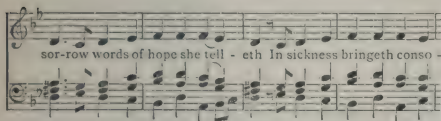
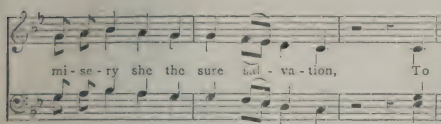
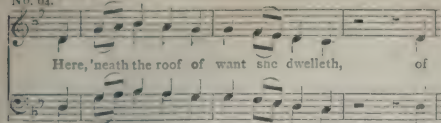
No. 63.



Strings.

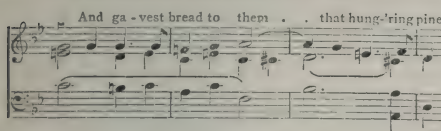


The poor, among whom the outcast *Princess* now lives, praise her works of mercy in a chorus (*Andante moderato*) taking its principal theme from the *Kirchenlied* mentioned in Mr. Barry's preface. This subject appears, with broken phrases, in the orchestral introduction, but is given complete by the voices, as thus—

No. 64. *molto marc.*

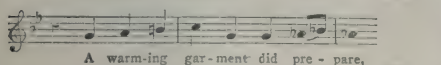
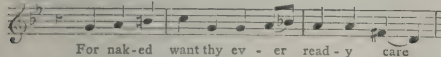
The continuation of this is carried on by the sopranos and altos separately; the quaint style of the old tune being imitated with success. For instance, the first sopranos have the following—

No. 65. Thou hast re-fresh'd the thirst-ing ones with wine



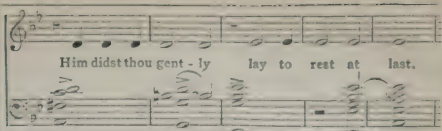
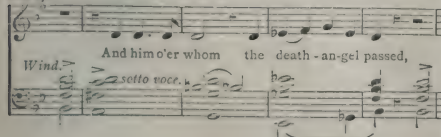
the second sopranos answering—

No. 66.



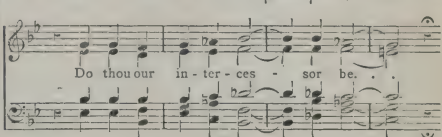
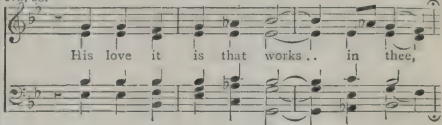
while orchestral interludes keep up the connection with the original melody. All the voices join on the lines "And him o'er whom the death-angel passed; Him didst thou gently lay to rest at last." The music here is very simple, but in simplicity lies some of its effect—

No. 67.



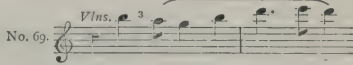
After a short solo for *Elizabeth*, "O take what yet to me remaineth," comes an *ensemble*; "Elizabeth, thou holy one!" for chorus and solo soprano. This too, if not built upon the *Kirchenlied*, is attended by it; and includes one of its phrases in a vocal unison. The most salient feature of the *ensemble* is a passage for unaccompanied chorus, which pays due regard to the somewhat archaic character of the whole section—

No. 68.

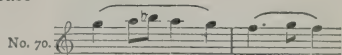


DEATH OF ELIZABETH.

The scene of *Elizabeth's* death in the odour of sanctity is not prolonged, being limited to a soprano solo, founded upon the heroine's theme, which we hear from the violins after a quasi-recitative: "This is no earthly night." It is accompanied by a hitherto silent harp—

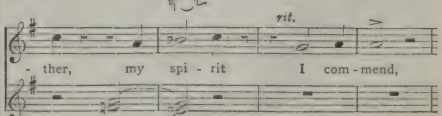
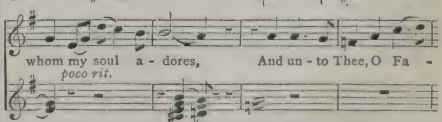
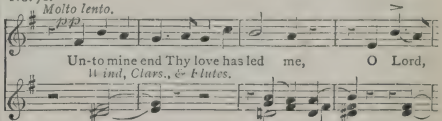


and waits upon the voice without cessation; the choral theme and a part of the second *Elizabeth* phrase—



being also largely used for this purpose. The saint's last words should be quoted not only for the pathos of their music, but because the phrases, one of which belongs to the *Elizabeth* theme, are afterwards introduced—

No. 71.



This is followed by an orchestral passage which substantially reproduces that coming after *Elizabeth's Prayer*.

CHORUS OF ANGELS.

The composer directs the angelic music that directly follows the saint's death to be sung by a semi-chorus or three solo voices. It begins with an introduction in three parts, unaccompanied. Observe the effect of the last chord, without its third—

No. 72. *poco rit. pp*

A - while the . . bo - dy rests in night.

This leads to a passage in F sharp major, accompanied by a harmonium only; the instrument being placed, according to a special instruction, "in the midst of the singers." Its function is simply to double the voice parts—

No. 73.

Tore realms of ev - er - last - ing
ev - er - last - ing light.
light, ev - er - last - ing light.

The semi-chorus next repeats with modifications the passage shown in Ex. 68 above, after which a full chorus of female voices, in three parts, is entered upon, accompanied by strings (*trem.*), woodwind, horns, harp, and harmonium. Here the passage, modified from that shown in Ex. 68, occurs again, but attention is chiefly due to some bold and striking progressions in the earlier bars. Take the following as examples—

No. 74. *Molto tranquillo.*

pp
All grief is o'er, And joy vic-tor-ious, &c.
A-while the bo - dy rests in night.

The number ends with a *ritornello* in which an ethereal effect is sought by harp passages, attended only by sustained *pianissimo* chords for the violins, violas, and celli.

SOLEMN INTERMENT OF ELIZABETH.

An orchestral movement of considerable dimensions precludes the solemn function which forms the business of the last scene. Described as a "Recapitulation of leading themes," it may be intended to suggest a review of the dead saint's history; just as, in the Dead March for *Siegfried*, Wagner wonderfully brings before us the whole story of that hero. After four bars, occupied by a funeral bell and drums, we hear the *Kirchenlied*—

No. 75.

This supplies matter for a short introduction (*Andante maestoso*, E minor), and then the main movement (*Quasi-Allegro moderato*, E major) is entered upon *fortissimo* by the entire orchestra. It deals first with the *Elizabeth* theme, now given out with all possible pomp and circumstance, as though glorified—

No. 76.

Next occurs a phrase—

No. 77. *Vins.*

which seems to be a graceful variation upon the opening notes of the *Kirchenlied*, after which the opening notes in question are associated with a reference to the Crusaders' March—

No. 78. *Marcato.*

Presently comes a change of key to B major, and the Hungarian air is introduced—

No. 79.

Another change, to E flat, and we have the Pilgrims' Song—

No. 80.

Now the tale of themes is complete, and the rest of the movement can be followed for itself rather than for what it is supposed to represent. The Interlude ends with an *Andante*, having as its chief feature a fragment of the *Elizabeth motif*. With regard to the whole number, its rich and varied orchestration is undoubtedly in Liszt's best manner.

In the course of the solo forming the *Emperor's* address, "I see assembled round the throne," the orchestra makes several references which will instantly be recognised. In these the Crusaders' March is included, and likewise the *Kirchenlied*, the last-named eventually having the field to itself and forming the link between the address and the chorus following.

The Chorus of People, "Mid tears and solemn mourning," is accompanied at the outset by fragments of the *Kirchenlied*. Its vocal structure, like that of many other numbers, presents unusual variety. At first it is antiphonal, the female choir answering the male—

No. 81.

pp
'Mid tears and so-lemn mourn-ing,
'Mid tears and so-lemn mourn-ing, With
With cy-press wreaths we crown thee,
cy-press wreaths we crown thee.

then unisonous—

No. 82. *Unis.*

E - liz - a - beth, E - liz - a - beth, thou ho-ly one,

and, next, it reverts to a subject heard in the Death scene—

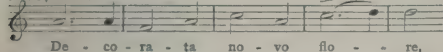
No. 83.

Be thou our guide un-to sal - va - tion,

The Crusaders enter, as may be supposed, to the strains of their now familiar March, upon which the first part of their chorus, "O Thou, whose life-blood streamed," is superimposed. Nothing in this part of the scene calls for particular comment.

The archaism of Church music succeeds to the sympathetic utterances of the crowd and the pomp of military strains. First of all come the Choristers, singing in unison, unaccompanied save by the organ, another version of the *Elizabeth* theme—

No. 84. *Unis.*



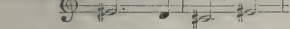
They soon break into harmony—chords in the naked simplicity of a bare fifth—

No. 85.



and so quickly end. Next the Hungarian Bishops are heard in passages of a like character, the German Bishops following, with a fragment of the *Elizabeth* motif—

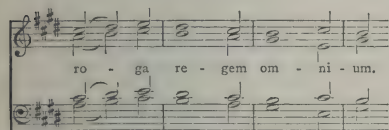
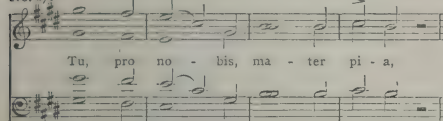
No. 86.



in attendance upon their words.

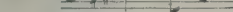
This leads to an *ensemble* in the nature of a hymn, "Tu, pro nobis, mater pia," simply harmonised, and accompanied by full orchestra and organ. It opens with the *Elizabeth* theme, almost as a matter of course—

No. 87.



and in this fashion, broad and imposing, continues till the *Coda* "Amen" is reached. Here the voices have partly unison phrases, while below them the orchestral basses iterate and reiterate a fragment—

No. 88.



of the *motif* which, as it began the work, now ends it.

THE FAUST LEGEND, AND ITS MUSICAL TREATMENT BY COMPOSERS

By F. CORDER.

IV.

9. "OVERTURE and Incidental Music to Goethe's *Faust*." By P. J. von Lindpaintner.

Peter Joseph von Lindpaintner (1791—1856) was a sound and steady musician of the Weber school. His compositions, like those of Marschner, Reissiger, Spohr, and others, were once much admired, and have only been pushed out of notice by the crowd of new aspirants to fame, who claim all the available space in

modern programmes as their just right. We have no information as to the scope of his "*Faust*" music, and as the Overture only is published, it is to that we will confine our attention. It is now being played before Mr. Wills's "*Faust*" at the Lyceum, but of course a theatre band is too weak in the matter of strings to give a fair idea of it. It is one of those bustling, energetic overtures, with fine work for the first violins, such as the composers of this school were famous for, and a quotation of the opening bars will give an idea of its general character:—

No. 7. *Allegretto presto.*

Vin.



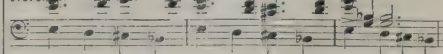
The construction is quite orthodox, and calls for no comment. There is nothing in this bright and vigorous piece of orchestral writing that seems more appropriate to "*Faust*" than to "*Julius Cæsar*," or any other heroic play, but we must not be hard on the composer for thus failing where no one else can be said to have succeeded.

10. "Overture and Incidental Music to Goethe's *Faust*." By Julius Rietz.

Mere mention of this work must suffice, it being unpublished. The composer (born, 1812; died, 1877) will be familiar by name to most of our readers as the intimate friend of Mendelssohn. A distinguished violoncellist, a profoundly scholarly musician, and one of the most eminent of all conductors, he yet never took high rank as a composer, though he wrote a good deal in all departments. His name will chiefly live as a conscientious editor of classical works for Breitkopf and Härtel, the Bach and Handel Societies, &c.

We must here acknowledge our indebtedness to a correspondent who reminds us that one work of some importance has been omitted from our list. This is "Scenes from Goethe's *Faust*, set to music by Henry Litolf (Op. 103). Dedicated to his Highness the reigning Duke of Saxe-Coburg Gotha." Date 185-. There are three of these scenes published: Scene 1, *Faust's Study*; Scene 2, *Before the City Gates*; and Scene 7, *Gretchen in the church*. They are for voices and orchestra, and are published (by the composer's firm) in full score. Their claim to notice is the singularity of the treatment, the scenes being not intended for stage use but as concert pieces like those of Schumann, soon to be mentioned. Thus the first scene opens with a few bars of slow introduction for the orchestra, which suddenly ceases and *Faust's* first twelve lines are spoken, not sung, by a reader. A few more bars from the orchestra and another eight lines are read, again the same, and the speech finishes accompanied by a *tremolando* chord. Next follows a long movement for orchestra *Presto agitato*, which is very animated in character, but the subject-matter of which consists of the merest shreds, chiefly rhythmical figures rather than phrases, such as the following—

No. 8.



the two quavers and dotted minim of the third bar being especially persistent. This does not seem very brilliant material for an orchestral piece, but in an extended quick movement the separate phrases form but a slight criterion of the whole. This interlude

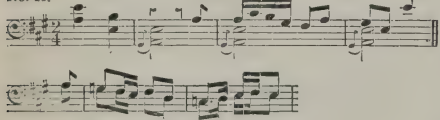
at last fades away in long sustained chords, and the reciter resumes *Faust's* invocation to the *Spirit*, now speaking through music. The same phrases here reappear more disjointedly with—in one place—very strange instrumentation, including *tremolando* passages for flutes and clarinets and a roll on a single suspended cymbal. Throughout the orchestration shows an exceptionally firm hand. The *Spirit* sings in severely monotonous recitative, *Faust* continuing to speak only. On the former's disappearance the wild orchestral *Presto* is resumed and repeated entire, ending at the point where *Faust* is about to quaff the poison. Here the harp suddenly enters, accompanying the celestial Easter Hymn which is effectively set as it stands in the poem, that is, without curtailment. The character of this movement is excellent, but the themes are a trifle dry. The same remark applies to the whole of Litloff's work. The second scene comprises, of course, the Beggars' song, Soldiers' chorus, and Peasants' dance. There is an orchestral introduction of some length, pastoral in character, founded on the following phrases worked separately and together—

No. 9.



The Peasants' song and dance are also made up of but two simple phrases, repeated in every possible shape—

No. 10.



After this gay and spirited movement the opening *pastorale* is resumed, and worked out as before. The third scene strikes us as the best, being the terrible dialogue between *Gretchen* and the accusing demon, ever and anon interrupted by the sinister strains of the "*Dies iræ*." The "*Judex ergo cum sedebit*" is set as a very impressive fugue of considerable difficulty. The parts of *Gretchen* and the *Evil Spirit* are sung by soprano and baritone, as in Schumann. There are no extraneous orchestral interludes, so this scene might almost serve for stage purposes. The work, as a whole, has interest enough, if only in the orchestration, to make one desirous of hearing it, but it is scarcely likely ever to be performed in England.

II. "Scenes from Goethe's *Faust*." By Robert Schumann.

This is a work of similar scope to the last—*i.e.*, a setting of Goethe's text for Concert performance—but how different! A work which throws all other "*Faust*" music, even the best, utterly into the shade—a work, one portion of which must stand for ever as its composer's masterpiece, unapproached in beauty and poetic feeling, a noble monument to the great poet. As an independent work of art, its value is, of course, diminished by its fragmentary shape, a few scenes only from various parts of the poem being set, though this drawback is not so much felt in Germany as in England, where Goethe's "*Faust*" is comparatively unfamiliar. A more serious drawback is the fact that while the concluding portions were penned between 1843 and 1848, Schumann's brightest

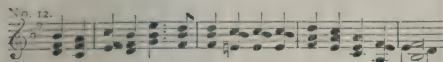
and best period, the first two parts show unmistakable traces of the mental decadence which clouded his later years. The profound melancholy gloom which pervades the Overture especially is characteristic of all Schumann's last works, which also are nearly all in the key of D minor. The mournfulness is by no means unsuited to the subject here, and though in some respects a weak work, Schumann's Overture seems more worthy of its theme than any other we are acquainted with, even Wagner's. The principal subject—

No. 11.



has always seemed to us singularly expressive of the restless striving of *Faust's* spirit, and derives additional pathos from appearing to be also the reflection of the composer's suffering mind. In the Garden scene, as in other parts, Schumann has set portions of the text not intended by the poet for music, but this is no crime. The charming dialogue when *Gretchen* plucks the flower leaves for an oracle seems to yearn for musical expression, and though Schumann is by no means at his best, the character of the scene is poetic in the extreme. The same may be said of the two following scenes, "*Gretchen before the shrine*" and "*Gretchen in the church*." Schumann's fountain of melody seems to have sadly dwindled, his means of expression are limited, and his music seems to breathe absolute mortal anguish of mind; but this very fact gives just the colouring that is required for these two scenes. The scene in the church has been set pretty much as it stands by several composers, but Schumann alone has really risen to the height of the situation. The misery of *Gretchen*, the terrific denunciations of the *Evil Spirit*, and the solemn awfulness of the "*Dies iræ*" are here given, not with the superficial brilliance of Gounod, the dry scholasticism of Litloff, or the ambitious diffuseness of Prince Radziwill, but with a poetic power all Schumann's own. Part II., consisting of three scenes from the second part of "*Faust*," cannot be praised so highly; the lack of inspiration is sometimes painfully evident, and there is too little variety. The opening scene of Goethe's second part, with *Avril* and the sylphs, which is so exquisitely lyrical, has not been set satisfactorily by either Schumann, Pierson, or Lassen. The first is too gloomy, the second too vague, and the third too superficial. The next scene—that between *Faust* and the four grey women—is hardly one which lends itself to effective musical treatment, but the general character is weird and grotesque. That which follows is the scene of *Faust's* death, which is set as it stands up to the exclamation of *Mephistopheles* and the *Lemurs*, "*The index falls! the end is reached!*" thus omitting the supernatural strife for possession of *Faust's* soul. We confess to finding this number absolutely uninteresting; it sounds like an endless series of chords and nothing else. The contrast between this second and the third part—which is a setting of Goethe's Epilogue—is so violent as to afford a complete answer to those critics who, whenever the last portion is performed, complain of having the work "*mutilated*." As a matter of fact, Schumann never intended the work to be performed as a whole, for it has neither unity nor completeness. This marvellous setting of *Faust's* Salvation is, besides being one of the most poetical things in all music, a perfect

stream of simple tunes in Schumann's best vein. From the opening chorus of Anchorites to the final prodigious Chorus Mysticus all is glorious melody. If, as a London critic lamented on its first performance, Schumann has not made Goethe's meaning any more clear by his music, he has at any rate given this part of the poem an interest in the minds of thousands on whom it would otherwise have made scant impression. The song of the Seraphs—



the Angels' chorus, the beautiful solo of Dr. Marianus (*Faust*), which reminds one faintly of Schubert—



these and many other strains are not only beautiful in themselves but are perfectly satisfactory regarded as settings of the poetry. If the words are in some places repeated rather often we can bear to dwell on such profound utterances and can all the more easily persuade ourselves that we understand them. The magnificent *Finale* has two settings, the opening portion of twenty-eight bars being the same for both. The first and shorter version is generally performed, but the second is also extremely fine. It is more polyphonic and with freer and bolder part-writing for the voices than the former, which like most of Schumann's choral music, runs the risk of tiring the ear by its perpetual full chords. One lingers over these pages with such unalloyed pleasure that it is quite a painful wrench to lay aside the score and turn to—

12. "Music to the second part of Goethe's *Faust*." By H. H. Pierson.

Henry Hugh Pearson, or Henri Hugo Pierson, as he afterwards Germanized his name, is, perhaps, of all English musicians the one whose works are least known and appreciated in his own country. How is this? Nothing more simple. Having the ill-luck to live just at the time when musical art was at its worst in England (he was born in 1815, and died in 1872), and being gifted with a talent of that refined kind which rather shuns than desires the recognition of the general public he abandoned his native country and settled in Germany, consequently, the Oratorio "Jerusalem," and a few part-songs and solo songs, are all the works of his which have been published in England. It is, however, only fair to the British public to add that Pierson's larger works are all so *bizarre*, and unlike those of any other composer, that it is small matter for wonder if they have failed to secure recognition on the few occasions of their performance. We hope at a future time to find an opportunity of saying more about this remarkable composer—at present our business is with his "*Faust*" music.

As the art-critic who has succeeded in grasping the principles of Rossetti and Burne-Jones feels when confronted by the "Symphonies" of Whistler, so does the musician who has mastered the intricacies of Wagner, Liszt, and Berlioz feel when he encounters the music of such men as Pierson and Dräsecke. He cannot, like the general reader, impatiently toss it aside with the epithet, "Mad, incomprehensible

stuff!" but he pores over it again and again, vainly hoping that familiarity will throw light upon the obscurity which enshrouds the principles upon which these men worked. Some critics will finally believe that they have no principles whatever, but surely that is too superficial a judgment. The ordinary schoolboy, who knows the first laws of algebra and trigonometry, might say the same on dipping into the infinitesimal calculus. It is impossible that men who have had a complete musical education, have won honours and distinctions in the same lines as others, should, when they compose original works, proceed without plan or method. Yet truth obliges us to confess that the portions of Pierson's "*Faust*" music which are in the slightest degree intelligible, as regards design and theme, are but few and far between. Phrases appear and disappear, have no counterpart or continuation, and are rarely heard a second time. The rhythm and the time change now and again without comprehensible object, the music goes on as long as it likes and might leave off anywhere with equal effect. Yet in writing these objections we cannot but remember that the same complaints have been urged against Wagner, Schumann, Beethoven, and even Mozart. Only the men who have made such strictures have usually been the superficial critics who disdain to study great works. On the most intimate acquaintance with Pierson's Overture to the second part of "*Faust*" we have utterly failed to grasp the composer's drift or intention, even as regards the mere general character of the piece. The opening phrase—

No. 14. *Andante*.



reappears indeed in different shapes, but that is all. Snatches from other portions of the work may be discovered, but these are the merest ghosts of ideas. The nearest approach to a melody is found just at the end, a quotation from the Angels' Chorus, "Roses that bloom for us," which Schumann has set so deliciously—

No. 15.



The *arpeggio* bass here makes us think we are going to have a rhythmical melody, but it goes no further than our quotation extends, and after a second repetition is no more alluded to. And yet, unmeaning as this music seems to be, one cannot divest oneself of the idea that there is *something* in it, if one could only discover what. Unlike some composers, Pierson does not avail himself of the resources of modern harmony to conceal the absence of ideas under a stream of modulations; his harmonic progressions are in the most sober taste. But the mind fails to receive many of his musical ideas as such, which induces a doubt, in the unprejudiced critic, whether the fault is not his own. This doubt is increased when he finds in other parts of the work things which he can cordially approve, though even at the best his enjoyment is checked by the feeling of complete strangeness which characterises the music. To analyse each separate piece might be interesting, but so many numbers refuse to lend themselves to analysis, that we must confine ourselves to the more prominent ones, merely making general remarks on

the rest. The vocal score of this "Faust" music is published by Schott and Co., and bears a dedication to the late King of Belgium, Leopold I., also a note stating that the second part of "Faust" was first produced at the Hamburg Stadt-Theater, adapted for the stage by Dr. Wollheim, and accompanied by this music on March 25, 1854. Pierson's music was repeatedly performed, and obtained for its composer the Gold Medal for Art and Science, awarded by the above-mentioned monarch. It has since been played in many other parts of Germany on the rare occasions on which the second part of "Faust" has been produced. Critics have delivered the most widely different opinions on it, some declaring that Pierson will be understood and esteemed when Beethoven and Wagner are forgotten, and others retorting "Yes; but not till then!" For ourselves, we are inclined to imitate the frankness of a certain local critic, who, on a recent performance of Bach's "Christ-mas" Oratorio in Dullborough, honestly declared that the work was utterly beyond him, and refused to criticise it. The vocal score of Pierson's "Faust" music is arranged with little attention to practicality. Many of the numbers, even simple ones, are needlessly arranged for four hands, sometimes printed on opposite pages, and sometimes not. Others again have an accompaniment for piano, with violin and cello obbligato, the string parts having no discernible *raison d'être* whatever. The most comprehensible portions are Nos. 11, Introduction to the 3rd Act; 12, Chorus of Grecian women; 16, Pastoral Intermezzo (the scene in Arcadia); 20, Chorus "Heilige Poesie"; and 26, the Song of *Lynceus*, the warder on the ramparts of *Faust's* castle. There are thirty-nine numbers altogether, many being short bits of *melodrame* like the following, for example—

No. 16,
Violin solo.

Allegretto moderato.

pp

rit.

rit.

which is perhaps as good a specimen as we can give of Pierson's obscure style. These bars accompany the exit of *Faust* when *Care* has breathed upon him

and rendered him blind. The music will be noticed as ending upon the last beat of the bar, a rare thing in other composers, but an almost invariable occurrence with Pierson. It would seem to show a defective sense of rhythm, and, indeed, rhythm is our composer's weak point, as it is with many modern musicians. No. 11 is a very pretty little *entr'acte* in 9-8 time, which exasperatingly breaks off into vagueness just before the end, as the curtain rises and *Helen* enters with the Trojan captives. No. 12 is a chorus of Trojan women, which is clear in theme and form, and has a certain classic dignity. In the pastoral *Intermezzo*, No. 16, we also find strains which fall naturally and smoothly on the ear, and the Hymn to Poetry (No. 20) is very broad and noble in character, though the actual musical material does not strike us as being of high value. We must here remark upon the extraordinarily free English translation (whose we know not) which accompanies the text, and which, though far from resembling the ordinary doggerel of *libretti*, makes no attempt at reproducing Goethe's language or ideas. The present number runs thus:—

Heilige Poesie
Himmel an steige sie
Glänze, der schönste Stern
Fern und so w-iter fern!
Und sie erreicht uns doch
Immer, man hört sie noch
Vernimmt sie gern.

Sound, immortal harp,
Over Time's dreary waves,
Temper all human ills,
Lyre of celestial tone,
Let thy enchanting spell
Dark clouds of grief dispel.
Sad were our lot on earth,
Sad, bereft of thee,
Conquer, sweet Poesy,
Baneful Misfortune's power,
And with triumphant voice
Call forth inspiring joys
Of heavenly birth, &c., &c.

The only solo song, that of *Lynceus*, the warder, is very natural and smooth. Pierson has indeed written charming songs, few of which have any tendency to vagueness. With this number our commendation stops. The music to the last scenes, the choruses of Anchorites, Angels, and Seraphs are absolutely unintelligible; they may be works of genius—we cannot say for certain that they are not; but our comprehension acknowledges itself unequal to the task of assimilating them. We take leave of this perplexing work, advising the jaded critic in search of a new musical sensation to spend a few leisure weeks (or months) over Pierson's "Faust" music.

(To be continued.)

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XVII.—SCHUBERT (continued from page 133).

THE year 1819 saw Schubert enjoying himself, for the first time, as a tourist. Some of his biographers declare that he had saved up money for this purpose, but we must be permitted to doubt their statement. In the first place, the composer rarely earned more than a bare subsistence; in the second place, his convivial habit, indeed, his entire character, was opposed to the idea of hoarding cash for any purpose whatever. As to the particular fact in question, probably his travelling companion, Heinrich Vogl, could have spoken very positively. He, no doubt, carried the common purse and contributed thereto in proportion to the excess of his means over those of the poor composer. Schubert's delight when setting out upon this trip to the mountainous district of Upper Austria must have been very great. He was literally an untravelled man, knowing, of all the wide world, only the district around Vienna and the road to Esterhazy's place in Hungary. A new life opened to him, therefore, the joys of which his artist-soul drank in greedily as scene after scene of natural beauty unfolded itself. The destination of the two friends was principally Steyr—a manufacturing town on the road from Linz to Gratz, sometimes known

as the "Austrian Sheffield." Steyr, which contains now but little over 11,000 inhabitants, must have been much smaller sixty years ago, but its pretty situation and interesting surroundings remain unchanged. From the town a score of delightful excursions may be made, and anybody who does not object to the propinquity of ironworks may spend a "good time" in the old Styrian burgh. Schubert undoubtedly had such a time, for his friend Vogl was well known there, and introduced him to some excellent people, who were very proud to receive the young composer into their circle and do him honour. The names of some of these worthies have come down to us. At the head of them stands Herr Silvester Paumgartner, house-owner in Steyr, something in the iron way perhaps—certainly "deputy-factor to the head-guild"—and, no doubt, a very solid and respectable citizen. Paumgartner could play the violoncello a little, but his musical enthusiasm far outran his executive ability. He kept open house for artists, and was ready with board, bed, and purse whenever either or all were needed. The excellent deputy-factor, in truth, lavished upon music and musicians the sympathy that would have been shared by wife and children had he not remained a bachelor. He collected instruments, moreover, and took pride in augmenting his library, often walking to Strengberg to intercept the Paris Courier and give him commissions for new books. Besides Paumgartner, there was Herr Josef von Koller, merchant and ironmonger, who had a daughter, familiarly called "Pepi." Pepi could play the piano, and knew how to use the soprano voice with which nature had endowed her. "Frizi" Dornfeld also figures among the young lady friends of the two tourists, who were promptly quartered upon the hospitable Styrians with a special regard, as it would seem, for the charms of female society. Vogl went to his friend Koller's where musical Pepi entertained him, but Schubert must have suffered from an *embarras de richesses* of young-ladydom. He lodged in the house No. 117 on the Platz, where lived Dr. Albert Schellmann and his five daughters, and the treasurer of the district with three daughters. In all, eight charming creatures surrounded the Viennese musician, making of him such an idol as only women can when they have found their hero. Under these circumstances, Schubert bore himself well. He enjoyed the situation and wrote home to brother Ferdinand in a spirit far from difficult to distinguish as that of much complacency. Here is his letter, dated July 15, 1819:—

"Dear Brother,—I hope this letter will find you in Vienna and that you are well. I write to you particularly to send me the 'Stabat Mater,' which we want to perform. I am uncommonly well just now, and intend to remain so if only the weather will keep fine. Yesterday we had a tremendous storm here about noon. The lightning killed a woman and maimed two men. In the house where I am lodging there are eight young ladies, and nearly all pretty. You see one has plenty to do. Vogl and I dine every day with Herr von Koller; his daughter is uncommonly pretty, plays the piano capitably, and sings several of my songs.

"Please forward the enclosed letter. You see I am not so absolutely faithless as you perhaps think. "Remember me to my parents, brothers and sisters, your wife, and all friends. Don't forget the 'Stabat Mater.' Your ever faithful brother, Franz."

Plenty of music was made in Steyr while Schubert and Vogl remained there. The friends often met at Paumgartner's or Koller's, and it is said that on one of these occasions the "Erl-King" was performed in parts, Vogl singing the father's music, Schubert the *Erl-King's*, and Pepi the boy's. Sir George Grove

suggests that the composer may have given his favourite version of the same work on a comb. Very likely he did, and that much harmless fun prevailed at these simple gatherings. About the middle of August our tourists tore themselves away from the hours and hospitalities of Steyr in order to visit Linz and Salzburg. Whether they actually extended their journey to Mozart's birth-place does not appear, but a letter from Schubert to Mayrhofer proves that they got as far as Linz:—

"My dear Mayrhofer,—If the world thrives as well with you as it does with me, you are well and hearty. I am just at present in Linz. I have been with the Spau'n's, and met Kenner, Kreil, and Forst-mayer. There, too, I made acquaintance with Spau'n's mother, and Ottenwald, whose "Cradle Song" I set and sang to him. I found plenty of amusement in Steyr. The surrounding country is heavenly, and Linz too is beautiful. We, that is Vogl and I, shall go very soon to Salzburg. How I long for! I recommend to your notice the bearer of this letter, a student of Kremsmünster, Kahl by name; he is journeying by way of Vienna to Idria, on a visit to his parents. Please let him have my bed during the time he stays with you. I am very anxious that you should treat him as kindly as possible, for he is a dear good fellow. Please greet Frau von S. heartily for me. Have you written anything? I hope so. We kept Vogl's birthday with a Cantata, the words by Stadler, the music by me;* people were thoroughly pleased. Now, then, farewell until the middle of September. Your friend, Franz Schubert."

The travellers were back in Steyr shortly afterwards, and, at the time named by Schubert in his letter, started on the return journey to Vienna.

We have seen that the weeks spent in holiday-making were not entirely weeks of rest from composing. Schubert could not keep his pen off paper under any circumstances. Ideas were always coming to him, and their demand for expression was ever conceded. During the tour he wrote the celebrated Quintet which has its slow movement founded upon the melody of "Die Forelle," doing this, we are told, at the special instance of Paumgartner, who promptly added the manuscript parts to his store of musical treasures. We read, also, of a vocal quintet, two vocal quartets, a "Salve Regina," and three hymns as among the creations of the same period. These, we may suppose, were thrown off for use at the Steyr music-making parties, and, by the composer, thought of no more. They still remain unpublished. Schubert's last effort in the Styrian town was purely of a literary character. On the day (September 14) of his departure, he wrote in Fräulein Stadler's album: "Enjoy the present so wisely that the past may be pleasant to recollect, and the future not alarming to contemplate"—one of the pompous aphorisms which our fathers regarded as wisdom in its highest form of expression. Sir George Grove quotes another to match, by Mozart, extracted from the album of an English freemason: "Patience and tranquillity of mind contribute more to cure our distempers as (*sic*) the whole art of medicine." Such was the fashion of the time, and it does not seem to have mattered much that the philosophy and its expounder were often very far apart.

If Schubert returned with a heavy heart to his un-rewarded life in Vienna, he soon found that the clouds of life were lightening to him. It must be remembered that up to this time, and apart from the

* It is to be hoped that this work, copies of which are extant, will appear in Breitkopf and Härtel's critical edition.

early performances of his church music, his name had found its way only once into a Viennese programme. That was on February 28, 1819, when the tenor, Jager, sang the "Schäfer's Klagelied," and obtained for it great applause. Imagine the feelings of this neglected genius as he heard that his operatic farce "Die Zwillinge," composed, or, at any rate, begun, in 1818, was actually to be produced at the Kärnthner-Theater. The important event took place June 14, 1820, and was Schubert's first serious appeal to the public of his native city. We need not give the "argument" of a stupid story. Enough that the music consists of ten numbers, with an overture, all of which, having been published by Peters, may be examined by amateurs for themselves at very little expense. It is certainly not in the master's best vein, for the task did not interest him a bit; nevertheless, we quite agree with Sir George Grove that it is "light, fresh, and melodious, pointed, unusually compact and interesting throughout." The farce had no success, running for six nights only; but its production served to bring Schubert's name forward, and not unfavourably, although the Viennese critics charged his music with lacking tune. A rival house, the Theater an der Wien, now sought the young master's services, and entrusted to him the libretto of a melo-drama, entitled "Die Zauberharfe," music to which was written, it is said, in the short space of two weeks. The new piece received the following advertisement in the journals of August 19, 1820:—

"By the liberality of his Excellency Count Ferdinand von Palffy, proprietor of the Imperial Theatre, an der Wien, three artists, whose connections and engagements do not sanction their claims to any clear receipts, are now allowed such payments, which the Count has, unasked, conceded. These artists are Herr Neefe, scene painter; Roller, master of the machinery; and Lucca Piazza, costumer of the said theatre, who, from their important services to the public, are well deserving of so high a mark of consideration. This benefit performance will take place next Monday, August 21, on the occasion of the third representation of the new magic operetta, in three acts, 'Die Zauberharfe'; music by Herr Schubert; decorations, scenery, and costumes by the receivers of the benefit."

The new play had a short life, and not a merry one. Its libretto—an unusually stupid thing—was killed by ridicule out of hand, while the music, chiefly choral and melodrama, underwent severe criticism. According to Kreissle, the Vienna press declared that it "hindered rather than helped the action of the piece, and betrayed absolute ignorance of the rules of melo-drama. The way of treating the music for the magic harps showed a poor *faded* and decayed taste, and was wanting in the necessary power and characteristics which ought always to accompany ethereal spirits." On its part the *Allgemeine Musikalische Zeitung* said:—"The composer gives glimpses here and there of talent. There is, on the whole, a want of technical arrangement, which can only be gained by experience; the numbers, generally speaking, are too long and wearisome; the harmony progressions too harsh, the instrumentation overloaded; the choruses vapid and weak. The most successful numbers are the introductory Adagio of the overture, and the Romance for the tenor; the expression in these is lovely; the simplicity is noble, and the modulation delicate. An idyllic subject would be admirably adapted to the composer." None of the music thus criticised has yet been published, but all of it is available. "It deserves to be unearthed," remarks Kreissle, "for there is no doubt in it much that is beautiful, and

Schubert himself reckoned it as one of his most successful works."

All this time our indefatigable young master had in his mind, and under his fingers, quite another class of work. In February, 1820, he resolved to compose an Easter Cantata, and chose as text a poem by the theologian, Niemeyer, entitled "Lazarus; or, the Feast of the Resurrection." Kreissle says:—"The birth of this Oratorio is a mystery, and will probably remain so for ever, for not even Schubert's most trusted friends, such, for instance, as Franz von Schober, who, in the year 1820, was thrown frequently into personal intimacy with the composer, can give any explanation of the cause, or other external circumstances, under which the work in question was written; but it is certain that to many of Schubert's associates the very existence of this work remained hidden." Its existence seems to have been quickly forgotten by those who did know. Indeed, there is even now a doubt whether Schubert completed the Oratorio, inasmuch as the third part has never been found. The first part was discovered by Kreissle (1859) in Spaun's collection of the master's MSS.; the second part came somehow, but, unhappily, incomplete, into the hands of Mr. Thayer (1861); for the rest, search has hitherto been vain. As usual, the composer was hampered by his text, with its abounding dialogue. As to this, Kreissle writes:—"The compiler of the text has by no means lightened the work of the composer. A genius, such as Schubert's, was necessary to steer successfully past the dangerous rocks and quicksands of monotony, incidental to a subject wearisome from an almost unbroken sameness of treatment, and so overweighed with recitative passages. Schubert applied himself to his task, not in a descriptive, but dramatic vein, as the poem required; and with what delicacy of feeling and admirable skill he availed himself of the opportunity offered by the poet for the development of his dramatic power, the music allotted to the *Daughter of Jairus* and *Simon*, the Sadducee, bears the most brilliant testimony. An intellectual piecemeal criticism of a delicate refined work, which rushed spontaneously from the composer's brain with an uninterrupted current, would be like analysing moonlight, and would be of little advantage, although such minute criticism might bring to the surface many a hidden and buried beauty." We may add that the fragments of "Lazarus" were performed at Vienna in 1863.

In addition to the foregoing, an Opera, "Sakuntala," engaged Schubert's attention during this prolific year; but he never finished it, the book being hopelessly bad. Other works referable to the same period are the 23rd Psalm—made so familiar in London by Henry Leslie's Choir—a (second) setting of Goethe's "Gesang der Geister über den Wassern"—once performed in this country under Mr. Prout's direction—the Allegro for strings in C minor, the Fantasia in C for pianoforte solo, and seventeen songs.

The next year (1821) opened in sunshine for Schubert, then becoming known to the slowly perceptive people of Vienna. A change for the better was certainly not unnecessary, although, if the master's biographers may be credited, Schubert had only himself to thank for much that was sordid and distressful in his circumstances. Anxious to make out the best case for his hero, Kreissle puts the whole matter into very diplomatic language, but, between the lines, it is easy to see how far the master stood in his own light. He was emphatically a Bohemian, impatient of any kind of social restraint, and unhappy out of the free-and-easy company of men like himself. "At no time of life," says Kreissle, "was he wanting in sympathising friends, who recognised his genius, and were always ready to assist him in word and

deed. That he did not invariably feel drawn towards these persons, but, following his own inclination, attached himself socially to those who, doubtless, delighted in his songs, but valued him rather as a boon companion than a creative genius, and who, themselves at war with existence, were not in the position to give him a strong arm of support—all this cannot be thrown into the teeth of either class as reprehensible conduct." Under Kreissle's cautious language lies the whole case; and it is a sufficiently common one. How many do we all know who are truthfully described as their own worst enemy? We should remember the facts just stated when Vienna is broadly accused of letting her gifted son live in poverty and die almost a pauper. That the city behaved unlike a generous mother may be true enough, but there are children whose lives say seriously what the Irishman uttered as a blunder: "I will be drowned and nobody shall help me."

We spoke just now of New Year's sunshine. It came to Schubert in the form of three testimonials from distinguished personages—testimonials which a prudent man would have used as keys to unlock the gates opening upon social prosperity. The first bore the name of Count von Dietrichstein, Beethoven's "Hofmusikgraf," and was sent to Vogl, with the following note:—

"I beg of you, my dear friend, to be good enough to hand this over to the excellent Schubert. I trust it may be of some advantage to him, for since I have fathomed the genius of this young powerful artist—one of such rare promise—it has been one of my most ardent wishes, as far as I could, to bring him *sub umbrâ alarum tuarum*. Good morning, my dear friend, *rara avis in terra*—I ought to say *ravissima*."

The Count's testimonial ran thus:—

"My inclinations and my duty inducing me to examine men of distinguished musical talents, especially those found in my own country, and to encourage, to the best of my powers, their noble efforts, I have particular pleasure in certifying that Herr Franz Schubert, who received the first rudiments of education in the Convict while he served as a chorister boy in the Royal Chapel, has, in the course of a few years, by native genius, earnest study of composition, and constant preparatory labour, already given the most eloquent proofs of his deep knowledge, feeling, and good taste, and that it only remains for me to wish that an opportunity be offered to this estimable man to unfold the fairest blooms in the thriving fields of universal art, and more particularly that of dramatic music."

The second testimonial came from the acting Court Secretary, Von Mosel:—

"I certify that Herr Franz Schubert, late pupil of Hofcapellmeister Anton Salieri, as well from his deep knowledge in the theory and practice of harmony as of the auxiliary sciences requisite for vocal composition and distinguished talents, is one of the most promising of our young composers, of whom the Court Theatre and Opera House may expect the most delightful artistic productions."

The third testimonial was signed by Wieg, director of the Opera, Salieri, and von Eichtall:—

"We, the undersigned, testify that Herr Franz Schubert, on account of his famous and most promising musical talent, which he has proved chiefly in the art of composition, has been employed by the Committee of Management of the Court Theatre, and served with great distinction, to the satisfaction of every one."

Sir George Grove describes the receipt of these documents as marking "the first good epoch in Schubert's struggling life," and continues: "He had now been writing for more than seven years, with an

industry and disregard of consequences which are really fearful to contemplate, and yet, as far as fame or profit were concerned, might almost as well have remained absolutely idle. Here at length was a break in the cloud." But it does not appear that the testimonials did Schubert any good. "I don't know," says Kreissle, "if he ever made use of them." Fate had decreed that the composer should remain as he was to the end of the short, but wonderful, chapter of his life."

(To be continued.)

NATURALLY enough so conspicuous a performance of "Mors et Vita" as that attended by her Majesty invited a renewed expression of opinion upon the merits of the work. The opportunity, we are bound to say, was not neglected by those, above all, who see in M. Gounod's music much to condemn. It is far from our purpose to enter, in these columns, upon a discussion of the question thus raised, though we may at least ask the objectors to be consistent with themselves. But that is their own business. We shall go more to the point by showing, as we can do, that the public—the real tribunal—do not agree with a section of the critics. Amateurs everywhere have behaved kindly to the French master's second Trilogy, which is going fast round the world in a sort of triumph. Taking England, we find that "Mors et Vita" has been seven times performed in the Metropolis—that is to say, at the Albert Hall (three times), by the Sacred Harmonic Society, at Novello's Concerts, at the Bow and Bromley Institute, and at the Crystal Palace. Among our provincial towns, Brighton, Nottingham, Newcastle, Birmingham, Manchester, and Stirling have heard it, not to mention places of less note. Across the Atlantic, the Trilogy has been performed in Brooklyn, Boston, Philadelphia, St. Louis, Toronto, and other towns; while on the Continent, Brussels has made its acquaintance, and Antwerp has twice applauded it. At the present moment two performances are being organised in Paris, and these two would have been six but for the necessity of refusing other applications in order that the Trocadero might have preference. Lastly, "Mors et Vita" figures in the programme of the forthcoming Gloucester Festival. This does not read like the first six months' history of an unsuccessful work, and it is clear that the public at home and abroad see something to admire in M. Gounod's latest production. Every objection raised by its censors may be true—let us assume that it is, and regret that the vast majority of music-lovers are incapable of discerning gross faults. But in such a case, what have we to go by? Or must we conclude that in our art the *vox populi*, so far from being the *vox Dei*, is simply an utterance of ignorance and error?

THE appearance of Mr. Sims Reeves at the recent Concert of Mr. de Jong, at Manchester, although three of the artists announced to sing—Madame Valleria, Miss Clara Samuelli, and Signor Poli—were, in consequence of the exceptional severity of the weather, placed *hors de combat*, is a convincing proof, not only that he takes every care to battle against climatic influences, but that he never disappoints the public save when he feels that he is incapacitated from doing himself every justice. Another cause of congratulation is that this excellent artist—who, whenever he sings, reads a lesson of inestimable value to all aspiring vocalists—is in full possession of all his powers, a fact unmistakably shown at the above-mentioned Concert by his exquisite interpretation of Handel's "Deeper and deeper still," Berthold Tours's

"Stars of the summer night," and "Tom Bowling." The success of the Concerts given by him at the Albert Palace has, we understand, been so decisive as to lead to a second series; and during the past month he has also sung in a Ballad Concert at the Royal Victoria Hall and at the Sacred Concert, on Ash Wednesday, at St. James's Hall, on every occasion displaying that perfection of voice and style which has placed him in a position it is the earnest wish of every lover of the art that he should for many years continue to occupy.

THOSE who recollect Madame Alboni in the zenith of her career before the public will be gratified to hear that she celebrated her sixtieth birthday on the 6th ult., at her residence in the Cours la Reine, Paris, where she is living in retirement with her husband, M. Zieger. The musical party assembled on the occasion included the soprano, Madame Marie Battu, Mdle. Marimon, and other distinguished artists. The magnificent voice of the hostess—which, we are told, is "unimpaired"—was heard in the "Pro Peccatis," from Rossini's "Stabat Mater," the buffo Trio from "Il Matrimonio Segreto," and the Quartet from "Rigoletto," a recitation being given by the popular French actor Dumaine, written in honour of the anniversary by Jacques Normand, with a pianoforte accompaniment, all the singers uniting in the chorus "Alboni, Alboni." It is said that the artist who was the subject of this graceful tribute was deeply affected by the performance, which proved indeed to be the great event of the evening. The pleasure of recording this interesting artistic gathering is strengthened by its permanently setting at rest the question of the great vocalist's age, respecting which biographers seem to have "agreed to differ."

IN the strange and pitiable scene which brought the recent brief season of Italian Opera, at Her Majesty's Theatre, to so disastrous an end, sundry critics have detected fresh and conclusive evidence of the altered taste of the London audience. But unless we are greatly mistaken the lesson to be learnt in this case is financial, not æsthetic. There can be no doubt that the spread of a critical spirit has brought with it a distaste for much operatic music, on the score of its triviality, which met with our fathers' unreserved admiration. The increased *enchevêtrement* of life, to borrow the phrase of M. Daudet, has doubtless resulted in a demand for greater complexity in music. Again, a great number of opera-goers have been familiarised, through the exertions of Mr. Carl Rosa, with libretti in the vernacular, and find it harder to revert to operas performed in a foreign tongue. Still, in spite of these facts, and in the face of the numerous competing musical attractions which have grown up since the days when the opera was the great musical event of the year, there are ample grounds for believing that an Italian Opera company which aimed at a uniform level of excellence, rather than especial brilliancy in a few individual cases, would meet with the public support naturally denied to ventures which rest on unsound financial foundations, and have neither the attractions of the star or *ensemble* system to commend them.

WE cannot regard the dearth of musical articles worthy of the name in our leading magazines and reviews otherwise than as a regrettable omission. If music ever emerges at all into the higher spheres of periodical literature, it is only in the garb of anecdote,

or in virtue of its educational value, or in rare cases as the subject for abstruse philosophical inquiry. The greater space available in such a review as the *Nineteenth Century*, and the cultivated character of the audience to which it appeals, constitute advantages for the asserting of the claims of music which are not to be found in the more limited fields offered by the musical journals proper, the daily papers, or those in which not the least of the arts is obliged to keep company with football, billiards, and the *chronique scandaleuse*. This is certainly one of the things which they manage better abroad. Hardly a number of the *Revue des Deux Mondes* appears without a musical article. Especial attention may be called to the issue of March 1, which contains, in the concluding portion of the paper, entitled "A century of French music," some remarkably bright and piquant pages about "Carmen." The treatment of Mérimée's novel by the librettists, Bizet's fondness for Spain, his use of local colouring, and, in particular, of the Arabian *asbein* mode—the four descending notes of the minor scale, beginning at the top—or "mode of the devil," as the "Carmen" motive; all these points, and many more, are treated with great piquancy and felicity of expression.

It is with great satisfaction that we have observed the forcible plea in favour of the further extension of non-congregational Sunday music advanced by Sir George Grove in the *Times* of the 22nd ult. We cannot forbear from quoting the concluding portion of a letter written so thoroughly in the spirit of the late Dean Stanley: "Many a church which has now only a scanty congregation on the Lord's Day would be filled to overflowing if such music as 'The Messiah,' Mendelssohn's 'Hymn of Praise,' or 'Praise Jehovah,' or 'Christus,' with a Symphony of Beethoven (as truly religious as any oratorio) could be heard there, thoroughly well performed, on a Sunday afternoon, with a few prayers to sanction the performance and assert its religious character. Nor would it be less satisfactory because it had taken place in so appropriate a spot as a church, which to nine-tenths of us is the home of some of our best associations." It is welcome to hear so weighty a voice upholding the proposition that all good music is sacred.

THE Liszt Scholarship Subscription List, which now amounts to nearly £1,000, will be closed on the 5th inst.

QUEEN VICTORIA.

FEBRUARY 26, 1886.

A QUARTER of a century to mourn
Thy wedded love, true woman-hearted Queen!
And now, as loyal as thou long hast been
To grief, thou loyal art to joy's soft morn,
That dawns upon thy heart, and doth adorn
Thyself and those around thee; with its sheen
Illuming thousands where thou'rt welcome seen
In smiles, a wide-spread kindly sunshine born.
Ay, "Mors et Vita" is the fitting strain
To touch thy widowed heart and teach it peace;
Life after Death doth cause its sting to cease,
Restoring it to gladness once again:
Well pleased, thy love beholds renewed thy cheer;
In sympathy of soul he hovers near.

MARY COWDEN-CLARKE.

Villa Novello, Genoa, March 3, 1886.

ROYAL ALBERT HALL.

It would not be in place here to discuss the Queen's visit to the Albert Hall from the courtier point of view, nor to describe the ceremony in the style adopted by ordinary newspaper correspondents. But in a purely musical sense the event was one of no ordinary importance, and it may seem strange if we say that those who regard the interests of art as paramount, cannot reflect upon it with feelings of unqualified satisfaction. No reasonable person could complain at the choice of "Mors et Vita" for the ceremony of February 26. Nothing more suitable than the latest work of one of the most distinguished composers of the day could have been selected for the reappearance of Her Majesty at an oratorio performance. But if music is once more to bask in the favour of the English Court it will be necessary to scrutinise narrowly what is done, with a view to checking the evil effects which must necessarily ensue if the method adopted on this occasion is to be made a precedent. A bad example is contagious, especially if it comes stamped with the authority of those in high places. If a masterwork is maltreated at a royal performance, why should conductors as a body hesitate to present compositions in whatever maimed condition they please? We are not arguing against the justification for cuts in the abstract. "Mors et Vita" is a lengthy work, and some numbers might possibly be omitted without damage to the composer's main ideas. But to pay no regard whatever to those ideas—to destroy the consistency and ethical meaning of a work—is reprehensible under any circumstances. If any read this who are not yet acquainted with the sacred Trilogy, let them imagine a performance of "Elijah" with everything left out between the air "Is not his word like a fire," and the chorus "Thanks be to God," and they will gain a notion of the treatment accorded to Gounod's Oratorio. Four numbers of the Requiem were omitted, but the first part was rendered as long as before by immediately following the "Agnus Dei" by the "Judez" and the "Judicium Electorum," the rest of the second part being struck out. Naturally the impressiveness of the two last-named movements was entirely lost, and the audience must have come away with a far less favourable opinion of the work than would have been the case had it received more reverent treatment. Let us hasten to admit that the portions actually given received the fullest possible justice. Mr. Barnby's magnificent choir has never sung better, and we need not say how Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley acquitted themselves in the solo music. The hall was thronged in every part, and when the vast audience rose on the entrance of Her Majesty the spectacle was singularly imposing. It is said that another visit may be paid by the Queen during the spring. Let us hope that if so it may be found possible on that occasion to unite obedience to royal wishes with respect to musical art. The two things are surely not absolutely incompatible.

When the theatres were closed on Ash Wednesday it was said that the public went to hear "The Messiah" because nothing else was open to them. That the assertion was incorrect, was proved on the 10th ult., when the Lord Chamberlain's interdict was no longer in force, for the audience in the Albert Hall was even larger than usual. The inclemency of the weather, however, had affected the singers originally engaged, and two changes were made, Miss Anna Williams appearing in place of Madame Valleria and Mr. Ben Davies instead of Mr. Winch. The young English tenor secured the favour of his hearers, rendering all his share of the music satisfactorily except the air "Thou shalt break them" where, following bad example, he attempted a high A at the close with unfortunate results. Again the bass, Mr. W. H. Burgen, who was generally efficient, forced the pace so in "Why do the nations" as to entirely destroy the dignity of the air. There is no need to say how Miss Williams and Madame Patey acquitted themselves, or how the choruses were rendered by Mr. Barnby's well drilled choir.

NOVELLO'S ORATORIO CONCERTS.

At the Fifth Concert, on the 2nd ult., the programme commenced with Dvorák's "Stabat Mater," and was originally intended to include Goetz's "Water Lily," and

Wagner's "Holy Supper of the Apostles," but Mr. Mackenzie's artistic respect for these works prompted him at the last moment to defer them until adequate preparation could be afforded for their presentation before an audience accustomed to that perfection of rendering which has become the rule at these performances; and a second part was therefore substituted, comprising Gluck's Overture to "Iphigenie en Aulide" (with Wagner's ending) and Mr. Mackenzie's Scotch Rhapsody, "Burns," as orchestral pieces; Handel's "Sweet Bird," sung by Madame Albani, and the "Preislied," from "Die Meistersinger," for Mr. E. Lloyd. Were we to add anything to what we have already written respecting Dvorák's masterly setting of the "Stabat Mater," it could merely be that our pleasure is enhanced at each repetition of the work. Not only the inventive power, but the original treatment of the themes, the excessive beauty of the orchestration, and the true sympathy of the music with the text, reveal a genius the promise of which has, since our first acquaintance with the composition, been amply fulfilled; and we have now only to express a hope that the composer may add very many to the treasures of an art which he has already done so much to enrich. The performance of the work was such as to reflect the utmost credit upon Mr. Mackenzie and the members of a choir now thoroughly established in public favour. Of the vocalists—Madame Albani, Madame Patey, Mr. E. Lloyd, and Mr. Santley—little need be said, yet we cannot but pause to record the fine singing of Madame Patey in the "Inflamatus," and of Mr. Lloyd in "Fac me vere." Both the orchestral works were finely played, and Madame Albani's singing of Handel's show-song (with Mr. Svendsen's flute obligato) and Mr. Lloyd's unapproachable rendering of Wagner's "Preislied" were thoroughly appreciated. Mr. Mackenzie conducted with his usual care and judgment, and was heartily applauded. The next Concert will take place on the 6th inst., when Liszt's Oratorio "St. Elizabeth," will be given, in the presence of the composer.

CRYSTAL PALACE.

THE most enjoyable features of the thirteenth Concert were undoubtedly Schumann's Second Symphony in C and Mendelssohn's "Hebrides" Overture, in each of which the orchestra proved that they had distinctly improved upon the high level of excellence attained at the earlier Concerts of the season.

In Chopin's F minor Concerto (No. 2) M. de Pachmann displayed his now familiar virtuosity of touch, and, let us add, of gesticulation, until near the close of the work, when a lapse of memory occasioned one of those uncomfortable incidents in which sympathy for the performer is mingled with annoyance at the cause of his misfortune—namely, the compliance with the prevailing fashion of dispensing with notes, a law more honoured in the breach than in the observance. The readiness of resource of Mr. Manns and M. de Pachmann soon extricated them from their difficulty, and the latter gentleman has since shown a commendable readiness to profit by this experience. His share in the programme also included a Nocturne by J. F. Barnett, of a mild Chopinesque character, and Raff's familiar "La Fileuse," for which, in answer to an encore, he substituted Mendelssohn's Rondo Capriccioso, a piece which serves to show his peculiar qualities at their very best. As an orchestral novelty, Berlioz's Ballet Airs from his Opera "Les Troyens" were given for the first time, but from their position at the very end of a somewhat long programme, from the absence of any analytical comment, and from their inherent coldness, failed to create a favourable impression. They abound in curious effects and combinations, but appeal to the head rather than stir the blood, as such quasi-Oriental dance music should do. The vocalist was Miss Bertha Moore, whose fresh and sweet soprano voice and unaffected style extorted recognition, in despite of a most ill-judged selection. Sandwiched between Chopin and Schumann, the tawdry Scena from "Lurline," "Sad as my soul," was redolent of the music-hall, so violent was the contrast. Taubert's well-worn "My darling was so fair," and better still, Sterndale Bennett's graceful "May Dew," tended happily to obliterate the memory of this indiscretion, and served to show what a charming effect Miss Moore could produce by the use of her highest register in *pianissimo*.

With his orchestra considerably reinforced, and a competent quartet of soloists in Misses Amy Sherwin and Annie Layton and Messrs. Harper Kearnott and Watkin Mills, Mr. Manns addressed himself to the performance of the Choral Symphony on the 6th ult., and with a very admirable result. The most notable divergence from Herr Richter's familiar rendering was in the *Trio*, where the slower *tempo* must be pronounced a distinct improvement, apart from its indisputable correspondence with the author's intention. On the other hand, the recitative passages for the double-basses, immediately after the *Adagio*, seemed slightly wanting in the emphasis which their expository tone requires. The choir, and in particular the sopranos, struggled bravely with the notorious difficulties which beset their path, but a certain coarseness of tone detracted from the merit of their efforts. The orchestral portion of the Concert also included fine renderings of the "Freischütz" Overture and the "Vorspiel" to "Parsifal," Wagner being also represented by "Rienzi's Prayer," of which Mr. Harper Kearnott gave a vocally correct, but dramatically colourless, reading. This gentleman's enunciation leaves a good deal to be desired on the score of distinctness. We were able, however, to make out that he was *not* singing the English version set down in the programme, a remark which also applies in the case of "Connais-tu le pays" ("Mignon"), given by Miss Sherwin, who, though effective in the quartet, was heard to less advantage than usual in Thomas's graceful romance.

Considerable interest was aroused by the announcement of Mr. Mackenzie's Violin Concerto as the chief novelty of the fifteenth Concert, the part for solo instrument being taken by Mr. Richard Gompertz. This gentleman, well known as an excellent teacher and player both in Cambridge and London, combines an agreeable tone and refined style with a considerable degree of technical dexterity, qualities which he displayed to advantage in his rendering of this interesting and brilliant work, which is surely destined to become a valuable addition to the comparatively limited *répertoire* of such compositions. The deepest impression was certainly made by the second and third movements, though the further acquaintance which we hope shortly to make with the work may tend to modify this opinion. A want of breadth and fulness in the tone of the soloist, and an occasional roughness on the part of the orchestra, prevented this from being a really representative performance, and doubtless accounted for the comparatively cold reception the work met with. Mr. Gompertz was again heard in a characteristic "Habanera," by Sarasate, in which he showed such agility and precision as to win a recall. The Symphony performed on this occasion was that by Haydn in D (No. 2 of the Salomon set), the grace and freshness of which entirely failed to waken the enthusiasm of a sparse and undemonstrative audience. The vocalists were Mr. and Mrs. Henschel, who were associated in a duet from Goetz's "Taming of the Shrew," besides each contributing a solo. Mr. Henschel's voice has not improved in quality of late years, but his singing is always that of a thorough musician, and "Pogner's address" was as interesting vocally in his hands as that number could be expected to prove. Mrs. Henschel gave a finished rendering of her husband's clever setting of Victor Hugo's beautiful "Adieu de l'hôte de l'Arabe," to which, nevertheless, on the score of coherence and passion, we are inclined to prefer Bizet's version. Mrs. Henschel's voice, though of limited volume, is of very pure quality, sweet, and tuneful, and her singing is characterised by expression and refinement. But in her case we are bound, at the risk of seeming monotonous, to repeat our often-made charge of indistinctness of enunciation. Hardly a single word was audible in the gallery. A selection from Rubinstein's second Suite, "Bal costumé," noisily orchestrated, but not otherwise remarkable, brought the programme to a close at an unusually early hour.

That M. Gounod's "Mors et Vita" has lost none of its ability to attract crowded audiences, was amply proved on the 20th ult., when this work was performed before an assemblage which filled every part of the house, and testified its appreciation by prolonged applause at the close of the Concert. For this happy result Mr. Manns must be accounted primarily responsible, having shown on this occasion even more than usual vigour and sympathy. The

improvement noticeable this year in the Crystal Palace choir was decidedly maintained. The peculiar return to the tonic harmony in the first number of the "Requiem" proved fatal to the tenors, and the massive double chorus "A custodia matutina" was given tamely, though without any fall in pitch. With these exceptions, however, the choir proved thoroughly efficient. Messrs. Lloyd and Santley repeated their well-known performances, while the contralto music was safe in the hands of Miss Hope Glenn. The burden of the solo music was entrusted on this occasion to Miss Annie Marriott, a conscientious and meritorious singer. Except for an exaggerated use of the *portamento*, little fault could be found with her conception of the part; but the sense that an artist is singing throughout at high pressure detracts from the auditor's enjoyment. This was especially observable in that most trying passage "Sed signifer Michael," the transference of which to the tenor is justified not merely by the strain which it imposes upon any soprano voice, but by the original indication of the composer, who had marked it for "soprano or tenor." Of the performance of the orchestra, specially reinforced to meet the demands of the score, we can speak with unqualified praise; the appalling clangour of the "Tuba ad ultimum iudicium" and the suave melody of the "Judeu" in particular exhibiting the capacity of Mr. Manns's forces to deal with the opposite poles of musical expression.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE tide of novelty which flowed so strongly during the early part of this season has now ebbed, and in the past month the programmes have consisted mainly of familiar works. On the other hand, the welcome return of Herr Joachim and Signor Piatti has stimulated public interest, and the Monday audiences have considerably increased. Our notice must commence with the Concert of Saturday, February 27, which, however, may be briefly dismissed. Mendelssohn's Quartet in E flat (Op. 12) is a great favourite, thanks chiefly to its quaint and engaging canzonetta, which, as usual, was asked for a second time. Of Brahms's Piano Quartet in G minor (Op. 25) and Handel's Violin Sonata in D, nothing need be said. The latter work was played, as on so many previous occasions, by Madame Néruda, who might with advantage enlarge her repertory from the same source. Handel published twelve Violin Sonatas, but only two of them have been heard at these Concerts. Mr. Max Pauer, the pianist on this occasion, modestly selected two trifles by Schumann, the Study for pedal piano, No. 4, and the March (Op. 76, No. 4), his rendering of which appeared to give perfect satisfaction to the audience. Mr. Santley sang Gounod's expressive ballad "The Arrow and the Song," and Handel's "Revenge, Timotheus cries."

Monday, the 1st ult., was one of the most terrible days of the winter, and there was no cause for wonder that Herr Joachim received his greeting from a smaller assemblage than usual. The old enthusiasm however prevailed, and the great violinist had no reason to fear any weakening of his hold on the public. As was fitting, the first item was a Beethoven Quartet—namely, the No. 2 in E minor of the Rasowmowski set. The rendering by Messrs. Joachim, Ries, Hollander, and Howell was as near perfection as possible. With all respect to one of the truest artists of the day, we do not think he was altogether wise in his choice of solos. The *Adagio* from Spohr's Concerto in G, No. 11, with piano accompaniment, may pass, but is the repertory of genuine violin music so small that there is any necessity to transcribe Schumann's pianoforte works? Herr Ernst Rudorff's arrangements of the Gartenfest and Am Springbrunnen from Op. 85 are skilful, but they are superfluous, and not in place at the Popular Concerts. Miss Fanny Davies gave a charming rendering of Mendelssohn's Scherzo à Capriccio in F sharp minor, and Mr. Ben Davies showed how greatly he is improving as a vocalist, in songs by Sterndale Bennett and Randegger. The Concert ended with Haydn's Quartet in B flat (Op. 64, No. 5). Very few lines will suffice as regards the Concert of the following Saturday. Nothing need be said concerning such familiar works as Mendelssohn's Quartet in E minor (Op. 44, No. 2) and Schubert's Trio in B flat (Op. 99). Miss Agnes Zimmermann gave a highly finished rendering of three Studies by Henselt, and set a good example by repeating the third

in response to an encore. Herr Joachim selected Schumann's *Fantasia in A minor* (Op. 131), which had only been heard once before. It was composed expressly for Herr Joachim in 1853, little more than two years before Schumann's death. It was therefore one of his last efforts, and though full of vigour, with here and there a touch of brightness, it speaks only too plainly of the mental exhaustion from which the master was suffering. The vocalist at this Concert was Mr. Hirwen Jones, a young tenor of promise. His voice however is not yet fully under control, and he was not altogether fortunate in his choice of songs.

The following Monday was a red letter day in the calendar of the undertaking. The public had almost ceased to hope for the return of Signor Piatti this season, and the announcement of his reappearance was therefore doubly welcome. Need it be said that he was greeted with vociferous cheering and applause, again and again renewed. The demonstration was at once a testimony to his artistic worth and a tribute of sympathy and congratulation. It would have been painful had Signor Piatti's career been cut short by his unfortunate accident, and his complete restoration to health and resumption of his old position removes all cause for anxiety on that score, more especially as no trace of ill effects was observable in his playing either in Mozart's Quintet in G minor or Veracini's *Largo and Allegro*, in F, for violoncello. In execution, phrasing, and expression, Signor Piatti is still without a rival on his instrument. The pianist at this Concert was Miss Zimmermann, who gave a distinctive reading of Schumann's "Faschingsschwank aus Wien," a work that seems becoming very popular. Schubert's characteristic and effective *Rondeau Brillant* (Op. 70) for piano and violin came last in the programme. Miss Hope Glenn was deservedly applauded for her rendering of songs by Gluck, Tschaiowsky, and Schumann. A programme of well tried works was presented on Saturday, the 13th ult., including Mozart's Quartet in G, No. 1, Beethoven's Serenade Trio, and Tarini's Sonata "Il Trillo del Diavolo," which Herr Joachim never fails to give us soon after his arrival. In speaking of Beethoven's work the annotator says, oddly enough, that the other Serenade in D (Op. 25) is for flute, violins, and violas. The singular number should have been used in both instances. Miss Fanny Davies was heard to the utmost advantage in Chopin's Impromptu in F sharp, and Mr. Harper Kearton gave a commendable rendering of Mr. Mackenzie's charming song "The earth below and the Heaven above."

In the palmy days of Italian Opera, managers were wont from time to time to announce a performance with a "combination cast"—that is, a galaxy of stars of the first magnitude. Mr. Chappell tried something of the same kind on Monday, the 15th ult., and did not reckon without his public. Madame Néruda was to lead Bach's double Concerto in D minor, with Herr Joachim as second fiddle; and the two great artists were to reverse their positions in Mendelssohn's Quintet in B flat (Op. 87). Need it be said that St. James's Hall proved too small for the number of persons who desired to "assist" on so memorable an occasion, programmes as well as seats being all disposed of before the commencement of the Concert. Spitta's glowing eulogy of the Bach Concerto was quoted in the book, and it is probable that had the eminent biographer been present, he would have used as eloquent words respecting the performance. It was, indeed, a marvellous executive display, the unity of style and tone being as remarkable as the mere technical perfection showed by each player. As a matter of course, the enthusiasm of the listeners relieved itself in prolonged applause, and, in order to satisfy them, the artists returned and repeated the slow movement. On any other occasion the exceedingly fine performance of Beethoven's Sonata in A (Op. 69), for piano and violoncello, by Miss Zimmermann and Signor Piatti, and that of Grieg's charming, though unpretentious, Sonata in E minor, by Miss Zimmermann would have attracted more than ordinary attention. Miss Hope Glenn, in airs by Handel and Arne, fairly held her own against the more powerful attractions of the evening.

The Concerts of the 20th and 22nd, the last we can notice this month, need little more than formal record. On the former occasion, Cherubini's Quartet in E flat, the most popular of the published series of three by this master, and

Beethoven's Sonata in C minor (Op. 30), No. 2, for piano and violin, were the concerted works. Miss Zimmermann played pieces by Schumann, and Signor Piatti gave his favourite Boccherini Sonata in A. Mr. Ernest Birch was deservedly applauded for his rendering of airs by Scarlatti, Buononcini, and Schubert. On the following Monday the chief attractions were Beethoven's great Quartet in C sharp minor (Op. 131) and Bach's Chaconne, played, as only he can play it, by Herr Joachim. Miss Fanny Davies contented herself with a couple of Schumann's least interesting trifles, but as usual won an encore. Mr. Thorndike was an acceptable vocalist in place of Mr. Edward Lloyd. Of the reappearance of Madame Schumann, and the final Concerts of the season, we must speak in our next number.

PHILHARMONIC SOCIETY.

The first Concert of the seventy-fourth season was given on the 4th ult., at St. James's Hall, before a large audience. There were but two novelties in the programme, the first an Orchestral Scene, by Mr. Henry Gadsby, called "The Forest of Arden," and the second a Violin Concerto by Moszkowski. Perhaps Mr. Gadsby acted wisely in limiting himself to the two suggestive headings for the movements of his work, "An Autumn Morning" and "The Hunt's up," for undoubtedly had he labelled every phrase with the scene or incident which it was designed to illustrate, the abstract merit of his composition would have suffered from the desire of his hearers to discover whether Shakespeare's poetry was duly reflected in the music. As the composer tells us that he merely desired to "determine the mood" in which the audience should listen to his work, we may at once say that, judged according to his own direction, he may credit himself with a very fair amount of success. We have little hesitation in awarding a higher amount of praise to the first than to the second movement; but this may be partially traceable to the fact of the conventional nature of "hunting music," which even in its commonest form can scarcely be mistaken. "The Autumn Morning" is graceful and refined throughout, delicately scored, and treated with musicianlike feeling, the second theme, especially, arresting the attention by its tunelessness and sympathy with the subject of the work, and a well written *Coda* bringing the movement to a highly effective termination. Warm and well deserved applause was awarded to the composer, who conducted, at the conclusion of the work, which in all respects received an excellent rendering. M. Tivadar Nachéz, who played the solo part of Moszkowski's Violin Concerto, had a hard task in preventing a work of such inordinate length from wearying the audience; but his skilful execution and unflagging energy compensated largely for the absence of interest in the music itself, and he was rewarded by a storm of applause which at least proved that he had fairly won the good opinion of his hearers. Of course there may have been some who, like ourselves, could scarcely resist a wince when the intonation was absolutely faulty; but a virtuoso like M. Nachéz has a happy knack of covering his few defects by his many merits, and certainly much of his performance exhibited the highest artistic qualities. The best portion of the Concerto is undoubtedly the slow movement, which, although somewhat rhapsodical, is extremely melodious and expressive. Both the first and last movements are excessively tedious, elaborate passages taking the place of that thematic material which, even unskilfully wrought out, is positively necessary to sustain the interest in a work of such pretension. Schumann's Pianoforte Concerto was carefully played by Madame Frickenhaus, and Mlle. Antoinette Trebelli in Mozart's "Deh vieni" and "Ah, je veux briser ma chaîne" (from "Les Diamants de la Couronne") was exceedingly well received. Especial mention must be made of the performance of Mendelssohn's "Scotch" Symphony, and Cherubini's Overture to "Les Deux Journées," under the admirable conductorship of Sir Arthur Sullivan, who on no occasion has more incontestably proved his perfect mastery over the orchestra. The second Concert, on the 18th ult., commenced with an absolutely faultless performance of Mr. E. Proust's Symphony in F, which since its production at the last Birmingham Festival has gained a large amount of popularity, and earned for its composer a high position amongst the now rapidly increasing

creative musical artists of England. Familiarity with this work not only strengthens, but materially adds to, our already recorded impressions of its merits; and Mr. Prout (who conducted) must have felt much gratified at the applause elicited by each movement, and his double recall at the conclusion of the Symphony. Signor Bottesini's Overture "Graziella," which opened the second part (under the conductorship of the composer) is new to these Concerts, and forms a Prelude to an Opera of which little more than an act is completed, on the same subject as that upon which Sir Julius Benedict wrote a Cantata for the Birmingham Festival of 1882. Thoroughly reflective of sunny Italy, the Overture is decidedly popular in character, though unmistakably touched with the hand of a finished artist. The slow introduction on the melody intended for the theme of *Graziella's* prayer in the last act, first given out by the oboe, with wind accompaniment, is eminently suggestive; and there is much freshness, both in the materials used and their treatment throughout the *Allegro*. The Overture was warmly and deservedly applauded. It was fortunate that two of the orchestral works were conducted by their composers, for the labours of Mr. George Mount—who, in consequence of the indisposition of Sir Arthur Sullivan, undertook the conductorship of the Concert at very short notice—were thus lightened. Mozart's Concerto in D minor was rendered with much refinement—and we are glad to say with the music before him—by M. de Pachmann; and Signor Bottesini delighted all who care more than we do for the successful vanquishing of difficulties by a performance on the double-bass of his "Introduction and Bolero," for which he had expressly written an orchestral accompaniment. Vocal pieces were given by Mr. and Mrs. Henschel with their usual success; and Mr. Mount must be congratulated on his careful conducting of the music which fell to his share, including Beethoven's fine Overture "Die Weihe des Hauses."

THE BACH CHOIR.

THE Concert given by this justly esteemed Society in St. James's Hall, on Thursday, the 25th ult., was in every respect a conspicuous success, the programme being varied and interesting, and the rendering of the several items such as to give credit to the executants, and to the new Conductor, Dr. Villiers Stanford. The great master after whom the choir is named was represented by his Cantata "Gott ist mein König," a work of more than ordinary significance to those who study the career and art labours of Bach. It dates from 1708, when the composer was but twenty-three years old, and had just been appointed organist at Muhlhausen. It was customary to have a musical celebration at the annual change of the Town Council and it was Bach's duty to provide a work suitable for the occasion. The words of this Cantata are a mixture of Scriptural texts and verses from hymns, and are meant to refer first to the outgoing and then to the incoming Councillors. An exhaustive critical analysis will be found in the first volume of Spitta's Biography, to which we refer all who are curious on the subject. The general listener must be struck with the unusual fullness and variety of the scoring, the instruments being divided into four groups—namely, three trumpets and drums, two flutes and a violoncello, two oboes and a bassoon, and two violins, viola, and bass. But though Spitta draws attention to the superiority of the Cantata to those of Buxtehude, he does not fail to indicate its defects, which are those of youth and inexperience. "In estimating this Cantata throughout, we must necessarily use the standard which the master gives us in his own best works. When compared with the works of his predecessors, it is seen to be for the most part far above them, and never below them. But in many places we find things of a quite new and original type, too decidedly conspicuous for this comparison to be wholly just." Though not worthy to compare in depth of expression, or brilliancy of contrapuntal device, with the Leipzig works, this "Rathwechsel" Cantata was well worthy of a hearing. Another novelty was Beethoven's "Elegischer Gesang," for strings and choir (Op. 118), a trifling piece written on the death of the wife of the composer's friend, Pasqualatti, in 1814. Though not unworthy of the master, it is not, in any way, a noteworthy example of his genius.

The beautiful and poetical third part of Schumann's music to "Faust" brought the Concert to a fitting termination. Herr Joachim's solos gave as marked a contrast to the choral portion of the programme as could possibly be desired. The violinist gave his own Hungarian Concerto and Bach's Chaconne in his very finest manner, and fairly roused the aristocratic audience to enthusiasm.

BOW AND BROMLEY INSTITUTE.

THE excellent performance of "Mors et Vita" given by this Society at its last Concert was followed up by the production, on the 9th ult., of two more of the Birmingham Festival novelties—Cowen's "Sleeping Beauty" and Prout's Symphony in F. The latter work, conducted by the composer, formed the *pièce de resistance* of a miscellaneous first part, and met with the unstinted appreciation which its happy mixture of learning and lucidity has never failed to command. Of the four movements the graceful *Intermezzo à l'Espagnole*—a heading which has induced some amateurs to miscall the Symphony Spanish—seemed to please most, and narrowly escaped an encore. Mr. Prout was twice recalled at the close of the finale, played with great spirit by the efficient orchestra of forty performers led by Mr. Leverett Frye. Mendelssohn's setting of the 114th Psalm, "When Israel out of Egypt came," gave the excellent body of voices under Mr. McNaught's *bâton* opportunities for distinction of which they fully availed themselves; but the excessive speed at which the movements were taken undoubtedly detracted from the dignity of the work. Of Mr. Lloyd's singing of Gounod's "Lend me your aid" it is enough to say that where the needs of a composition are so fully answered by the resources of the executant, the result is not far short of perfection. "Creation's Hymn," as rendered by Miss Hilda Wilson, served to exhibit the musicianly qualities as well as the fine voice of this lady. The second part of the Concert was occupied by the performance of "Sleeping Beauty," in which, besides the vocalists already mentioned, Mrs. Hutchinson and Mr. Henry Pope took part. Mrs. Hutchinson has been heard to greater advantage in the music assigned to the *Princess*, the impassioned passages in which seemed on this occasion to fatigue her voice. The recitatives and quiet phrases, however, were given with her wonted finish and sympathetic style. The vocal feature of this, as of every other performance of the work in which he has taken part, was Mr. Lloyd's rendering of the long scena "Light, light at last," which called forth such a demonstration as to render the composer's prohibitory "attacca subito" at the end of the scena perfectly nugatory. The ballad, one of the best and most original numbers in the work, was given with great breadth of style by Miss Hilda Wilson, and made a deep impression; while in the small part of the *King*, Mr. Henry Pope gave thoroughly efficient aid. Choir and orchestra, although not perfect, acquitted themselves extremely well. The dainty chorus for female voices "Draw the thread," the waltz, the choral interlude "Sleep," and the final chorus were all sung with intelligence and a fair observance of light and shade. Perhaps the attack might have been a little firmer in some of the more difficult numbers. The orchestra, except for a few cases of unsteadiness and an occasional roughness, played the delicate accompaniments well, the intermezzo "Maidenhood and Dreams of Love" being perhaps their most successful effort. At the risk of seeming ungracious to an excellent choirtrainer and enthusiastic musician, we feel obliged to point out that Mr. McNaught's efficiency as a Conductor would be increased were he to abandon the habit—possibly unconscious—of striking his desk with his *bâton*. Such a practice supplies a piece of orchestral colouring which not being in the score cannot but displease the composer, and from its unmusical sound must annoy the listener. Mr. Cowen, who was present, was called to the platform amidst hearty applause, and must have been highly pleased with the flattering reception accorded to his work.

ROYAL ACADEMY OF MUSIC.

A CHAMBER Concert was given by the students of this institution on the 10th ult., at St. James's Hall, before a large audience. The excellent system of training pursued in the Academy was amply manifested, the pianists being repre-

sented, among others, by Miss Ethel Boyce, in her graceful "Album Leaves," by Mr. J. W. Kipps in Beethoven's Thirty-two Variations, and by Mr. Septimus B. Webbe, who gave a fine rendering of a Nocturne by Chopin and a Study by Liszt. Cowen's song "Sweetest eyes were ever seen," sung by Miss Ellen Haas, Mrs. O'Leary's song "I am the Angel," most artistically given by Miss Marian Ellis, and Miss Selina Quicke in a "Love song" by Amy Horrocks (student) deserve honourable mention; and Mendelssohn's "Surrexit Pastor bonus" displayed the quality of the female choir to the utmost advantage.

MR. FREDERIC LAMOND'S RECITAL.

THOSE who went to Prince's Hall on the afternoon of the 26th ult., to wonder at the prowess of the young Scotch virtuoso, Frederic Lamond, stayed to admire. The curiosity often experienced in witnessing the *début* of juvenile performers gave way to a finer feeling when it was discovered that this lad of seventeen could, in point of execution, throw down the gage to any contemporaneous artist. The only parallel case within our recollection is that of another British artist—Arabella Goddard—though she was even younger than Mr. Lamond when she took the world by storm. Female intelligence (or, the intelligence of females) develops sooner than in the opposite sex; and so, perhaps, Mr. Lamond's achievements come close upon those of Miss Goddard. To listen to the Scotch youth's playing is to be at once impressed with the fact that his fingers cannot go wrong, and that the most intricate music presents no hardships for those wonderful hands. From first to last, in a selection unusually trying, not a single slip of any sort was discernible, and the mere mechanical work was simply faultless. Mr. Lamond plays entirely from memory, but this is not the gift which some people assume it to be. If we consider the number of consecutive hours expended upon the practice of each work presented to public approval, we shall become aware that the difficulty would be to forget rather than to remember. In solo playing a slip, if it should occur, is not specially remarkable; in concerted music, of course, the reliance upon mnemonic retentiveness is inexcusable. The programme of the first Recital given by Mr. Lamond comprised Beethoven's Sonata in C minor (Op. III); twenty-eight Variations on a theme of Paganini by Johannes Brahms (Op. 35)—a very poor and tedious composition, unrelieved by any of those flashes of genius which we are accustomed to find in the German master's works; Chopin's Ballade (No. 3) in A flat, Impromptu, Berceuse, and Polonaise in A flat; Schumann's Etudes Symphoniques; Rubinstein's Barcarole; a Romance by F. Lamond, and Liszt's Liebestraum and Fantasia on "Lucrezia Borgia." With the details of the performance we need hardly deal—we have covered the ground already when we say that Mr. Lamond was excellent in all, and that every school of composition seemed equally well fitted to his powers. His Beethoven was as truly classical as his Chopin was graceful and poetic; his reading of Schumann brought out the idiosyncrasies of the master in their best light; and the remaining pieces found the player fully competent to deal with them. We do not contend that Mr. Lamond is yet a finished pianist, or that he is a marvellous executant, but there are higher qualities of feeling and expression which age and experience alone can give. Still, he is by far the finest performer which this generation has seen, and it can be readily surmised that his second and third Recitals will command that amount of general interest which is only displayed in the cases of famous artists. We can perfectly believe that to hear Frederic Lamond once, is not to know him fully; and we shall return to the subject after further acquaintance with this extraordinary young pianist.

MISS AGNES ZIMMERMANN'S RECITAL.

THIS highly accomplished pianist gave an interesting Recital on the 25th ult., at Prince's Hall, Piccadilly, with a very comprehensive programme, ranging over the entire field of pianoforte music, and taxing to the utmost the versatile powers as well as those of physical endurance of its exponent. Miss Agnes Zimmermann commands both in an eminent degree, in addition to great mechanical skill, and that not very easily definable gift of sinking her

individuality into that of the composer whose work she interprets, and which is called, in a general way, "poetic feeling." This she again manifested in a striking manner at the Concert under notice, in pieces by Bach, Gluck, Graun, Rameau, Scarlatti, the more modern Schumann and Chopin, and the contemporary composers Rubinstein and Moszkowski, the performance thereby also assuming something of an historical character as illustrating the progress of the music written for the instrument. Beethoven was, as a matter of course, likewise represented—i.e., in one of his most important works written for the instrument, the Sonata in A major (Op. 101), of which the lady gave a most intellectual and worthy interpretation; another especially remarkable achievement having been her most refined and characteristic interpretation of Schumann's beautiful Fantasia in C (Op. 17), which, moreover, appeared to illustrate in an admirable manner the artistic significance of the otherwise somewhat obscure superscriptions which the composer has given to its movements, such as "durchaus phantastisch und leidenschaftlich vorzutragen" (to be played throughout fantastically and passionately). The latter portion of Miss Zimmermann's programme introduced a composition by herself entitled "Spring Melody," a charming trifle, carrying with it something of the freshness and fragrance of early blossoming flowers, and which the audience insisted upon hearing again. The selection concluded with a brilliant performance of one of Schubert's *Marches Militaires* in Tausig's arrangement. The Hall was well filled.

MISS FANNY DAVIES'S RECITAL.

It is too soon to sum up the current musical season, but, if appearances may be trusted, it will deserve to be remembered as the pianists' year. Foreign executants of the first rank are visiting us in unusual numbers, and from our own people young artists are appearing who bid fair to hold their own against all comers. Miss Fanny Davies has now been with us long enough to enable us to say that she may fearlessly challenge comparison with her Continental rivals. If any doubt remained, it must have been dispelled by her Recital at the Prince's Hall, on Wednesday, the 24th ult. The splendid technique and high artistic intelligence she brought to bear upon such works as Beethoven's Sonata in A (Op. 101) and Schumann's *Carnaval* absolutely disarmed criticism. It was pianoforte playing of the most acceptable kind, free from any trace of affectation, but full of warmth, feeling, and intellectuality. The minor items of her programme were equally well rendered, and the large audience showed its satisfaction by remaining to the very last bar.

MR. HERMANN FRANK'S CONCERTS.

It is obvious that the absence of one artist from an associated company of performers, whether vocal or instrumental, must be detrimental to the general effect. If one member suffer, all the members suffer in like manner, for the *ensemble* is necessarily destroyed. This was the case at the third of the above Concerts, on the 9th ult., the soprano, Miss Hamlin, in Mr. Frank's vocal quartet, being absent through illness. Her place was taken by Miss Thekla Friedländer, who is entitled to lenient criticism under the circumstances. Nevertheless, it must be stated that the rendering of the concerted works left very much to desire. The second set of Brahms's Liebeslieder Walzer especially suffered by the general coarseness and lack of refinement of the executants. Dr. Hubert Parry's vigorous and extremely well written Pianoforte Trio in E minor was fairly well rendered by Messrs. E. Dannreuther, E. Mahr, and B. Albert, and the violinist introduced a paraphrase of "The Good Friday Melody" from "Parsifal," the effect of which, however, was lost with a piano accompaniment and apart from its surroundings.

At the last Concert of the present series, on the 23rd ult., the conditions were reversed, the instrumental part of the programme being very unsatisfactory, while the vocal quartet appeared to greater advantage than at any of the previous performances. The second set of Brahms's Waltzes are certainly not equal to the first, but they improve greatly on acquaintance, and being tastefully sung

were received with much favour. On the other hand, we never remember to have heard such a bad performance in a public Concert-room as that of Mozart's Quintet in D. Under the circumstances, it will be as well not to name the performers, some of whom are individually capable executants; but we trust that Mr. Franke will see the advisability of rendering impossible the recurrence of such a discreditable feature in his enterprise. Herr Julius Röntgen might wisely have selected something better for his first appearance as a pianist than his "Variations on Hungarian Czárdás," which, however clever, are of no real musical value. The audience insisted upon an encore, probably in the hope of hearing the Amsterdam musician in something more interesting, but if so they were disappointed, for he gave a silly transcription of Bach's Organ Toccata in F. Herr Röntgen's technical powers are considerable, but more than that it is as yet impossible to say in his favour. Mr. Franke states that the Concerts have been very successful, and that a further series will be given during the season.

THE LISZT FESTIVAL AT LIÉGE.

THE *Independence Belge*, of the 19th ult., gives the following account of Liszt's recent visit to Liège, which may be of special interest in view of his approaching visit to London:—

"It was some forty years since Liszt had been at Liège, but he had not forgotten the reception which he had met in that town. When he came to Brussels in June, 1881, at the banquet which was given in his honour after the Festival of the Palais des Académies, he recalled how, at the time of the Grétry fêtes, the Minister of Muelenaere had decorated him in the public square of Liège. This time the reception was of a more private character; but if the renowned virtuoso voluntarily eclipsed himself, the composer at least had the pleasure of hearing his works given by artists of reputation, and enthusiastically applauded by a select public. . . . Liszt received an ovation after the Credo of his 'Graner Mass,' a work which made a deep impression. He was also obliged to appear on the platform. The Liège Conservatoire was represented by an offering of a golden palm to the master."

"The 'Graner Mass' was splendidly sung by the following soloists: Mesdames Fick-Wery and de Saint Moulin, Messrs. Caillet and Davreux, and by a chorus of splendid voices and good style. The orchestra of Liège acquitted itself satisfactorily under the intelligent conductorship of M. Hutoy, and the master appeared on the whole very well satisfied."

"Mlle. de Saint Moulin scored a success in the second part of the Concert, by her rendering of the 'King of Thule,' and she also sang a setting of Victor Hugo's charming lines: 'S'il est un charmant gazon.'"

"As to Madame Falk-Mehlig, who played the second Concerto in A, and the Hungarian Fantaisie, with orchestra, she came off with triumph. Her energy, the *verve* of her style, and her perfect technique, literally carried the audience away. She was recalled four times."

From Liège Liszt passed onwards to Antwerp, and thence to Paris. His next movements will soon be known to the London world.

A PARIS PERFORMANCE OF "SLEEPING BEAUTY."

THE performance in France of an important work by an English composer is a matter of such rare occurrence as to render its actual accomplishment in itself a distinguished achievement. It is time, indeed, the prejudice still prevalent among our French neighbours against the musical capacity of this country were removed, and a wider field opened for the assertion of our best native productions abroad. No civilised nation can afford to be ignored in its artistic products and strivings by any other, and every departure from its apparent indifference shown by the French capital should be welcomed as a step nearer to that general recognition which English music will doubtless eventually meet. The latter prediction it is the safer to make where so charming and amiable a work is concerned as Mr. Cowen's Cantata "Sleeping Beauty," which, under the French title of "La Belle au Bois Dormant," was per-

formed on the 4th ult. by the Concordia, a Choral Society composed of amateurs resident in Paris, which has acquired a considerable reputation for the production of modern as well as classical music. Mr. Cowen himself conducted his work, the soloists being Mesdames Fuchs and Lalo, MM. Bugnet and Audan; all of them excellent vocal artists. "The Cantata," says a correspondent of the *Times*, "has been presented to the Parisian public in a very perfect manner, and much applause was bestowed on its correct style, original harmony, and affecting passages. The passage, 'Spring from the earth, red rose,' by Madame Lalo; the tenor solo, 'Light,' by M. Bugnet; the soprano solo, 'Where am I?' by Madame Fuchs; and the grand final chorus, 'At dawn of day,' were warmly applauded." Similar favourable opinions respecting the work find their expression in French journals, the *Ménestrel* regarding it as "an important production, written with the greatest care, and exempt from radical tendencies." In a recent number of the *Paris Temps*, a review of the score is published, the author of which has formed a high opinion of the merits of the work which, he thinks, "possesses all the requisite charm and simplicity inherent in the subject." Among the numbers considered specially characteristic by this critic are the airs, "Pure as thy heart" and "Whither away," the valse, and the instrumental portions generally. The libretto has been translated into French by Miss Augusta Holmes, herself an excellent musician. We shall be glad to hear that the example thus set by the Concordia is being followed by other musical societies in France.

"FIDELIO" IN ROME.

IN a recent article on the "Florentine Trio" I noticed the great and lamentable decline of classical music throughout Italy, except in some of the Northern Cities, such as Milan, Turin, and Bologna. And, assuredly, if proof were wanted, I need only point to the performances of "Fidelio" which took place at the Apollo Theatre in Rome, at the beginning of February last. It will hardly be believed, but it is only too true, that this was actually the first production of Beethoven's immortal opera, certainly in Rome, if not in Italy. This fact in itself tells its own tale; but what is still less to the credit of the Eternal City is that the production of that masterpiece should have proved a failure, an unmistakable, indisputable failure. In this respect "Fidelio" shared but the fate that has before now overtaken nearly every classical opera, such as Mozart's "Don Giovanni," or the "Nozze di Figaro," whose production has from time to time been attempted in Italy; but that even the so-called musical critics of some of the leading Roman papers should unblushingly confess their inability to "understand that kind of music," and should deprecate any attempt to produce in Rome such works as "Fidelio," is surely too disgraceful, and is the best proof of the deplorable condition to which the Muse is reduced in the country of her birth.

One paper says that "if 'Fidelio' were not written by Beethoven, the public would probably not have listened even to the first act." Another paper states that everybody in the house "was bored to death, though it would have been impolite to confess it." Yet another critic avers that the merits of "Fidelio" are purely "archaeological"; whilst another brilliant writer, after innocently asking what could possibly have induced the *impresario* to put "Fidelio" on the stage, arrives at the conclusion that the said *impresario* made three fatal mistakes: "the first, to give 'Fidelio' at all; the second, to give it badly; and the third, to give it more than once."

There is, however, one laudable exception to this chorus of wholesale condemnation, to this woeful display of truly childish ignorance; and that exception is Signor d'Arcais, a Roman musical critic of great and deserved standing, who in plain terms cries shame on the performance, shame on the public, and on the servile press for their want of classical taste; and who has the courage to point out that whatever the revival and progress of Italy in other respects, in classical music there certainly is none; and that by so tardily producing an opera like "Fidelio," a standard work of every respectable *répertoire* outside Italy; and, what is more, by allowing such a work to prove a failure in Rome, the Capital, his countrymen simply make themselves the laughing-stock of other nations.

The failure of "Fidelio" in Rome is not, however, attributable solely to the utter want of appreciation of Beethoven's dramatic music on the part of the public. It is also due in a great measure to the second-rate character of the artists, and of the vocal part of the performance as a whole; and to the notoriously imperfect and slovenly way in which operas are generally rehearsed in Italy. In other countries the greatest care is bestowed on the rehearsals, which frequently extend over three consecutive months, so as to ensure the maximum of perfection, and hence success at the first performance in public. In Italy, on the contrary, the *impresario*, in the majority of cases, cannot afford the expense of frequent rehearsals. Hence a given work is often put on the stage before the several artists and performers know their parts even fairly well; there is rarely such a thing as an efficient *ensemble*; the first few performances are really public rehearsals more than anything else; and a fair estimate of the merits of a work new to the audience can therefore never be formed on its first production. Add to this that the extreme delicacy of light and shade, and the undoubtedly very difficult vocal music of "Fidelio," require a most refined rendering, and hence first-rate artists; and it will be easily understood why the audience at the Apollo in Rome completely failed to realise the transcendent merits and beauty of "Fidelio" as an opera.

There is yet another reason which accounts for a good deal of the almost icy indifference with which "Fidelio" was received in Rome, and it is this, that to understand a work of this kind, as indeed all classical music worthy of that name, the first requisite in the hearer is thoughtful attention. Now, ninety-nine out of a hundred Italians go to the opera, certainly not to think, rarely to listen, but chiefly to talk. Indeed, it is said that the only occasion on record when the audience of the Apollo resigned themselves, as it were under moral compulsion, to sitting through an entire performance in religious silence, was that of the production of the "Nibelungen" cycle a few years ago, under the quasi-patronage of Queen Margherite, in honour of Princess Isabella of Bavaria, on the first visit of the latter to Rome as the bride of the Duke of Genoa, the Queen's brother. The strain on the patience and attention of an Italian audience, of all others, must indeed have been extreme; at all events, the "Nibelungen" cycle has not been given since; and the only one of Wagner's operas that, besides "Rienzi," has at all taken root on the principal stages in Italy is "Lohengrin," whereas "Tannhäuser" is spoken of as one of the "novelties" to be produced in Rome this season.

No doubt it should be borne in mind that a nation whose musical genius produced the melodies of Bellini and Donizetti, is naturally slow to warm to and grasp the essentially manly and gothic character of the music of the North, although Verdi in his later works, as well as Boito and Ponchielli, have done much to bridge over the gulf which was fixed between the two opposing schools. No doubt, an opera translated, and produced under entirely different conditions, in a different atmosphere, under a different sky, loses much, sometimes the whole, of its national character; and this is quite as true of a typically and intensely Italian opera like Rossini's "Barbiere" as it is of Wagner's operas. But there are certain operas, masterpieces of classical art in the true acceptance of the term, such as Gluck's, Mozart's, and Cherubini's operas and Beethoven's "Fidelio," which are a possession of all times, and are, or ought to be, also a possession of all nations. Yet it is a melancholy fact that, in spite of the many admirable and effective Italian versions, none of the operas of those great masters, Cherubini himself not excepted, can be said ever to have found a home in Italy; and although Rome can in no sense be said to lead the taste and culture of music in Italy, the recent failure of "Fidelio" is, nevertheless, not only discreditable in itself, but augurs ill for the future.

"THE ROSE OF SHARON" AT TORONTO.

THE performance of Mr. Mackenzie's Oratorio by the Philharmonic Society of Toronto, under the able conductorship of Mr. F. H. Torrington, on February 16, was a decided success. The work had evidently been most carefully prepared, and all concerned in its presentation before a critical audience have a right to share with the indefatigable

Conductor the credit of achieving so triumphant a result. An elaborate analysis of the Oratorio is given in the *Toronto Mail*, and the varied and sympathetic treatment of every portion of the work by the composer most warmly eulogised. From this well written critique we quote the following passage, with regret that space will not allow us to extract a few of the carefully considered opinions upon the various numbers: "The composer in carrying out the design of the Oratorio exhibits a great amount of musicianly scholarship, striking power of invention, and a remarkable command of orchestration. The traditional treatment of Oratorio is respected in the combination of numerous and elaborate choruses, contrapuntal writing, and fugal episodes." The *Toronto Evening News* says "A very large audience greeted the Philharmonic Society at the Pavilion Music Hall last night on the occasion of the first performance in Toronto of Mackenzie's dramatic Oratorio, 'The Rose of Sharon.' The work will take rank with the best compositions of the day, abounding as it does with fine solos, excellent choruses, and capital orchestration. The music shows an apt conception of the theme chosen"; and the *Globe* (Toronto), after speaking of the Oratorio in the highest terms, and awarding warm praise to the principal vocalists—Mrs. Gertrude Luther, Mrs. Mackelean, Messrs. Mockridge, H. M. Blight, E. W. Schuch, and A. E. Curran—concludes with the following paragraph: "The success scored by Mr. Torrington in this Concert is a very marked one. The amount of labour expended in overcoming the great difficulties throughout the work must have been enormous. The skill requisite to produce the Oratorio satisfactorily can be appreciated only by competent musicians. But the satisfaction of signal success in this instance must be so great as to be in itself a sufficient reward."

OBITUARY.

IN Louis Köhler, whose death occurred on February 16, at Königsberg, Germany has lost one of her ablest and most conscientious musical teachers, and musical art generally a most devoted and hard working disciple. He was, as a German writer aptly remarks, the Czerny of our time, besides being a versatile, yet solid, critical author, and much esteemed also as a composer. Köhler was born in 1820, at Brunswick, and commenced his artistic career as orchestral conductor in several provincial towns of Prussia. He eventually took up his domicile at Königsberg, where, in 1847, he founded a Musik-Schule, and with which period begins his extraordinary activity as a teacher, and his equally remarkable fertility as an author, a number of books and pamphlets of both didactic and æsthetic import proceeding from his pen in the course of time, not to mention numerous interesting journalistic contributions on subjects connected with the progress of the art; for Köhler was distinctly an adherent of the progressive or "New German" school, as represented by Wagner and Liszt, he being one of the very first and staunchest supporters of the theories promulgated by the former, and having remained till the last on terms of close friendship with Liszt. Indeed, his very last article (published in the *Neue Zeitschrift für Musik* last month) is devoted to the latter, being a "Fantasia upon the theme 'Liszt,'" a theme upon which he would never weary, and which is here treated in a very attractive manner, both as regards the executive and the creative achievements of the pianist-composer, maintaining no doubt justly that the creative faculty, at all times predominant in Liszt, has ever imparted to his pianoforte interpretations that unique character which has so frequently been remarked upon but which it is not easy to define. Köhler was, together with Liszt, Ambros, Brendel, and a few other prominent musicians, one of the founders of the "Allgemeine Deutsche Musikverein," the representative Society of German musicians. As a dramatic composer Köhler can scarcely be said to have been successful, but his pianoforte compositions possess lasting merit, and it will be a long time before his excellent "Etudes" (Op. 112), or his "Grosse Clavierschule" (Op. 300), will come to be superseded; at any rate, they are universally esteemed in the present day as forming most valuable adjuncts to the study of pianoforte playing. Among Köhler's older pupils may be named Adolf Jensen, the eminent pianist and composer.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

GOUNOD's "Mors et Vita," which had not been heard in Birmingham since its production at the Festival of August last, was performed here by the members of the Festival Choral Society, on the 4th ult., with full band and chorus, and the following principals, viz. :—Miss Anna Williams, Miss Hope Glenn, Mr. Edward Lloyd, and Mr. Watkin Mills; Mr. Stockley, as usual, conducting. In order to meet exigencies of time and circumstance, and to adapt the work to the capacity of an ordinary orchestra, more particularly in the brass department, several movements of secondary importance were omitted, without materially impairing the general effect. With the exception of the Offertorium, the Prologue and Requiem were given in their entirety, but "The sleep of the Dead," and the awful "Judgment of the Rejected," were omitted apparently for orchestral reasons, and the performance was thus brought well within the limits of an ordinary Oratorio Concert. The sublimely solemn beauty of the Requiem grows upon the hearer with every repetition, and its charm was never more powerfully felt than on this occasion, when the choral section of the executive obtained a prominence which was scarcely possible at the Festival performance of the work. The soloists also gained in effect by the more perfect subordination of the instrumental accompaniments, which were, nevertheless, adequate for every legitimate purpose. The sweet, full, and powerful soprano voice of Miss Anna Williams was heard to great advantage in the melodious and pathetic solo "Felix culpa," and in the beautiful duet "Querens me," the lady found a sympathetic and competent associate in Miss Hope Glenn. Mr. Edward Lloyd sang the quaintly original tenor solo "Inter oves locum præsta" with great refinement and purity of intonation, and was not wanting either in fervour or vocal skill in the melodious Sanctus. Mr. Watkin Mills was fairly effective in the bass solos, but his singing is a little wanting in relief and contrast. No finer choral singing has been heard even in Birmingham for many a day than in the unaccompanied *à capella* movement, "A custodia matutina," in which the pitch was admirably preserved till the close; whilst for dramatic force and stern power of voice it would have been difficult to parallel the singing of the "Confutatis" and the "Tuba Mirum." In the latter part of the work, a word of praise is due to the admirable rendering of the quartet "Lacrymæ, dolor, mors," which was unquestionably one of the gems of the evening. The playing of the band throughout was at once spirited and judicious, though, for reasons already stated, some exceptional effects were not attempted.

On the afternoon of the 6th ult. the Madrigal Society connected with the musical section of the Midland Institute gave an interesting Concert, in the large lecture theatre of the Institution, to a numerous and appreciative audience. The Madrigal proper and its lighter companion the "Ayre" were represented by Croce's "Cynthia" and Dowland's "Awake, sweet love," the other choral pieces being part-songs, more or less modern. The best qualities of the choir were displayed in Henry Smart's "Cradle Song," which was sung with rare delicacy, if not with all the more nervous qualities which go to make up perfect part-singing. Mr. Gaul's "Daybreak," and Miss Prescott's quaint setting of "The Cryer," were also good examples creditably sung. Mr. G. Brewerton was specially successful in Sullivan's setting of "Edward Gray," and Mr. W. A. Brewerton, a young pianist new to Birmingham, produced a marked impression by his spirited and finished playing of a Polish dance by Scharwenka, a couple of familiar pieces by Henselt, Chopin's Mazurka in A flat (Op. 50), and Mendelssohn's Rondo Capriccioso, after which latter piece he was recalled.

Messrs. Harrison's fourth and final Concert, which took place in the Town Hall, on the 8th ult., made ample amends for the too obvious musical shortcomings of its predecessors, and the selection on this occasion was well worthy of the executive resources. The latter comprised, in addition to Mr. Charles Hallé's admirable band, with the Conductor himself as solo pianist, Madame Norman-Néruda as violin soloist, and Madame Patey and Mr. Watkin Mills, *vice* Signor Foli, indisposed, as vocalists. The orchestral pieces were remarkable rather for interest and excellence than for

novelty, comprising the Overtures to "Egmont" (Beethoven) and "Ruy Blas" (Mendelssohn), Raff's "Lenore" Symphony in E, Liszt's Rhapsodie Hongroise (No. 1) in F, and Glinka's Russian Scherzo "Komarinskaja." Raff's grand Symphony, which was splendidly played, deeply impressed the audience by its romantic character and masterly elaboration; and in Liszt's melodious and ravishing "Rhapsodie Hongroise," which produced such a sensation at the last Birmingham Festival, the band scored another triumph, their playing of the piquant Mazurka theme, which constitutes the backbone of the work, being a marvel of delicacy, spirit, and precision. The personal and artistic interest of the Concert, however, centred in the violin playing of Madame Norman-Néruda, which in breadth of style, volume of tone, elegance and refinement of phrasing, and general perfection of technique, was certainly a marvellous exhibition. Nothing could exceed the finish and delicacy with which she played the elaborate chromatic passages of the cadenza in the Rondo from Vieuxtemps' Concerto in E major; but her great popular triumph was achieved in Wieniawski's Mazurka in G major (No. 1), a short, bright, sparkling movement, introduced by, and interwoven with, quaint drone effects, which pleased the audience so greatly that it had to be repeated. Mr. Charles Hallé played Chopin's Nocturne in F sharp (Op. 15, No. 2) and Grand Polonaise in A flat (Op. 53) with his accustomed refinement and with irreproachable skill. Madame Patey was more successful in Giordani's sweetly solemn song "Caro mio ben," which she had to repeat, than in the plaintive hymn of Gounod, "There is a green hill," which is scarcely so well suited to her style or voice. Mr. Watkin Mills, who replaced Signor Foli at short notice, was most effective in the air "Non più andrai," from Mozart's "Figaro."

The Pianoforte and Violin Recital given on the 18th by Miss Margaret Wild and Miss Florence Donaldson, assisted by Mrs. Hutchinson, vocalist, was remarkable rather for the excellence of the performance than for the novelty of the selection, which latter comprised among other items such familiar favourites as Schumann's "Kreisleriana," Vieuxtemps's "Rêverie," Chopin's Barcarole in F sharp and Impromptu in A flat, and Grieg's Sonata in F, for piano and violin. The fair instrumentalists have lately completed their musical training together at Leipzig, and are therefore in perfect sympathy with one another, as was shown on this occasion, more particularly by their finished performance of the Grieg Sonata. Miss Wild has a firm, crisp touch, and considerable powers of expression, for which the Chopin selection afforded good scope. In the four examples of the "Kreisleriana"—the first two and the last two—she exhibited taste and fancy allied to considerable executive skill. Miss Florence Donaldson's violin playing was distinguished rather by grace and refinement than by virtuosity; but the lady's executive powers are quite equal to the demands of the music she attempts. Mrs. Hutchinson's vocal contributions, all distinguished by charm of voice and refinement and purity of style, comprised Maud Valérie White's song "Ye Cupids, droop," Purcell's "Nymphs and Shepherds," and Massenet's dainty "Elégie" and "Crépuscule," the latter sung *sotto voce* throughout.

The annual Concert of Madame Agnes Miller, which took place in the large lecture theatre of the Midland Institute on the 25th ult., attracted as usual an overflowing audience, whose satisfaction with the entertainment was testified by loud and frequent applause. The fair *beneficiaire*, who was assisted by Herr Ludwig Straus (violinist) and Miss Georgie Booth (vocalist), played Beethoven's Sonata in E flat (Op. 27), Brahms's Rhapsodie in G minor, Field's Nocturne in A, and a study by Scarlatti, displaying in each instance musical intelligence and technique of no mean order. Herr Straus especially charmed the audience in the Adagio from Brahms's Concerto in D and the Andante and Rondo from Vieuxtemps's second Concerto, and the two instrumentalists united their powers with excellent result in Schumann's Sonata in A minor and a couple of the Hungarian dances arranged by Brahms and Joachim. Miss Booth possesses an agreeable mezzo-soprano voice and sings with taste and expression.

On the 30th ult., Miss Fanny Davies gave a Pianoforte Recital, of which particulars must be reserved for a future occasion.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

IN the interests of the art, it is always regrettable if a musical venture, promoted with the object of maintaining the highest traditions which have been handed down, should, through lack of support, fall to the ground. A few months ago it was feared that this fate might overtake one of our foremost institutions, the Philharmonic Choral Society, and it has only been by dint of the bravest exertions that the Society has been able to weather the storm which threatened to swamp it. The collapse of such a Society would be a double loss to the city, inasmuch as it would disband a most capable body of voices, and would deprive the "masses," to whom the efforts of the Society were mainly directed, of hearing the greatest Oratorios rendered on a proper scale, and in an adequate manner. It is therefore extremely gratifying that by the two performances which have been given this season—"The Messiah," on December 27, and the "Creation," on February 26—the Philharmonic Choral Society has not only enhanced its special reputation from an artistic point of view, but has added an important amount to its exchequer, perhaps a more mundane consideration, but one of the most vital consequence to a Society without any other resource save the patronage of the public. The principals at the "Creation" performance were Madame Worrell (in the unavoidable absence of Miss Robertson), Mr. Ben Davies, and Signor Franco Novara, the admirable qualities of this combination being especially noticeable in the concerted music. Mr. Davies was also very successful in his finished rendering of the Recitative and Aria "In native worth." Mr. Randegger was at his post as Conductor, and Mr. W. T. Best showed to an exceptional degree his pre-eminence in being able to substitute on the organ with perfect grace and fluency the orchestral portion of the work.

The Hallé season is now finally concluded, and, as usual, the eighth Concert, which took place on the 2nd ult., had a special attraction, in the person of Herr Joachim. The great violinist's selections were Spohr's "Dramatic" Concerto in A minor, and Tartini's "Il Trillo del Diavolo." The Symphony at this Concert was Beethoven's No. 5 in C minor. Liszt's "Poème Symphonique," a perfect novelty to Liverpool, by its general structure and colouring created a favourable impression, and justified its place in the programme. Miss Marriott's selections were essentially classical, and included Mozart's "Zeffiretti" from "Idomeneo," and Wagner's "Elsa's Gesang."

On the 13th ult. Mr. Hallé gave a kind of addendum to his ordinary series by a Classical Chamber Concert in the small Concert-room of St. George's Hall. Mr. Hallé was assisted by Madame Norman-Néruda, and in the Septet by Messrs. Bernhardt, Grosse, Paersch, Hutchins, Vieuxtemps, and Prokatsky, and as the entire programme was made up of compositions by Beethoven, it is needless to say that, as regards quality as well as execution, the performance was of the highest excellence. The "Kreutzer" Sonata is often laid under contribution for excerpts, and it is pleasing to hear it played in its entirety by two such artists as Mr. Hallé and Madame Néruda. The Septet in E flat is subject to a similar remark, and it is seldom performed in its entirety probably because of its great length—although every movement is intensely interesting—and because it requires a combination of artists of superior talent. On the present occasion no such difficulties presented themselves, and the rendering of this magnificent work was beyond criticism. Mr. Hallé also played Beethoven's Sonata in E flat, and Madame Néruda contributed two Romances in exquisite style.

The Philharmonic Society has still another Concert before the conclusion of the season, and it is gratifying to be able to state that the most recent performances have shown rather an advance over their predecessors. At the tenth Concert, on February 23, the important orchestral features were Beethoven's Symphony No. 4 in B flat, Introduction to "Parsifal," a "Tragic" Overture by Brahms, the Entr'acte from "Die Folkweyer," and Handel's Concerto-Grosse in B minor, a sufficiently ambitious and comprehensive list. It is pleasant to record the reappearance of Mr. Santley at this Concert, with all his old

verve and vigour, and in the "Wreck of the Hesperus," and his other more classical selections, he evidenced the retention of his artistic finish and, by the reception accorded him, his hold upon the public esteem.

"St. Paul" has always a special claim upon Liverpool, in view of its having been first presented to an English audience in this city just fifty years ago, and the choice of this Oratorio by the Philharmonic Society as one of its Lenten Concerts was a happy one. The performance on this occasion was a most admirable one in every way, and the choir sang carefully and intelligently throughout. The rendering of the chorals, a specialty of "St. Paul," was almost without a flaw. The band ably sustained the effort of the "practical" members, but was, if anything, a little too powerful for the choir in the more massive choruses. The soloists comprised Miss Mary Davies, whose method is specially suited to such a work as "St. Paul"; Miss Eleanor Rees, Mr. Harper Kearton, and Mr. Bridson.

A new departure in Chamber Concerts, in Liverpool, has been made by Mr. John Ross, a musician who, from his wide experience and sterling abilities, is deserving of all support. The idea which he has put into practical shape is that of giving a series of orchestral performances on Saturday afternoons, in the small Concert-room of St. George's Hall, the programmes being intended to strike a mean between Concerts of the severe classical type and those at which the enjoyment and pleasure of the "popular" element is the sole desideratum. In this effort Mr. Ross has, in the series of three performances already given, eminently succeeded, and it is perhaps regrettable that the lateness of the season will now necessitate a postponement of this experiment until the autumn. As the foundation of these Concerts, Mr. Ross has gathered around him a carefully selected and well balanced orchestra—particularly good in the string department, and some forty strong—and as specimens of their work, we may mention Dunkler's "Au bord de la Mer," Gustav Ernest's prize "Dramatic" Overture (first time in Liverpool), the entire music of the "Midsummer Night's Dream," Ponchielli's Ballet Music from "La Gioconda," &c. The artists at these Concerts have included Miss Nettie Carpenter, who merits a foremost place for the admirable qualities, both of power and execution, displayed in such items as Spohr's "Dramatic" Concerto and Mendelssohn's Concerto in E minor; and amongst vocalists the well-known names of Mr. Barton McGuckin, Mr. J. W. Turner, Mr. Seymour Jackson, and Mr. Edward Grime have appeared with their customary success.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

ON Monday, February 2, the distinguished organist of the Liverpool Corporation once more (after a prolonged absence) afforded us an opportunity of hearing him. For some years past the Directors of the Free Trade Hall Company have talked about removing the very incomplete instrument—originally built for the Art Treasures Exhibition at Old Trafford—and of their desire to erect an organ worthy of their splendid Concert-room, and one on which our most skilled players, and those eminent executants who may from time to time be pleased to visit us, may be satisfied to perform. Some hope was excited that Recitals on Sunday afternoons might be established—after the example set by the Municipal authorities in Liverpool—so that people not desiring to go to church three times a day might have some provision made for their comfort and rational recreation. It is now a not infrequent custom to throw open our church or chapel doors for what are called "Services of Song," and it would be difficult for the most bigoted to advance any serious argument against the gratification of the taste that would desire, in the middle of our weekly holiday, opportunities of listening to the tones of an instrument that must ever be invested with a somewhat sacred and solemn character.

It is a great pity that, after so long a delay, and after the announcement made some little time back that a design for a suitable instrument had been procured, a poor compromise has at last been effected, and that, instead of having a thoroughly representative instrument, upon which our cleverest players might have been willing to perform, we shall have to rest content with the mere patching up of

the old organ, and such a slight enlargement as does not atone for its being placed further back. The extension of the platform space and the preservation of the strictest economy seem to have been the ideas controlling the alterations that have been made. Mr. Best, with his usual skill, exhibited the rejuvenated instrument, with which, doubtless, the builders (Messrs. Thorold and Smith) had done what they could under the restrictions imposed; but in the "St. Ann's" Fugue—although taken at a most judicious speed—the want of tone and the slowness of speech of the pedal registers were evident, and in Smart's "Grand Solemn March," and in other pieces of less importance, a lack of variety and of real wealth of *timbre* was felt.

Three evenings after Mr. Best's visit, Dr. Villiers Stanford's Oratorio, "The three Holy Children," was given here for the first time, under the best auspices, and with every provision made by Mr. Hallé for its complete success. Mr. Hecht had laboured with heartiest good will to secure the efficiency of the choir, and the work had been diligently rehearsed. The impression left, after an admirable performance under the direction of the composer, and the heartiest expressions of sympathy by the large audience, is that Dr. Stanford has succeeded in producing a scholarly and clever work, having no trace of triviality or want of thoughtful care. A certain skill in construction and of tact in contrasting effects the author evidently possesses, combined with very considerable power of orchestration. The short first part of the Oratorio contains many pleasing thoughts—especially a very broadly-phrased theme for soprano solo (carefully rendered by Miss Anna Williams) and for the ladies of the choir—and concludes with a really powerful, though somewhat desultory, chorus, "The heathen shall fear Thy name." In the second act the three "Children" are, perhaps, a little wearisome, but never undignified; and the climax of the work is marked by a double chorus—in which, however, there is no eight-part writing—of considerable power. It cannot be said that Dr. Stanford has written an Oratorio of dimensions, sustained power, variety, or attractiveness equalling those great works which we regard as models of highest excellence. But he must be congratulated upon having given us a very serious, earnest poem; upon having proved his ability to deliver with clearness and perspicuity his message; and upon having, in spite of an evident fondness for certain tricks of scoring not always grateful—such as the disagreeable *staccato* passages for the *fagotti* in the "Bel" chorus and elsewhere, and a too frequent muting of the strings—carefully studied the resources at his disposal, and the different modes of colouring and presenting his fancies which the enlarged modern orchestra affords.

The annual visit of Dr. Joachim attracted a large number of those faithful worshippers who recognise in the great violinist something much higher than a mere executant, something beyond a skilful interpreter of other men's thoughts. The programme, on the 4th ult., was rendered additionally interesting by a careful, though not unblemished, rendering of Beethoven's "Pastoral" Symphony, and by the juxtaposition of Svendsen's "Rhapsodie Norvégienne" in B, and Saint-Saëns's "Phaëton"—both played for the first time at Mr. Hallé's Concerts. As "Rhapsodies"—i.e., pieces loosely strung together—or as examples of diverse and powerful scoring, both were instructive; as exercises exhibiting the skill of Mr. Hallé's orchestra they were interesting; but as examples of constructive power they have little value. Miss Marriott's selection of songs—"Remorseless fiend" ("Abscheulicher") from "Fidelio," Mozart's "Zeffiretti" ("Idomeneo"), and Wagner's "Elsa's Gesang" ("Lohengrin")—showed ambition and great power of voice.

Mr. Hallé appropriately closed his twenty-eighth season by a performance of Gounod's "Mors et Vita," a work now so well known that I need report only its very tolerable performance. Miss Mary Davies was slightly over-weighted, but sang with judgment; Miss Hilda Wilson and Mr. Lloyd were very effective, and Mr. Watkin Mills made the most of his part.

On Saturday, the 8th ult., Mr. de Jong bade adieu to his supporters, who crowded to his annual benefit Concert to listen to Mr. Sims Reeves, to Signor Bottesini, and to those members of Mr. Carl Rosa's Opera Company (Madame Marie Roze, Miss Burton, and Mr. Athley Thomas) who

obligingly filled up the gaps in the programme caused by the indisposition of several of Mr. de Jong's promised assistants.

At the Concert Hall the most interesting achievement during the month has been the introduction of Cowen's "Welsh" Symphony. Unfortunately, such was the inclemency of the evening of the 1st ult. that numbers of people were absolutely prevented attending to enjoy a programme including such an example of the power of an English composer, and enlivened by Madame Néruda's exquisite performance of Spohr's "Dramatic" Concerto and of the *Adagio* and *Rondo* from Vieuxtemps's Concerto in E. The fourth Symphony of one who has been recognised, not only in this country but in the brightest of Continental music-centres, as among the foremost of living artists should have been produced in the larger and more suitable hall wherein Mr. Hallé's Concerts are given. The Symphony in B flat is a work demanding and rewarding the greatest care. Its first movement is masterly in design and workmanship. The chief ideas are original and well contrasted; the second subject especially having a delightfully characteristic tinge, and being worked out with the greatest tenderness of instrumentation, and without the slightest danger of weariness to any minds consonantly attuned to its meaning or capable of yielding to its gentle influence. The orchestration of the *Lento tranquillo* (with its prominent use of the horns and clarinets) is in keeping with the delicate fancies of the themes upon which the movement is based. To the careless listener the liveliness and simplicity of the *Scherzo* appeal at once, and afford a relief, after the strained attention needed to grasp the full design of the previous movements of more complicated construction; but to the student the third section of the Symphony is interesting, chiefly on account of its transparent freshness and symmetry. As is too often the case, the *Finale* is the least successful portion of the whole; and, strangely enough, the introduction of the harp—however useful as an effect reserved for the climax of the Symphony—is not productive of any of that peculiarity of colouring which the title of the work suggests, and which is so charming in the earlier movements. In summing up the productions of the season, and in endeavouring to deduce its chief lessons, I shall have more to say about the "Welsh" Symphony. Here I will add only that no fresh work of the same calibre and merit has, of late, been introduced in Manchester.

But in opera, also, as well as in symphonic writings, has a triumph been gained by an English composer. We could not expect Mr. Carl Rosa to bring into the provinces the full strength of the band which in London exhibited so clearly Mr. Goring Thomas's skill in orchestration; and we are grateful to him for furnishing a complete, though necessarily smaller, body of instrumentalists. The part of *Nadesda* peculiarly suited Madame Valleria, who formed a true conception of the somewhat dreamy poetic character of the heroine, and conveyed to her hearers her idea with great delicacy and tact. Madame Georgina Burns's interpretation differed in every respect from that of her gentler predecessor. Mr. Barton McGuckin and Mr. Crotty sustained here their original parts; and the opera excited, at each of its three representations, very great enthusiasm, in spite of the fact that in several of the movements the climaxes were accelerated to a speed which destroyed all dignity and meaning. In the opening chorus the grace of the vocal themes, and even of much of the orchestration, was lost, the singers being utterly unable to gabble their words fast enough. This same mistaken idea of effect, the same restlessness of interpretation and continual working up to climaxes of noise and simulated intensity, spoiled many of the most earnest efforts of the leading singers of Mr. Rosa's company. Often how gratefully the ear would welcome a smooth vocal tone kept rigidly to a true pitch, and not forced to the sharpness which is supposed to depict emotion! When will our singers forsake the ranting style which is no longer tolerated in spoken drama?

In the "Bohemian Girl" (the 18th ult.) Mr. Seymour Jackson made his first appearance on the stage, and was warmly greeted by a crowded audience. As a singer he has very much to learn; as an actor everything. Endowed with a tenor voice of agreeable quality—rather sweet than powerful—Mr. Jackson would do wisely to devote himself with

FOUR-PART SONG.

Poetry by MRS. HEMANS.

Composed by J. G. VEACO.

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Allegretto.

SOPRANO. *pp*
I come, I . . come! ye have call'd me long, I come o'er the moun-tains with

ALTO. *pp*
I come, I . . come! ye have call'd me long, I come o'er the moun-tains with

TENOR. *pp*
I come, I . . come! ye have call'd me long, I come o'er the moun-tains with

BASS. *pp*
I come, I . . come! ye have call'd me long, I come o'er the moun-tains with

PIANO. (ad lib.) *pp*
152.

Allegretto.

light and song! Ye may trace my step o'er the wak'-ning earth By the winds which tell of the

light and song! Ye may trace my step o'er the wak'-ning earth By the winds which tell of the

light and song! Ye may trace my step o'er the wak'-ning earth By the winds which tell of the

light and song! Ye may trace my step o'er the wak'-ning earth By the winds which tell of the

vio - let's birth, By the prim - rose-stars, in the shad - ovy grass, By the green leaves, op - 'ning

vio - let's birth, By the prim - rose-stars, in the shad - ovy grass, By the green leaves, op - 'ning

vio - let's birth, By the prim - rose-stars, in the shad - ovy grass, By the green leaves, op - 'ning

vio - let's birth, By the prim - rose-stars, in the shad - ovy grass, By the green leaves, op - 'ning

[illegible]

pp

I have look'd o'er the hills of the storm-y north, And the larch has hung all his

pp

I have look'd o'er the hills of the storm-y north, And the larch has hung all his

pp

I have look'd o'er the hills of the storm-y north, And the larch has hung all his

pp

I have look'd o'er the hills of the storm-y north, And the larch has hung all his

pp

The image displays a page from a musical score for 'The Fisherman's Song'. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: 'tas - sels forth, The fish - er is out on the sun - ny sea, And the rein - deer bounds o'er the'. The score features dynamic markings such as 'cres.' and 'fz' (for piano). The piano part consists of chords and arpeggiated figures. The vocal parts are written in a treble clef with a key signature of one sharp (F#).

pas - tures free, And the pine has a fringe of soft - er green, And the moss looks bright where my

pas - tures free, And the pine has a fringe of soft - er green, And the moss looks bright where my

pas - tures free, And the pine has a fringe of soft - er green, And the moss looks bright where my

pas - tures free, And the pine has a fringe of soft - er green, And the moss looks bright where my

The first system of the musical score for 'The Voice of Spring'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The lyrics are 'pas - tures free, And the pine has a fringe of soft - er green, And the moss looks bright where my'. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, with some triplets. Dynamic markings include *ff* (fortissimo) and *f* (forte).

foot has been, and the moss looks bright, looks bright, looks bright where my foot has been.

foot has been, and the moss looks bright, looks bright, looks bright where my foot has been.

foot has been, and the moss looks bright, looks bright, looks bright where my foot has been.

foot has been, and the moss looks bright, looks bright, looks bright where my foot has been.

The second system of the musical score. It continues the vocal and piano parts. The lyrics are 'foot has been, and the moss looks bright, looks bright, looks bright where my foot has been.' The music includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *f* (forte). The piano accompaniment features a steady eighth-note pattern in the left hand.

and the chest - nut flowers By thou - sands have

and the chest - nut flowers By thou - sands have

I have breathed on the south, and the chest - nut flowers have

I have breathed on the south, and the chest - nut flowers By thou - sands have

The third system of the musical score. The lyrics are 'and the chest - nut flowers By thou - sands have', 'I have breathed on the south, and the chest - nut flowers have', and 'I have breathed on the south, and the chest - nut flowers By thou - sands have'. The music includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *f* (forte). The piano accompaniment continues with a steady eighth-note pattern in the left hand.

burst from the for - est - bowers, and the fall - en fanes, Are
 burst from the for - est - bowers, and the fall - en fanes, Are
 burst from the for - est - bowers, And the an - cient graves, Are
 burst from the for - est - bowers, And the an - cient graves, and the fall - en fanes, Are
 veild with wreath on I - tal - ian plains; But it is not for me in my hour of bloom, To
 veild with wreath on I - tal - ian plains; But it is not for me in my hour of bloom, To
 veild with wreath on I - tal - ian plains; But it is not for me in my hour of bloom, To
 veild with wreath on I - tal - ian plains; But it is not for me in
 speak of the ru - in or the tomb, to speak of the ru - in or the tomb!
 speak of the ru - in or the tomb, to speak of the ru - in or the tomb!
 speak of the ru - in or the tomb, to speak of the ru - in or the tomb!
 my hour of bloom, to speak of the ru - in or the tomb!

mf

I have sent through the wood - paths, . . . And call'd out each

p

a glow - ing sigh, And call'd out each

p

a glow - ing sigh, And call'd out each

p

a glow - ing sigh, And call'd out each

mf

p

voice of the deep blue sky; through the star - ry time, In the

mf

voice of the deep blue sky; From the night - bird's lay, In the

p

voice of the deep blue sky; through the star - ry time, In the

p

voice of the deep blue sky; through the star - ry time, In the

mf

p

mf

groves of the soft Hes - pe - rian clime, To the swan's wild note, by the

mf

groves of the soft Hes - pe - rian clime, To the swan's wild note, by the

mf

groves of the soft Hes - pe - rian clime, To the swan's wild note, by the

mf

groves of the soft Hes - pe - rian clime, To the swan's wild note, by the

mf

Ice - land lakes, When the dark fir - branch in - to ver - dure breaks, in - to ver - dure breaks, in - to

Ice - land lakes, When the dark fir - branch in - to ver - dure breaks, in - to ver - dure breaks, in - to

Ice - land lakes, When the dark fir - branch in - to ver - dure breaks, in - to ver - dure breaks, in - to

Ice - land lakes, When the dark fir - branch in - to ver - dure breaks,

dim. e rit. molto. ver - dure breaks, in - to ver - dure breaks. *pp a tempo.* From the streams and founts I have

dim. e rit. molto. ver - dure breaks, in - to ver - dure breaks. *pp a tempo.* From the streams and founts I have

dim. e rit. molto. ver - dure breaks, in - to ver - dure breaks. *pp a tempo.* From the streams and founts I have

dim. e rit. molto. in - to ver - dure breaks. *pp a tempo.* From the streams and founts I have

dim. e rit. molto. loosed the chain, They are sweep - ing on to the sil - ver - y main, They are

loosed the chain, They are sweep - ing on to the sil - ver - y main, They are

loosed the chain, They are sweep - ing on to the sil - ver - y main, They are

loosed the chain, They are sweep - ing on to the sil - ver - y main, They are

flash - ing down from the moun-tain brows, They are fling - ing spray o'er the for - est-boughs, They are

flash - ing down from the moun-tain brows, They are fling - ing spray o'er the for - est-boughs, They are

flash - ing down from the moun-tain brows, They are fling - ing spray o'er the for - est-boughs, They are

flash - ing down from the moun-tain brows, They are fling - ing spray o'er the for - est-boughs, They are

burst - ing fresh from their spar - ry caves, And the earth resounds with the joy of waves, and the

burst - ing fresh from their spar - ry caves, And the earth resounds with the joy of waves, and the

burst - ing fresh from their spar - ry caves, And the earth resounds with the joy of waves, and the

burst - ing fresh from their spar - ry caves, And the earth resounds with the joy of waves, and the

earth re-sounds, re - sounds, re-sounds with the joy of waves, the joy of waves.

earth re-sounds, re - sounds, re-sounds with the joy of waves, the joy of waves.

earth re-sounds, re - sounds, re-sounds with the joy of waves, the joy of waves.

earth re-sounds, re - sounds, re-sounds with the joy of waves, the joy of waves.

Ped. *

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real energy to its cultivation and to the acquirement of musicianly knowledge. His first efforts should be to open his teeth, to let the tone come out freely, to enunciate distinctly, and to gain a bolder and more manly style of vocalisation. There is a wide field ready for him if he has zeal and determination. Marchetti's "Ruy Blas" and Maillart's "Fadette" I need not describe. Neither will excite any great or lasting interest.

Miss Amina Goodwin gave her second Pianoforte Recital this season at the Concert Hall, on Thursday, the 18th ult., playing with all her former brilliancy of execution, and with more definiteness of purpose.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE Lent Term has been unusually active in matters musical this year. Our new theatre was opened with great enthusiasm on February 13, when the musical arrangements were made by Mr. John Farmer, and the orchestra was led by Mr. G. H. Betjemann. Very soon afterwards, Mr. Henry Holmes and the string-players usually connected with him gave a Concert in the hall of Christ-church. The programme was not of remarkable interest, but succeeded in pleasing a large audience. On the 2nd ult. the Musical Union gave an Invitation Concert in Balliol College Hall, the attraction of which was the pianoforte performance of Mr. S. H. Waller, who played a programme of music ranging from Handel to Liszt in excellent style. As might be expected in a pupil of Liszt, he was most successful in the modern music. A word of praise is due to Messrs. Phillips and Ferguson, two undergraduate amateurs, for the manner in which they sang the songs set down for them. Amongst the other proceedings of our Chamber Music Societies we may mention that on February 23, Mr. Holmes and his associates played at the Musical Club, and that Mr. Farmer performed the pianoforte part in his Septet in D minor at the Musical Union on the same day.

Turning to choral music, we must first chronicle the inauguration of a new Society, the Oxford City Male Voice Union, which met for the first time at the beginning of the last month. A very large number of members have been enrolled, and the services of a rising young musician, Mr. H. B. Wilsdon, obtained as Conductor, so that there is every reason to predict a prosperous future for the venture.

On the 5th ult. the University Glee and Madrigal Society gave its second Concert, when a chorus in twelve parts, by Sir F. A. G. Ouseley, Bart., entitled "War, Wine, and Harmony," was performed for the first time, and produced a considerable effect. Miss Müller was very ill-advised to introduce a song of Schubert into a programme consisting of English music of the older school. Another point which called forth unfavourable criticism was the discrepancy between the programme, the book of the words, and the music really performed. The order of the programme seemed to be systematically neglected, and pieces which appeared in the book of the words were never performed. One singer was announced for one song in the programme, another in the book of words, and a third was actually sung. On this point more care should be exercised in future. To the chorus-singing there is scarcely anything but praise to be given, and of the Magdalen Quartet we can only say that they sang superbly. We are informed that the Society has presented its Conductor, Dr. Roberts, with a handsome *bâton*, to mark their appreciation of his services. If a Conductor is to be judged by the excellence of his choir, a compliment of this sort was never better deserved.

On the 16th ult. Handel's "Messiah" was performed by the Philharmonic Society, under somewhat unfavourable circumstances. The weather was most severe, and Mr. Edward Lloyd was unable to sing. A local tenor, Mr. Wright, of the Cathedral Choir, filled the vacant place with credit. The chorus, excepting the bass, was not good. Two days later, the Professor of Music gave the second of his series of Lectures on Spanish Church music. Some very beautiful illustrations, written by composers whose names were quite unfamiliar to English ears, were sung with great delicacy and refinement by the Professor's choir.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE month of March opened auspiciously from a musical point of view in Bristol with the first of the series of the six Concerts announced by the Monday Popular Concerts Society for the present season. Upon making his appearance on the orchestra, Mr. George Riseley, the honorary Conductor, was greeted with hearty and prolonged applause. The Concert was rendered especially interesting by the production of Mr. Prout's new Symphony, written for the late Birmingham Festival. This was conducted by the composer, who expressed himself much gratified with the manner in which the work was performed, and it was evident that the members of the band had spared no pains to make themselves thoroughly at home with it. The other items on the programme were Wagner's Overture "Die Meistersinger," Liszt's "Rhapsodie Hongroise," No. 1 in F, both admirably played; two short numbers from Mr. Cowen's Cantata "Sleeping Beauty," which we hope to hear fully given one day in this city; Weber's Overture "Der Freischütz," and a selection from "Il Trovatore." Handel's Largo in G was beautifully rendered by Mr. Carrington (violin), Mr. Cheshire (harp), and Mr. Riseley (organ), Mr. Prout conducting. The vocalists were Miss Mary Bliss and Mr. Lawford Huxtable, who each contributed two songs. Mr. Carrington was the leader of the band, as usual.

The last of Mrs. Viner Pomeroy's classical Chamber Concerts for the present season was given on the 3rd ult., at the Victoria Rooms, before a somewhat limited audience. The executants were Mr. H. Holmes (first violin), Mr. Michael Rice (second violin), Mr. Ellis Roberts (viola), Mr. J. Pomeroy (violinello), and Mr. Ralph Livings (pianoforte). The programme included Mozart's String Quartet, No. 1 in C major; Rubinstein's Trio in B flat for pianoforte, violin, and violinello; and Haydn's String Quartet in D major, No. 1; also four short pianoforte solos, in which Mr. Livings was very successful, though perhaps not so strikingly as at the previous Concert. In the Trio he did himself greater justice however, and we hope soon to have another opportunity of hearing him in Bristol. Both String Quartets went well, but not perfectly, and the Concert was hardly so interesting as usual.

It was followed the next evening by the annual Ladies' Night of the Orpheus Glee Society, when Colston Hall was full in every part. This Concert, one of the most popular of the year, fully sustained its character, and we can scarcely speak in too high terms of the excellence of the singing. The choir was well balanced, and consisted of sixty-seven voices in very even proportion, no one part being too prominent. The programme was as follows—Part 1: "Strike the Lyre" (Cooke), "Come, gentle zephyr" (Horsley), "I wish to tune" (S. S. Wesley), Serenade (J. G. Müller), "Ossian" (J. Beschmitt), "The Dying Child" (Viotta), "Martyrs of the Arena" (L. de Rille), "Ave Maria" (Abt), "Battle Song" (R. Schumann), "Comrades in Arms" (A. Adams); Part 2: "Non nobis Domine" (W. Byrd), "O Sanctissima" (Sicilian), "Shades of the Heroes" (Cooke), "Soldier's Love" (Kücken), "The Nightingale" (Weekles), "Peace" (J. F. Bridge), "When evening's twilight" (Hatton), "Banish, oh maiden" (Lorenz), "Sleep, gentle Lady" (Bishop). The solos were given in a very creditable manner by members of the Cathedral Choir, and though several encores were demanded none were given, the Conductor wisely refusing to break through his invariable rule. A slight fall in the pitch was noticeable in one or two of the numbers, particularly in the Serenade and towards the end of the evening, but otherwise the performance was almost beyond criticism. Mr. George Riseley conducted with his customary energy and skill.

Mr. Charles Hallé and Madame Norman-Néruda paid us a visit on the 9th ult., and gave a most delightful Pianoforte and Violin Recital at the Victoria Rooms, which made us earnestly wish that these talented musicians would oftener favour us with their presence. Mr. Hallé's touch seemed clearer and more delicate than ever, while Madame Norman-Néruda's wonderful playing frequently roused the audience to enthusiasm. The programme was well chosen, and included works of permanent interest.

The second of the Monday Popular Concerts was given on the 15th ult., on which occasion the Colston Hall was

anything but full, and, indeed, the attendances at both the Concerts of this season augur badly for the financial result of the series. The programme opened with the Overture and Scherzo from the "Midsummer Night's Dream," beautifully played by the band, the captivating Scherzo quite taking the audience by storm. Beethoven's Second Symphony in D followed, and received a most intelligent and artistic rendering, each member of the band having evidently carefully studied his part. The weakness in the horns is an old defect, and sometimes sharply reminds one of its continued existence, and we would, of course, wish for an increased number of strings; but this deficiency the Bristolians do not seem inclined to supply. Mr. Walter Macfarren, who was received with warm applause, played his Concertstück for pianoforte and orchestra with his accustomed refinement and artistic feeling, and, being recalled, gave a Gavotte of his own composition. The prelude to "La Déluge" of Saint-Saëns was played for the first time in Bristol, and received an admirable rendering, as did also Paganini's "Il moto perpetuo," played by all the violins. The other items for the band were Auber's Overture "Le Maçon," and a Waltz by Lumbye. The vocalists were Miss Fryer, R.A.M., and Mr. W. Thomas, of Bristol Cathedral.

During Mr. W. Macfarren's visit to Bristol last month he gave a lecture at the Museum on "Pianoforte Writers, Past and Present," and also appeared as pianist at the last Popular Chamber Concert of the present season, at the request of his former pupil, Miss Mary Lock, who is the regular pianist at these gatherings. Mr. Macfarren contributed several solos, which it is needless to say were most warmly received, for he is now an established favourite in Bristol. Two trios by Raff and W. Macfarren were excellently given by Mr. Hudson (violin), Mr. Pavey (violin-cello), and Miss Lock (pianoforte). The vocalist was Miss Christine Chute, and the accompanist was Mr. Fred. Rootham. Mendelssohn's "Hymn of Praise," and Beethoven's Choral Symphony, formed the programme of the third Monday Popular Concert given on the 29th ult., of which a detailed notice will appear in our next letter.

At Exeter, on the 8th ult., a Pianoforte and Violin Recital was given by Mr. Max Pauer and Herr F. Zajic, in the Public Rooms. Both artists were new to Exeter, and were very favourably received. The programme comprised selections from the works of Beethoven, Bach, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Spohr, Ries, Paganini, &c.

A Grand Festival Concert was given on the 8th ult., by the Bath School of Music Philharmonic Society, in the Assembly Rooms, Bath, when the great attraction was Sir Arthur Sullivan's "Martyr of Antioch," which was conducted by the composer. The orchestra consisted of forty-eight members, selected from the orchestra of the London Philharmonic Society, the leader being Mr. Carodus, and the Musical Director, Mr. Albert Visetti, who also conducted in the second part of the Concert. The chorus, numbering nearly 200, was that of the Bath Philharmonic Society, trained by Mr. Visetti. The solo vocalists were Miss Gertrude Griswold, Miss Grace Damian, Mr. Edward Lloyd, and Mr. Albert Reakes. The work of the chorus evidenced careful rehearsal, and the solos were admirably given, while of the band it is only necessary to say that it was thoroughly efficient, so that, musically speaking, at least, the Concert was a success.

The Plymouth Vocal Association gave a performance of "The Messiah" on Wednesday, the 17th ult., which was very successful. The solos were taken by competent members of the choir, and the choruses were splendidly rendered. Mr. Pardew led the orchestra, Mr. A. Faulf presided at the organ, and Mr. F. N. Löhr conducted.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

MR. EDWARD MISDALE gave the last of his present series of Chamber Concerts in the Church Institute, on February 22. He has had an exceptionally short season, having only given three Concerts. He has, however, been well supported by the public, and the Concerts have been thoroughly successful in every respect. It is to be hoped that Mr. Misdale may see his way to enter boldly into an under-

taking which has become a feature of the musical life of the town. Mr. Misdale was assisted at the Concert under notice by Mr. C. Henrich, jun.—a Bradford pianist of excellent parts—and Herr Alfred Giessing, a violoncellist from Berlin, who has recently settled in Leeds. With the assistance of Mr. Henrich the Concert-giver was able to produce two compositions such as are not often heard in this neighbourhood—namely, Reinecke's Improvisata in F (Op. 94) and Max Bruch's Fantasia in D minor (Op. 11), both works for two pianos. These items were admirably played, and the difficulties which they presented were overcome with facility and gracefulness. Reinecke's brilliant composition especially was followed with interest. The only piano solo, that played by Mr. Misdale, was Rubinstein's Solo Sonata (Op. 12). Mr. Misdale did ample justice to the composition, but it did not occupy a high place in the estimation of the audience generally. Beethoven's Sonata in A (Op. 69), for piano and violoncello, proved a genial selection, and both in the work which he had to do in the rendering of this composition, and in Golttermann's Adagio and Finale in A minor, Herr Giessing showed very fine executive qualities, and may be regarded as an acquisition to Yorkshire.

Under the direction of Dr. Spark, a Special Monthly Concert was given at the Leeds Town Hall, on the 6th ult. In addition to several Organ Solos, ably played by the borough organist—among which may be mentioned an Air with variations in G major, by Haydn—songs were given by Miss Annie Albu, Miss Kennedy, and Mr. Simeon Northrop. Miss Albu has gained great popularity in Yorkshire, and her clear and cultured style of singing met with much acceptance on this occasion. Her best effort was in the rendering of "Hear ye, Israel." Miss Kennedy and Mr. Northrop shared in the general appreciation which was bestowed on the performances.

The Saturday Evening Concerts at the Leeds Coliseum, given under the direction of Mr. G. W. Lane, have continued to gain in popularity, large audiences being the rule. The character of the entertainment, as well as the artists who take part, are subject to agreeable variation. At the Concert given on the 6th ult. Mr. Charles Blagbro' (tenor) was singled out for special honours, and Mr. Fred. Gordon (bass) had a hearty reception. Miss Conway (soprano), Miss Ada Battey (contralto), the Huddersfield Arion Quartet, and the Band of the First Gloucestershire Regiment also contributed to the performance. Mr. H. Harrison accompanied the songs.

Mr. Edgar Haddock's Musical Evenings, at the Leeds Philosophical Hall, have progressed with great satisfaction both to audiences and, it is to be hoped, to those who have contributed to their artistic success. Mr. Haddock's scheme has gained appreciative attention, and his audiences are very numerous. On the 5th ult., the solo pianist was Mr. Alfred Broughton, who rendered Beethoven's Sonata in E flat (Op. 27, No. 1), and compositions by Rubinstein and Chopin. The Beethoven Sonata enabled the pianist to display his fine executive powers, and the work had apparently been well studied. Mr. Haddock, at the same Concert, gave the well-known Recitative and Adagio from Spohr's Concerto in G minor. Mr. S. Liddle was an able accompanist.

The Bradford Subscription Concert season was brought to a close on the 5th ult., when St. George's Hall was again filled in every part. Foremost in point of individual achievement was, of course, the playing of Professor Joachim, whose surpassing intellectual power and finished method were worthily bestowed on Beethoven's Concerto in D, Spohr's Adagio from the Eleventh Concerto, and two Moreaux, by Schumann (adaptations by Ernest Rudorff). The Unfinished Symphony in B minor, of Schubert, afforded excellent material for the employment of the delicacies and refinements of Mr. Hallé's band. Much interest was centred in the ingeniously woven music of the Overture to "Hamlet" (Gade), and the delicate imagery and exquisite rhythms of Rubinstein's ballet music from "Feramors" were brought out with striking effect. Characteristic precision and finish were brought to bear on Glinka's "Komarinskaja" Scherzo, and the ever-varying transitions of design and colour which it presents proved a source of new delight amid a wealth of orchestral music, such as is seldom to be found within the limits of one

Concert. Mr. Winch was the vocalist. The season may be regarded as one of the most successful which the Subscription Concerts Committee has had.

The concluding Concert of Mr. Rawlinson Ford's season was given in the Leeds Coliseum, on the 17th ult. There was a decided improvement in the attendance. The Concert was fully as interesting as any of its predecessors, and the high tone of excellence which was sounded at the beginning was preserved to the end. The Brahms Quintet in F minor was rendered by Herr Joachim, Miss Emily Shinner, Messrs. Gibson, Ould, and Bache. The performance of this abstruse and vigorous composition was of a masterly kind. The Mendelssohn Quartet in E minor, in which the four first-named artists took part, afforded a remarkably strong contrast, and, of course, was much more widely appreciated than the work of Brahms, which demands not only intelligent, but musical, perception. The Quartet was rendered brilliantly. Herr Joachim repeated the Schumann solos which he gave at the last Bradford Subscription Concert, and won fresh commendation for his consummate playing. He took part with his pupil, Miss Shinner, in a duet from Spohr—a performance which proved extremely agreeable, and brought a vast deal of credit to Miss Shinner. Mr. Bache's solo was, as a matter of course, one of Liszt's compositions—the "Benediction de Dieu dans la Solitude," the performance of which was a great executive feat, and one of the finest features of the Concert. Mr. Ould contributed a cello solo, Cantilena, by Goltermann, and an arrangement of one of Schubert's "Moments Musicaux." Mrs. Hutchinson was the vocalist, and sang with much success. An extra Concert is to be given, under Mr. Ford's auspices, during April, at which Herr Richter and his band, in conjunction with the Leeds Philharmonic Society, will give a performance of Beethoven's Choral Symphony. Mr. Alfred Broughton, who officiated as accompanist on the occasion of the last Popular Concert, is the Conductor of the Philharmonic Society.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

DURING the last few weeks Concerts have been more numerous than usual at this season, and remarkable both as to quality and quantity compared with those of ten or twelve years ago.

On February 22 an Evening Concert was given in Queen Street Hall. The somewhat lengthy programme contained Beethoven's Trio in C minor, a Sonata of Schubert for violin and piano, a selection of Scottish Airs arranged as duets by Otto Schweizer, and numerous songs. The performers were Mr. Carl Hamilton (violin), Mr. Franklin Peterson (piano), Miss Annie Grey and Messrs. A. Edmunds and J. H. d'Egville (vocalists).

On February 27 Señor Sarasate gave a Recital in the Music Hall. The *pièce de résistance* was the Fantasia in C (Op. 159) by Schubert, the enormous difficulties of which are so well known that violinists of high standing have hitherto excluded it from their programmes. The very difficult pianoforte accompaniment was admirably played by Mr. Cusins. A Concertstück by Saint-Saëns, "Zigeuner-Weisen," a Bolero by Sarasate, and Album-Blatt (Wagner—Wilhelm) were the remaining solos of the violinist, and Mr. Cusins contributed Chopin's Andante Spianato, a Polonaise in E flat, and "Tannhäuser" March (Wagner—Liszt) as pianoforte solos. This Concert was, most deservedly, a great success. A second Concert will be given by Señor Sarasate on the 27th inst.

On the 3rd ult. Mdle. Schow-Rosing gave a Concert in the Masonic Hall, assisted by Mr. Della Torre (piano) and Herr Gallrein; and on the 6th ult. Mr. Waddell's choir gave us a second opportunity of hearing Dvorák's "Spectre's Bride." This work makes unusual demands on amateurs, but the members of the choir acquitted themselves creditably. The accompaniments were played by a small string band, led by Mr. Daly, with Mr. T. Craig at the piano.

On the 10th ult. the Philosophical Institution gave the annual Concert in the Music Hall. The artists, as usual, were Miss Agnes Zimmermann, Signor Piatti, and Herr Joachim. Although the programme contained little that was new to the audience, the excellence of the performance made it most enjoyable. Mendelssohn's C minor

Trio opened the Concert; Miss Zimmermann contributed three Sketches by Sterndale Bennett; Signor Piatti (whom we were pleased to see restored to health) gave Veracini's Largo and Allegro, and Chopin's Introduction and Polonaise, and Herr Joachim Bach's Sarabande and Bourrée and some Hungarian dances. Mr. Herbert Thorndike, as vocalist, made a favourable impression in songs by Gounod, Schumann, and Maude V. White.

On the afternoon of the 13th ult. Mr. Frederic Lamond, pupil of Bülow and Liszt, astonished his audience in the Music Hall by a display of genius and knowledge remarkable in one so young. A very exacting programme, played entirely from memory, justified the reports of his successes in Vienna and Berlin, the rendering of Beethoven's Sonata (Op. 111) deserving, perhaps, most praise, not only for the superb *technique*, but for the breadth and grasp of ideas displayed. The twenty-eight variations on a theme of Paganini's (Op. 35), by Brahms, were admirably played, and a composition of his own, a Romance, showed great promise.

M. de Pachmann revisited Edinburgh on the 20th ult., and displayed to a fairly numerous audience in the Music Hall his vivacious and captivating style of playing. Beethoven's Sonata (Op. 31, No. 2) in D minor, and compositions by Schumann, Weber, Raff, Henselt, and Chopin constituted the programme. The Andante Spianato and Polonaise of the last-named composer were played in a manner never equalled by any pianist who has visited Edinburgh. It is only fair to say that it is due to the energy of Messrs. Paterson and Sons that we of this city have of late had the opportunity of hearing the performance of so many talented artists. M. de Pachmann announces a second visit for the 3rd inst.

On the evening of the 22nd ult. the Edinburgh University Musical Society's Concert, under the direction of Professor Sir Herbert Oakeley, took place in the Music Hall. An orchestra of local performers, assisted by a few professionals from other cities, and a choir of about a hundred students, gave orchestral and vocal selections. The vocal portions consisted of choruses, arranged for male voices, among which were Haydn's "Humorous Serenade," Verdi's "Chorus of Crusaders," "Shall I tell you whom I love," part-song by Sir Herbert Oakeley, "Duncan Gray," and others, whilst the items for the orchestra were Overtures—Handel's "Occasional," Rossini's "La Gazza Ladra," and Auber's "Masaniello."

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE leading event of last month may justly be said to have been the *début* of Mr. Frederic Lamond, the young pianist, in his native city, which took place in the Queen's Rooms on the 8th ult., in presence of an overflowing and enthusiastic audience. Mr. Lamond is only seventeen, and very early gave evidence of great musical talent. Before the age of nine he had run through much of the music of the great masters for the pianoforte, which was within the compass of his little hands, and when yet only in his tenth year he was appointed organist of Laurieston Parish Church, so rapid being his progress that within another year he could play the principal works of Bach, Handel, and Mendelssohn for that instrument. He practised also the violin and the oboe, manifesting generally a decided leaning towards orchestral music. He has been studying abroad for the last three or four years, under Bülow and Liszt, as perhaps readers of THE MUSICAL TIMES already know, and has made remarkably successful appearances as a solo pianist in Berlin, Vienna, and other important musical centres. The programme of his first Concert in Glasgow was of the most exacting character. It embraced Beethoven's Sonata in C minor (Op. 111), the twenty-eight Variations on a theme of Paganini (Op. 35) by Brahms, several works of Chopin, the Etudes Symphoniques of Schumann, and other important pianoforte compositions, including a highly promising Romance of his own. All was played, with note-accuracy, entirely from memory. London musical people will have had an opportunity ere this number of THE MUSICAL TIMES is issued of judging for themselves of the ability of Mr. Lamond; but I deem it no exaggeration, through perhaps partial, to say

that he must take rank even now with the very foremost of pianoforte virtuosos. His *technique* is simply marvellous, and if his touch is a little hard, and his cantabile wanting in softness, or at least not legitimately produced, these and such other shortcomings as may have been felt most perhaps in his expositions of Chopin, must soon be overcome. Mr. Lamond gave a second Concert in St. Andrew's Hall, on the 19th ult., when there was a very large audience, there being certainly no fewer than three thousand persons present, of all classes of society.

The second Open Rehearsal of the Glasgow Amateur Orchestral Society took place on the 10th ult., in the Waterloo Rooms. The membership, which includes five or six ladies, is about fifty (every instrument being represented), and the performances on this occasion were very praiseworthy, considering that no professional assistance whatever was employed. Beethoven's Overture "Prometheus," Gade's Overture "Nachklang von Ossian," a Suite in D minor by Lachner, a Minuet and Trio (Op. 14), by Prout, and the Overture to Gounod's "Mirella," were the principal orchestral selections. Mr. W. T. Hoeck conducted.

The Choir of London Road United Presbyterian Church gave a Concert of sacred and secular music in the Church, on the 11th ult. Attwood's solo and quartet "Turn Thy face from my sins" and two numbers from Spohr's "Last Judgment" were among the sacred selections, with Smart's "Good-night, thou glorious sun," Leslie's "Troubadour," and other part-songs in the secular part. Mr. A. M. Macdougall conducted and Mr. W. Kyle accompanied.

In Hillhead Established Church there is a Ladies' Choir in connection with the Sunday afternoon children's service. The Choir, which numbers about forty, gave a Concert of Music for female voices, on the 15th ult., in the Burgh Hall, Hillhead, the room being completely filled with the fashion of the neighbourhood. Lahee's Cantata "The Sleeping Beauty" was the principal item in the programme, which also included the "Chorus of Houris," from Schumann's "Paradise and the Peri"; Smart's "Song of the Water Lilies," and a setting of Psalm 67 for treble and alto voices by W. Hume, written for the Glasgow Academy Choir. The singing of the Choir was marked by educated taste and refinement. Mr. Richmond, who acts as honorary trainer of the choir, conducted, and Mr. Clapper-ton, organist of Sandyford Church, and Mr. McCulley, organist of Hillhead Church, gave their services as accompanists.

The Kyrle Choir, or "Musical Branch" of the Kyrle Society, gave several Concerts during the month, chiefly performances of J. F. Barnett's Cantata "The Building of the Ship," and at low rates of admission, in pursuance, on its part, of the praiseworthy objects of the Society. The choir is this season being trained and conducted by Mr. C. Hall Woolnoth. It consists of about eighty voices, with a high average of musical education.

M. Vladimir de Pachmann gave a Pianoforte Recital, on 22nd ult., in the Queen's Rooms; selections from Chopin, Henselt, and Moscheles were conspicuous in the programme. Beethoven's Sonata (Op. 32, No. 2) was also included.

Mozart's First Mass in C was sung, on the 24th ult., by the Musical Association connected with John Street United Presbyterian Church, Mr. George Taggart conducting. Selections from "Judas Maccabæus" were also performed.

A performance of Handel's Oratorio "Samson" was given by the Vale of Leven Choral Society in Alexandria, Dumbartonshire, on the 5th ult., under the direction of Mr. J. Love. The choral singing was distinguished by vigour rather than by refinement; but, generally speaking, the performance, which was given with full orchestral accompaniment, did credit to the Society's industry and enterprise.

On the 9th ult., the same Oratorio was produced by the Johnstone Tonic Sol-fa Association, with a fairly good quartet of solo vocalists, and orchestral aid. Mr. Robert Greenlees conducted.

A performance of Handel's "Messiah" was given by the Kilmacool Musical Association, on the 19th ult., in the United Presbyterian Church of that place. Competent vocalists took the solo parts, and there was a small orchestra, aided by pianoforte and harmonium. The choruses were rendered with commendable care, and with considerable effect. Mr. W. Paterson Cross conducted.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, March 10, 1886.

THE second season of the German Opera at the Metropolitan Opera house came to a close on the 6th inst. with a performance of Goldmark's "Queen of Sheba," the opera that has been the most pronounced popular success of the season. It had been performed fourteen times previously, but the last audience was the most numerous of the fifty-two that had gathered in the theatre since the house was opened on November 23, 1885. The season consisted of thirty-nine evening performances, on Mondays, Wednesdays, and Fridays; and thirteen Saturday afternoon Matinées. Nine operas were given, in the following order:—"Lohengrin," "Carmen," "The Prophet," "Die Walküre," "The Queen of Sheba," "Tannhäuser," "Die Meistersinger von Nürnberg," "Faust," and "Rienzi." The last of the new productions, "Rienzi," was discussed in last month's review, and it remains only to comment briefly on the attitude exhibited by the public toward the season as a whole, and toward the various operas. From a purely musical point of view, it was disappointing that Goldmark's opera met with such an enthusiastic reception, since this fact acted as a check to the enterprising spirit manifested by the Director in the early portion of the season, and resulted in the curtailment of the repertory promised in the prospectus of Wagner's "Die Götterdämmerung," Verdi's "Aida," Halévy's "La Juive," and Ponchielli's "Gioconda." These operas, with the exception of "Die Götterdämmerung," could have been given without material extra cost to the administration for scenery and costumes, but Mr. E. C. Stanton (who directs the Opera on behalf of the stockholders of the Metropolitan Company) argued, wisely perhaps, that neither of them was likely to increase the attendance, and that so long as the dress of "The Queen of Sheba" had cost more than that of any other opera, the lady might safely be permitted to earn as much as possible. So the opera was performed fifteen times and maintained its popularity so well that it is estimated that it brought 60,000 dollars into the exchequer of the company, and was witnessed by no less than 44,000 persons. The opera had no rival in popularity except "Die Meistersinger," which was given the same number of times as "The Queen of Sheba." The average attendance, exclusive of the two hundred or more nightly occupants of the stockholders' boxes, on the eight performances of Wagner's only comic opera was 2,500 persons. After these two leading works the operas ranked as follows in public estimation, as indicated by the receipts from ticket sales at the box-office:—3, "Tannhäuser," with four performances, average attendance, 2,500; 4, "Rienzi," seven, 2,428; 5, "Lohengrin," four, 2,375; 6, "The Prophet," three, 2,366; 7, "Die Walküre," four, 2,170; 8, "Faust," five, 2,000; 9, "Carmen," two, 2,000.

Concerning the financial outcome of the season, we are as yet thrown on conjecture. It is within reason to say, however, that the receipts from box office sales alone were between 175,000 and 200,000 dollars, and that total sum was swelled to, say, 300,000 dollars by the assessments on the box-holders ordered a month before the opening of the season. That all of this sum and between 10,000 and 30,000 dollars more was swallowed up by the season's expenses is an indication of the large scale on which the operas were presented. In making this estimate, however, the fact should be taken into consideration that at least 30,000 dollars was expended on the single item of interest on capital borrowed to build the Opera House. Unquestionably, if the building were unincumbered, German Opera, in spite of the sumptuousness of its presentation this season, would have been a profitable investment. The result has been exceedingly gratifying to the stockholders, and they have shown their confidence in the stability of the present taste in operatic entertainments by resolving to give German Opera for at least three years more. To this end Herr Seidl, who has made himself a great favourite with the public, has been re-engaged for next season, as well as Fräulein Lehmann, Fräulein Brandt, Herr Fischer (bass, formerly of the Dresden Opera), Herr Robinson (baritone), and Herr Alvary (second tenor). The promises for next season are brighter by far than they were for this. Director Stanton will go to Europe in April to

engage artists as well as to negotiate with Herr Goldmark for his new opera "Merlin," to purchase which he has the option until July 1. It is by no means certain, however, that the opera will be in next season's list. That will depend very much on its quality. The close race which "Die Meistersinger" ran with "The Queen of Sheba," during the season just ended, has furnished a convincing argument that the public have not given their affection to mere spectacle, as the advocates of Italian Opera would have us believe. Besides, although the extreme wing of the Wagnerite party does not wish to admit it, Goldmark's opera is considerably more than a mere spectacle. It is Director Stanton's expressed purpose to consider the musical and dramatic qualities of all novelties first and their spectacular possibilities next. There is no question that Wagner's works have finally secured the domination over the American operatic stage, and that their influence thus far has been beneficial in every respect. But the Metropolitan administration will not permit the Wagner enthusiasm to carry him off his feet. At present Mr. Stanton is working as a brake on the Wagner wheel which Herr Seidl is, of course, desirous of whirling with all his might. Herr Seidl thinks that the entire Nibelungen tetralogy besides "Tristan and Isolde," with a possible "cycle" of all the Wagner dramas from "Rienzi" to "Parsifal," should be given next season; Mr. Stanton thinks "Die Götterdämmerung" and "Tristan and Isolde" a sufficient addition to the present list, which now wants only the two works "Siegfried" and "The Flying Dutchman" to comprise all of Wagner's dramatic creations. It is significant, of course, that in spite of the fifteen performances of "The Queen of Sheba" more than one-half of the season's representations were devoted to Wagner's operas.

The American Opera Company began its tenth week on March 1, with a representation of Leo Delibes's "Lakmé." Since then the opera has been repeated several times, and will doubtless score as much of a success as any work of the American list. The one feature of the representation which merits success is the scenic, which is certainly remarkable. The next new production will be "The Flying Dutchman," in which Mr. Ludwig, formerly with Carl Rosa's English company, will make his American debut. After that we are to have Delibes's ballet "Sylvia," and Massé's one-act opera "Les Noces de Jeannette," as an evening's entertainment, and finally Rubinstein's "Nero" as the last operatic novelty of a year that has been prodigiously fruitful in novelties.

Our concert-rooms during the last month have afforded few opportunities to hear new works. The one really significant occurrence in this department was the performance of "Parsifal" as an Oratorio by the Oratorio Society, under the direction of Mr. Walter Damrosch, on March 1. The solo parts were chiefly in the hands of members of the German Opera Company, who sang in German, while the chorus and the representatives of the *Flower Maidens* sang in English. The performance was meritorious only in a comparative sense, and the consensus of public expression concerning the experiment was that it was a mistake, both from a Wagnerian and an anti-Wagnerian point of view, to divorce the text and music of the work from the scenery and action which accompany them.

The third and last of Mr. Gustav Ernest's excellent Chamber Concerts took place on February 25, at Prince's Hall. Again, as on the previous occasions, the classical element was predominant; among the most notable features being a very refined and characteristic performance by the Concert-giver of Chopin's Berceuse and Scherzo in B flat minor, and an excellent rendering of Mendelssohn's Violin Concerto on the part of M. Tivadar Nachéz, whose expressive playing in the *Andante* movement, more especially, elicited enthusiastic applause. Nor should we omit to mention M. Jules de Swert's admirable performance of violoncello solos by Chopin and Ernest, as well as of a Serenade Espagnole of his own composition. The three artists just named were associated with Mr. J. Komfield in the execution of Kiel's Quartet in A minor (Op. 43), a remarkable, albeit somewhat sombre coloured work, which certainly deserves to be more frequently heard. Mlle. Antoinette Trebelli and Mr. Hirwen Jones were the vocalists.

MR. WALTER WESCHÉ gave a successful Evening Concert, at the Blüthner Rooms, Kensington Gardens Square, on the 23rd ult., assisted by Madame Fassett, Messrs. W. Wiener, B. Albert, and Munkittrick. Among the principal items of the programme may be mentioned a Pianoforte Trio in E flat by the Concert-giver, in which the latter was associated with Messrs. Wiener and Albert, and which was deservedly well received by the audience. The work in question was produced in November last at one of the Musical Artists' Society's performances, and certainly gains in interest upon repetition; a merit which cannot be said to attach to the majority of similar productions in the sphere of absolute music born of the present day. Mr. Wesché's Trio contains a number of pleasing and characteristic themes, which, however, are far too loosely woven to represent, in the result, the symmetrical texture required for the art-form it seeks to realise; the pianoforte part, moreover, too frequently forming merely a more or less elaborate accompaniment to the strings. The attempt to interconnect the first and last movements by the recurrence in the latter of the leading motive of the former, though somewhat abrupt in effect, imparts, on the other hand, an element of coherence to the whole, and is an interesting feature. Of the four orthodox movements of which the Trio consists, the Scherzo (with Trio) appears to us the most noteworthy, being both sprightly and graceful, as Scherzos should be. Vocal and instrumental solos, ably rendered by the artists above mentioned, were also included in the evening's proceedings, which terminated with the performance of a Pianoforte Concerto by Mr. Wesché, played by the composer, a pianoforte arrangement for the orchestral portions of the score being performed on a second instrument by Mr. George Sumpter. The Concert was well attended.

At the fortieth performance of the Musical Artists' Society, held at Willis's Rooms, on the 20th ult., the proceedings included the first production of a Quartet for stringed instruments, for which the prize of twenty-five guineas (offered by a lady member of the Society) had been awarded from among seven competing works of a similar description. Upon an occasion of this kind the judges (in the present case Messrs. Aguilar, H. C. Banister, and Charles E. Stephens) may be said in a measure to be placed upon their trial in their turn, although the presumable unacquaintance of the auditors with the rejected compositions constitutes a *prima facie* element in the judges' favour, even if the object of their choice should not meet with the approval of a wider circle. Mr. Algernon Ashton, the successful competitor in this instance, has no reason for complaint in the latter direction, while the above syndicate of gentlemen have, at any rate, bestowed their favour upon a work which, if not remarkable for originality, is a thoroughly musician-like production and worthy of being accorded a repeated hearing, when we may have an opportunity of again referring to it more in detail. Mr. Ashton's Quartet in B flat, as already indicated, was very well received, the composer being called upon the platform to bow his acknowledgments. The Concert was an interesting one in other respects, consisting, as usual, of vocal and instrumental numbers, including amongst the latter a very clever and genial Pianoforte Trio, by Lady Thompson, ably rendered by Miss Fanny Davies, Messrs. Wiener, and B. Albert.

MR. H. STANLEY CRANE gave his first Annual Concert at Brixton Hall on the 1st ult., assisted by Madame Worrell, Miss Kate Flinn, Miss Edith Birkbeck, Mr. Iver McKay, and Mr. George Kentfield, vocalists. Miss May Ostlere contributed two pianoforte solos which were received with great favour. Mr. Henry Leipold gave two pianoforte solos, and also exhibited a thorough acquaintance with the organ in a Fantasia, and a Duet for organ and violin, on which latter instrument Mr. George Leipold played admirably. The Conductors were Mr. J. H. Leipold, Herr Franz Greenings, and Mr. H. Stanley Crane.

We understand that the Archbishop of Canterbury has announced his intention of conferring the degree of Doctor of Music on Mr. C. Warwick Jordan, Mus. Bac., Oxon., who has been for twenty years organist of St. Stephen's, Lewisham, and is the hon. organist of the London Gregorian Choral Association.

ON the 16th ult., Mr. Walter Macfarren gave a lecture at the Bristol Museum, Queen's Road, on "Pianoforte Music, Ancient and Modern." The drift of his lecture was to show that the advance in pianoforte writing had kept pace with the development of the instrument, and that as the pianoforte had approached more nearly to that perfection which was attained in our days, so the music written for the instrument had ever widened its field, until it had become, if not more intrinsically perfect, at least more thoroughly suited to the genius of the instrument. In illustration of his remarks upon the characteristics of the composers for the pianoforte, Mr. Macfarren performed "The Harmonious Blacksmith" (Handel), the Preludes in B flat minor and major (Bach), Variations in F minor (Haydn), a Study in F, from the "Gradius ad Parnassum" (Clementi), a Rondo in A minor (Mozart), the "Moonlight" Sonata (Beethoven), Studies in D and G (Cramer), the "Rondo Brillante" in E flat (Weber), Study in E minor (Moscheles), "Moments Musicaux," Op. 94 (Schubert), two numbers from the "Lieder ohne Worte" (Mendelssohn), a Nocturne in F sharp, Valse in C sharp minor, and Impromptu in G flat (Chopin), the "Lake" and the "Fountain" (Sterndale Bennett), and two of the lecturer's own compositions, "Album Leaf" and Fourth Tarantella. The whole of these works were finely played from memory, and thoroughly appreciated by an attentive and discriminating audience.

THE last but one of Herr Bonawitz's Historical Pianoforte Recitals was given at the Beethoven Rooms, Harley Street, on the 18th ult., when the now accustomed representative programme, illustrative of the progress of pianoforte music, was again gone through with unflinching spirit and unailing executive skill. The numbers, seventeen in all, included specimens by the earlier masters—i.e., Byrde, Froberg, Rameau, and Handel—which were played, as on previous occasions, on a Shudi harpsichord, lent by Messrs. Broadwood. We have before remarked that the additional quaintness thus imparted to the venerable compositions in question is not necessarily historically accurate. Herr Bonawitz, moreover, appears to us somewhat too hurried in their rendering, as if glad to dismiss this (to some of his hearers, no doubt, the most interesting) portion of his programme; while his treatment of the obsolete instrument referred to is scarcely altogether adapted to its idiosyncracies, as displayed with such conspicuous success by Mr. Hipkins, in his interesting lecture on clavier instruments delivered during the late International Exhibition at Kensington. It is needless to add, in view of our previous notices of Herr Bonawitz's Historical Recitals, that the above observations are in no way intended to depreciate the truly artistic tendency and general instructive value of his efforts.

AN excellent Concert was given by Miss Emma Buer, at Brixton Hall, on Tuesday evening, the 23rd ult., before a crowded audience. Miss Mary Davies gave a charming rendering of Rubinstein's "Thou'rt like unto a flower," and Cecile Hartog's "The year's at the spring." Madame Antoinette Stirling met with her accustomed reception for each of her songs. The duet, "Dear love of mine," from A. G. Thomas's "Nadesha," was sung by Miss Davies and Mr. Henry Guy, meeting with a well-merited encore. Mr. Donnell Balfe was also successful in his selections. Mendelssohn's Pianoforte Concerto in G minor was played by Miss Buer, accompanied on strings by Messrs. Easton, Val Marriott, Richardson, Hambleton, and B. Carodus. Both in this important work, and in Wollenhaupt's "Scherzo Brillante," the *bénéficiaire* displayed considerable technical skill, and worthily earned the manifestations of approval which her performance elicited. A violoncello solo was commendably executed by Mr. Hambleton; and Mr. W. A. Easton (violin), and Mr. Turle Lee, the accompanist, were associated in the first movement of Beethoven's Sonata (Op. 24).

WE have pleasure in drawing attention to "The Composers' Vade Mecum," by V. C. Mahillon, published by the author, which gives a table showing the range, capabilities, and characteristics of every instrument used in orchestral, military, and brass bands (with the fingering of all brass instruments), and will prove extremely useful for pupils studying instrumentation. It is very legibly printed both upon paper, and on linen.

THE Fifth Annual Ladies' Concert of the Civil Service Vocal Union was given in the Great Hall, Cannon Street Hotel, on Monday evening, the 8th ult., before a crowded audience. Under the efficient conductorship of Mr. J. H. Maunder, a selection of part-music was rendered with considerable precision by the choir, which numbered about fifty male voices. Amongst other items, the programme included a highly commendable interpretation of Schubert's "Gondolier's Serenade," Mendelssohn's "To the Sons of Art," and Mr. Maunder's tuneful part-song "Ocean Charms," the latter being deservedly encored. "Russian Dances" by Wieniawski and "Spanish Dances" by Sarasate were excellently played on the violin by Mr. Victor Buziau, and songs were sung with success by Mr. Sidney Tower, Mr. Arthur F. D'Oyly, Mr. Sealy Williams, and Mr. G. Micklewood. Messrs. I. J. Leach and J. P. Harding were the accompanists. The management of the Concert reflected every credit upon the indefatigable hon. secretary, Mr. J. E. Chapman.

THE annual Concert of the Violin Classes of the Birkbeck Institution, under the direction of Mr. Fitzhenry, took place on the 6th ult. The members of the classes were heard to advantage in "Pregiera" (Hauser), March (Handel), "Sérénade des Mandolines" (Desormes), and "Danse Moresque" (Muscat), and Mr. T. E. Gatehouse was very successful in his solos, "Air Varié" (De Beriot) and "Faust" (Alard), receiving an enthusiastic encore for both pieces. The vocalists were Miss Ethel Murray, Madame Marian McKenzie, Master Frank Peskett, Mr. W. G. Forington, and Mr. Kift, all of whom gave evident satisfaction to the audience in their several solos. Mr. Charles Fry recited Macaulay's "Virginia" with great vigour and point, and greatly amused the audience in two short humorous pieces. Mrs. Fitzhenry and Mr. E. Izard were the accompanists, and also performed the Overture "Guillaume Tell" as a piano duet.

AN interesting Concert was given on Thursday, February 25, at Steinway Hall, by Madame Eugene Oswald and Madame Henrietta Whyte. Madame Whyte has a pleasant contralto voice, which she employed to advantage in two songs, and with Miss Carrie Blackwell in Rossini's "Quis est homo?" Miss Mary Davies in "Die Lotos Blume" and in "The year's at the spring" was received with enthusiasm, as was Mr. Percy Palmer in Marriott's tenor song "Hush." Mr. Ernest Birch sang Gounod's "Nazareth" and Hervey's "Love of my life," and Mrs. Hallam gave Mozart's "Deh vieni" with great delicacy of voice. Madame Oswald played Beethoven's Sonata Pathétique, Chopin's Polonaise in E flat, and in a duet with Miss Winifred Robinson on the violin, and another with Herr Oberthur on the harp.

MISS MAUD CAMERON'S Annual Concert, which took place at the Surrey Masonic Hall, Camberwell, on Monday, the 1st ult., was a decided success. The feature of the evening was Miss Cameron's artistic rendering of the recitative and solo "Where art thou, Father" from Dvorák's "Spectre's Bride," in which, notwithstanding the trying nature of the music, she proved herself thoroughly at home, and gained a rapturous recall. Mr. Venables' choir provided the part-music, and the solo vocal items were contributed by Mesdames Paget, Worrell, Helen Heath, and Featherby-Capel, Messrs. Yates, Reed, Budd, and Thurlay Beale. Mr. William C. Hann gave a couple of violoncello solos, and Mr. John Harrison acted as accompanist, and also played two pianoforte solos.

A SUCCESSFUL Concert was given by Miss Emma Jenkins at the Eyre Arms Assembly Rooms, St. John's Wood, on the 2nd ult., in aid of St. Monica's Home for Sick and Crippled children, Brondesbury Park. The following artists kindly gave their valuable services: Madame Edith Wynne, Madame Isabel Fasset, Miss Adela Vernon, Miss Mary Willis, Mr. Lawrence Kellie, Mr. Roy St. Claire, Herr Emil Mahr, and Mr. Alfred Allen, the latter officiating as accompanist. Miss Emma Jenkins, as solo pianist, played with much success selections from the works of Scarlatti, Liszt, and Chopin.

MR. HERBERT WALTER WAREING, Mus. Bac., of King's College, has recently passed the final examination for the degree of Doctor of Music, at the University of Cambridge.

A CONCERT was given at the City Temple, Holborn, on Thursday, the 18th ult., under the conductorship of Mr. E. Minshall. The proceedings commenced with a competition for bass and baritone vocalists, for a prize of two guineas, the audience to make the award by means of ballot. There were eight competitors, and the prize was gained by Mr. Alec Marsh, a student at the Royal Academy of Music. In the second part Miss Clara Dowle's singing was much admired, her last song being accompanied on the pianoforte by Miss Adela Duckham, a little girl of eleven years old, a student at the Guildhall School of Music; Miss Kate Chaplin also gave three violin solos, all of which were well rendered, and much applauded. Miss Chaplin was accompanied on the pianoforte by Miss Margaret Hoare, R.A.M.

MISS KATHLEEN GRANT gave an excellent Concert, at the Forest Hill Public Baths, on the 18th ult., assisted in the vocal department by Madame Mudie-Bolingbroke, Messrs. E. Lloyd, Alfred Kenningham, and Alfred Medcalf. The concert-giver's songs were most warmly received, especially Macfarren's "Pack clouds away," the effect of which was much aided by Mr. H. Lazarus's finely played clarinet obbligato. It is needless to say that Mr. Lloyd's vocal contributions elicited the most enthusiastic applause. The instrumental soloists were Herr Josef Ludwig (violin), Herr J. Adolphe Brouil (violoncello), Mr. H. Lazarus (clarinet), and Mr. Henry Smith (pianoforte). Mr. John Harrison shared with Mr. T. Barrow Dowling the duties of Conductor.

DURING the past winter six Chamber-music Concerts have been given at Cardiff under the direction of the Senate of the South Wales University College, who consider the encouragement of the taste for classical music a legitimate branch of their educational work. There were five Trio Concerts, at which Herr Peiniger held the post of violinist, and for the sixth Concert a string-quartet was engaged, which was led by Herr Peiniger. The cellists have been Mr. Charles Ould, Mr. Van Gelder, and M. Albert. The series has been well attended, considering that it is the first time Concerts of this kind have been given in Cardiff, and the Senate of the College hope to arrange a similar series for next winter.

THE MEMBERS of the Grosvenor Choral Society gave their 16th Monthly Concert, on Friday evening, the 19th ult., at the Grosvenor Hall, Buckingham Palace Road. The programme, a miscellaneous one, comprised part-songs by Smart, Archer, Leslie, and Earl of Mornington; Lemmens's "Fairy Ring," and Rossini's "Come with flowers" from "William Tell," were performed for the first time by this Society, the latter with marked success. Songs were contributed by Miss Annie Layton, Mrs. T. P. Frame (who also presided at the piano), and Miss Louise Bond, Mr. Hirwen Jones, and Mr. A. Roach. Mr. P. Legrew Harrison gave two pianoforte solos, and Mr. T. F. Williams two concertina solos. Mr. David Woodhouse conducted.

THE NORTH-EAST LONDON CHORAL SOCIETY gave the second Concert of the season, at Morley Hall, Hackney, on February 24. The programme consisted of Handel's Second Concerto, for organ and orchestra; Gounod's "Gallia," Mr. John E. West's new setting of the 130th Psalm, "Out of the deep," and a miscellaneous selection. The principal vocalists were Miss Annie Marriott, Miss Lottie West, Mr. Joseph Tapley, and Mr. Thomas Lawler; leader of the band, Mr. H. Baynton; accompanist, Mr. Louis B. Prout, R.A.M.; Conductor, Mr. John E. West, F.C.O.

A VERY successful Concert was given in the General Meeting-room, Euston Station, on Monday, the 15th ult., under the conductorship of Mr. C. J. Lacock. The solo vocalists were Miss Ethel Winn, Miss Georgina Priddle, Miss Annie Williams, Mr. J. G. Blanchard, and Mr. Egbert Roberts; violin, Mr. Bernhard Carrodus; harp, Mr. Miles. A special feature of the Concert was the excellent singing of the Euston Glee Union, under the direction of Mr. S. Kilbey.

WE are informed that Mr. F. Kilvington Hattersley has been asked to compose an Orchestral Overture for the next Leeds Musical Festival. Mr. Hattersley entered the Royal Academy of Music in January, 1881, obtained the Balfe Scholarship and Charles Lucas Medal for composition, and has produced several works of much importance with signal success.

AN excellent Ballad Concert was given at the Royal Victoria Hall, Waterloo Bridge Road, on the 18th ult., the principal artists being Miss Beata Francis, Madame Evans-Warwick, Miss Luranah Aldridge, Mr. Sims Reeves, Mr. Alfred Rudland, and Mr. Ernest Birch (vocalists); Herr Otto Peiniger (violin); solo pianoforte and accompanist, Mr. A. Pusey-Keith, and reciter, Mr. Frederick Thomas. It need scarcely be said that the songs contributed by Mr. Reeves—who was ably accompanied by Mr. J. Maunder—excited the utmost enthusiasm, and the programme, which was strictly adhered to, gave the most complete satisfaction to a crowded audience.

A SUCCESSFUL Concert was given at Streatham, on Thursday, the 4th ult., in aid of the Building Fund of St. Peter's Church. The instrumentalists were Mdlle. Bertha Brouil and Mons. T. J. A. Brouil (who played violin and cello solos respectively), and Miss Florence Horn and Mrs. Owen Lewis, pianists. The vocalists were Misses Constance and Eva Layton, Miss Dickinson, Mr. Parkes, Mr. Agutter, Master E. Knott, and Mr. W. S. Trollope. Some members of the choir sang a selection of part-songs and glees in finished style. Mr. C. T. Cooke, A.R.A.M., rendered most valuable assistance as accompanist.

ON Tuesday, the 16th ult., a performance was given in the Boys' School, Gloucester Street, of Farmer's Oratorio "Christ and His Soldiers," which was extremely well rendered by the St. George-the-Martyr, Holborn, Temperance Choir, under the able conductorship of Mr. Arthur J. Winter, organist of St. Peter's, Great Windmill Street. Miss Maud Evans presided at the pianoforte and, in the unavoidable absence of Mr. Hammond, the organ was played by Mr. Lewis E. Lewis. The soloists were Miss Madge Christo, Miss Wyatt, Miss Page, Miss Godding; Messrs. J. W. Row, A. Wright, F. Spiers, and H. Knight. A small orchestra lent efficient aid.

ON the evening of the 1st ult. Madame Agnes Raymond gave her first Annual Concert in the Peckham New Hall. Notwithstanding the inclemency of the weather, a very large and enthusiastic audience assembled to listen to one of the best entertainments yet given in this part of South London. Madame Raymond, who received quite an ovation for her rendering of the "Lost Chord," was assisted by Madame Adeline Paget, Miss Cockburn, Messrs. Orlando Harley, Henry Taylor, Franklin Clive, H. Horscroft, and others. The instrumentalists were Mr. McGrath (solo trumpet), Mr. T. E. Gatehouse (solo violin), with Messrs. Sidney Hill and Herbert Brown at the piano.

AT a recent Concert given at St. Barnabas' School, Clapham, the pupils of Mrs. Beesley were assisted by her brother, the Rev. T. H. Spinney, M.A., Oxon., F.C.O., and Rector of Newborough, Derby. Mrs. Beesley is to be congratulated upon the successful result of her teaching, as exemplified by the pianoforte playing of Misses F. Brown, Cocks, Dörmer, Groves (two), Lush (two), F. Wyld; Messrs. Butler, H. Beesley, and H. Wyld, and the singing of Miss Armfield, Miss Cohen, Miss Edith Wyld, and Mrs. T. H. Spinney, all of whom were warmly applauded. Several pieces were also most artistically rendered by Mrs. Beesley and the Rev. T. H. Spinney.

HAYDN'S "Creation" was performed by the Sacred Harmonic Society, on the 12th ult., at St. James's Hall, on which occasion this familiar work was excellently rendered, under the conductorship of Mr. W. H. Cummings. Miss Griswold was to have taken the soprano airs, but, being unable to appear, an excellent substitute was found in Miss Annie Marriott, who sang the music unexceptionably. Mr. Harper Kearton needed more animation, but Mr. Watkin Mills was admirable in the bass music, which displayed his rich voice to great advantage.

MISS SASSE, a Professor of the pianoforte at the Guildhall School of Music, gave a highly successful Concert at the ladies' division of King's College, Kensington Square, on February 27. The instrumental performers were Miss Emily Shinner (violin), Mr. Donkin (viola), Miss Hemmings (cello), and Miss Sasse (pianoforte); vocalists, Miss Eugénie Kemble, Miss Henden-Warde, and Mr. Henry Phillips. Miss Sasse's artistic playing was much admired. Mr. R. B. Addison acted as Conductor.

THE 20th Consecutive Monthly Concert of the St. George's Glee Union, given on the 5th ult., at the Pimlico Rooms, Warwick Street, was a decided success. Mr. J. Henry Leipold and Mr. George Leipold elicited rapturous applause for their masterly performances on the pianoforte and violin respectively. The other artists were Miss Mary Mackway, Miss Annie Wilson, Mr. Hirwen Jones, Mr. A. Maple, and Mr. W. H. Webb. The part-songs were all extremely well rendered under Mr. Joseph Monday's direction. Mr. J. H. Leipold presided at the pianoforte.

ON Tuesday, the 9th ult., the combined forces of the Kennington Orchestral Club, and the St. James's (Kennington) Choral Society, gave a Concert at the Horns Assembly Room, Kennington, which was well filled. The vocalists were Miss Agnes Richardson, Madame Annie Cockburn, and Mr. Alex. Tucker, all of whom were well received. Miss Annie Shelton accompanied, and Mr. W. H. Tozer played Mozart's Concerto (No. 2) in A major. The part-singing of the Choral Society was exceedingly good. Mr. Orbel Hinchliff conducted.

THE Weekly Organ Recital was given at the Bow and Bromley Institute, on Saturday evening, the 20th ult., by Mr. F. G. Ogbourne, when a most attractive programme was performed before a large audience. Mr. Ogbourne played with his usual taste and skill; the music was admirably rendered and met with well merited applause. Miss Eleanor Rees contributed several songs with much effect. Mr. J. Boatwright performed with much success two violoncello solos, and Mr. F. Meen was an able accompanist.

THE Kyrie Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "St. Paul," on the 17th ult., in All Saints' Church, Haggerstone, the soloists being Miss Clara Hoschke, Miss Isabel Tomalin, Mr. Henry Cooper, and Mr. Jabez West; and, on the 24th ult., a performance of "Judas Maccabeus" in St. Augustin's Church, Bermondsey, when the soloists were Miss Clara Hoschke, Miss Adelaide Clarke, Mr. Edwin Bryant, and Mr. James Blackney.

THE usual Monthly Concert of the English College of Music, Regent Street, took place at the Institution on the 4th ult. Works by Beethoven, Mozart, Chopin, Rode, Schumann, and Hummel were performed by the students, in some instances assisted by their professors. The "Divertimento" Trio (Mozart), for violin, viola, and cello, and the Trio in E flat (Beethoven), for piano, violin, and cello were highly successful, and gave satisfactory proof of the continued progress of the College.

MR. G. F. GEAUSSENT, Principal of the Hampstead Conservatoire of Music, announces the first of a series of Students' Concerts in connection with the School, to be given at the Prince's Hall, on Saturday afternoon, the 3rd inst., when three of the Professors of the Conservatoire, Mr. R. E. Miles, Mr. A. J. Greenish, and Mr. Charles Fry will assist. Hofmann's "Song of the Norns" will be an interesting feature in the programme.

A CONCERT was given at West Kensington Hall, on the 23rd ult., by the teachers of the Chelsea District. The vocalists were Miss Kate Cove, Miss Rogers, Miss Dean, Miss Peck, Miss Appleby, Miss Eyles, Miss Blade, Mr. G. Collar, Mr. Wynn, Mr. Stokes, and Mr. H. Collar. The choir, conducted by Mr. Wynn, performed an excellent selection of part-music, and Mr. Ricks and Mr. Mark Wilks interested the audience with their readings.

A SELECTION of music was given to the patients of Brompton Hospital on the 2nd ult., by the following artists: Miss Beata Francis, Miss Damian, Mr. Le Breton, Mr. Ernest Birch, Signor Villa (vocalists), Mdlle. G. Pacini (pianoforte), and Mrs. Fairfax (Reciter). Miss Josephine Agabeg was the accompanist. There were numerous encores. The Concert was under the direction of Mr. Wilhelm Ganz.

THE East Finchley Choral Society gave a performance of Wilfred Bendall's "Parizadeh" at the Lecture Hall, East Finchley, on Monday, the 1st ult. The solo parts were sustained by Madame George, Miss Muriel Rayson, and Mr. Robert George. The Cantata was well rendered and thoroughly appreciated. Mr. Jeayes conducted, and Miss Janes was the accompanist.

A VERY successful Concert was given by the members of the All Saints' (Lambeth) Choral Society, on the 9th ult., in All Saints' Schoolroom. The programme comprised standard glees, songs, duets, &c., which were contributed by Misses E. Brewer, Latta, and Meaton, Messrs. Fred. Goddard and A. Robinson. Pianoforte solos and duets were played by the Misses M. and E. Brewer. Mr. Arthur Robinson conducted.

THE Second Concert of the Stormont Road Choral Society, under the conductorship of Mr. Frank Idle, took place at Lavender Hill on the 8th ult. The first part of the programme consisted of Van Bree's Cantata, "St. Cecilia's Day," and the second part was miscellaneous, including, among other items, Schumann's "Gipsy Life." Miss Fanny Atkinson, Mr. S. Kessell, and Mr. W. Ebbs were the soloists.

WE have much pleasure in announcing that Mr. Barnby has accepted the appointment of Conductor at the Royal Academy of Music, in the place of Mr. William Shakespeare, who has resigned. The fact of Mr. Barnby having been a student of the Institution, in addition to his having acquired large experience in directing bodies of choral and instrumental executants, renders this a singularly happy choice.

MESSRS. J. & J. HOPKINSON, Pianoforte Manufacturers, of New Bond Street, having intimated their desire to present a Gold Medal to be competed for annually by the Pianoforte Pupils of the Royal College of Music, to be called the "Hopkinson Gold Medal," the Council has accepted the offer, and the First Award will be made at the Annual Examination during the present month.

A SPECIAL service was held at St. Mary's Church, Hornsey, on Tuesday, the 16th ult., when Gaul's "Holy City" was performed by the members of St. Mary's Choral Society, under the direction of Mr. G. W. Spencer, the Organist. The solos and quartets were very ably rendered by members of the Society, and the choruses excellently sung throughout. Mr. W. Hughes presided at the organ.

WE understand that a number of visitors to the Crystal Palace, headed by a lady residing at Norwood, have recently presented a fine pianoforte by Ascherberg, of Dresden, to Mr. Louis Lee. On the front of the instrument is affixed a silver gilt plate, bearing the following inscription:—"To Louis Lee, from numerous friends, in gratitude for delight received at his Pianoforte Recitals, Crystal Palace, 1884."

THE Organ Recital on Saturday, the 6th ult., at the Bow and Bromley Institute, proved to be of more than usual interest, including, as it did, the first appearance at these Recitals of Mr. J. T. Carrodus. The Organist was Mr. W. G. Wood, who performed a selection of English music, including a Scherzo and Allegro of his own composition.

REVIEWS.

The Physiology of Artistic Singing. By John Howard. [John Howard, 149, Tremont Street, Boston, Mass.]

MODERN works on the art of singing are so much addressed to the anatomist and physiologist that we cannot but wonder how the great vocalists of former times attained that degree of perfection which they are known to have arrived at without the aid of such knowledge on the training of the voice as we now possess. It is possible that nature does not furnish us with the voices that we used to have; and that, as the same material is not ready to our hand, we are compelled to work harder and study more deeply in order to compensate for this defect—a theory which seems to gain strength by the fact of the present Treatise being founded upon the observations of the methods pursued by such celebrated vocalists as Sontag, Catalani, Tosi, Rubini, Donzelli, Sarti, and Lablache. Dr. Bennati (physician of the Royal Italian Opera of Paris in 1832), we are told, examined the throats of his friends and patients to ascertain the laws of artistic delivery, and that he found no exception to the rule of powerful efforts of the tongue-muscles (which become almost "stone-hard") to the closing, instead of opening, of the upper throat, to the rising of the tongue, and falling of the soft palate when the general high level of singing was preserved. Many of the diagrams scattered

throughout the work are reductions of Luschka's life-size figures, others are by Henle, Allen Thompson, and Merkel. We may say that Mr. Howard has practically proved the soundness of the theories laid down in his book; and as it can scarcely be expected that in a brief notice the salient points of this bulky volume can be even catalogued, we cannot do better than refer those interested in the subject to its pages. In justice to the author, however, we quote the following prefatory observations: "For twenty years the writer has spent some hours of each day in devising new and easier ways of voluntarily contracting the muscles of the throat and the respiratory muscles. It was necessary to study the anatomy of the parts in order that a movement might be accredited to the right muscles, and soon the suspicion arose that physiologists had neglected important points. Personal dissection of the parts many times repeated, together with experiments upon specially prepared subjects, revealed extraordinary oversight, especially the failure to see the essential office which the spine, directly behind the larynx, undoubtedly performs in modifying the action of the extrinsic muscles, and, besides that, in deciding the quality of the tone by the laws of consonance. This neglect was due to the practice of removing the larynx from the body before subjecting it to dissection or experiment. A study of acoustic laws was absolutely indispensable to find a safe passage through the labyrinth of blind ideas which writers of all nations and ages had constructed to explain the phenomena of voice." This frank avowal that those who have made the subject their special study merely constructed a "labyrinth of blind ideas" will no doubt arouse much indignation; but Mr. Howard is evidently quite ready to meet with opposition, and only asks that his statements may be fairly investigated. He tells us that the true action of the muscles "could never have been fully decided by comparing one voice with another, or by watching and comparing the changes in the same voice taking place in a year or a month; for this is simply criticising the article after its manufacture, and guessing at the action of the machinery with the aid of such visible signs as the throat and mouth afford." This, at least, is true; and whatever verdict may be ultimately passed upon the result of the author's labours, it must certainly be admitted that he has worked in the right direction.

Short Settings of the Holy Communion Office. Edited by G. C. Martin. No. 8. Composed by Battison Haynes. [Novello, Ewer and Co.]

SOME of the earlier numbers of this useful series have already been favourably noticed, and the present is in every way worthy to compare with them. Like Mr. Haynes's Church Music generally, it is distinguished by a flow of stately melody and rich, but not too chromatic, harmony. No solo voices are required for any portion of the service.

Myrthen (Myrtles). A Circle of Songs, with pianoforte accompaniment. Composed by Robert Schumann. Edited and Translated by Natalia Macfarren. [Novello, Ewer and Co.]

THIS charming circle of vocal pieces, composed in the sunniest days of Schumann's career, and dedicated to his "Beloved Bride," should be cherished as a priceless treasure by all who can appreciate their unforced eloquence. That they are written by an artist for artists is unquestionable; but we can scarcely name one amongst the twenty-six songs contained in the volume which would not appeal with irresistible power even to those who might fail to recognise their more recondite beauties. With regard to the poetry to which they are wedded, we are told that those songs bearing the names of English writers were composed to German translations, and that the English text had to be slightly modified in many places to fit it to the music. In every case we must say that this has been done with infinite skill; and, indeed, few of the songs would excite the slightest suspicion that they had not been composed to the words which appear in this edition. It would perhaps seem invidious to select any from such perfect vocal gems for special mention, but we cannot resist naming No. 2, "The Walnut Tree," No. 4, "Some one"—a true and passionate love-song, to Burns's well known words, "My heart is sair"—No. 7, "The Lotos flower," No. 9, "Suleika's song," No.

10, "The Highland Widow's lament," Nos. 11 and 12, the two "Songs of the Bride," No. 15, "My soul is dark," No. 21, "What would'st thou, lonely teardrop," and No. 25, "A message sweet as roses." It need scarcely be said that to give due effect to these songs both pianist and vocalist must not only be competent, but sympathetic, artists.

Franz Liszt: a memoir. By Frederick F. Buffen.

[Novello, Ewer & Co.]

IN this little *brochure*, published at the humble price of a shilling, Mr. Buffen places before amateurs facts concerning the career of the illustrious musician who is to be our honoured guest for a brief period in the immediate future, which will be received with avidity by the generality of amateurs. Perhaps the simple reproduction of the "Contents" page, will show how much Mr. Buffen attempts, and what he achieves in the brief course of four chapters, occupying altogether no more than thirty-nine pages. Part I. comprises—Introduction, Characteristics, The Writer, The Player, The Composer, The Man. Part II.—Birth, Early Development of the Musical Faculty, Becomes Pupil of Czerny, His first Concerts, Plays before Beethoven, Visits London and Paris, 1811—1829. Part III.—Life at Paris, Meets Chopin, Madame Sand, and Paganini, Chopin described, In Italy and Vienna, European tour, Beethoven Festival at Bonn, Closes career as *virtuoso*, 1830—1842. Part IV.—at Weimar, Conclusion, 1843—1886. The style in which Mr. Buffen discourses is for the most part lucid and accurate; but we could wish that he were not so prone to introduce second-hand opinions. For instance, the excerpt from the writings of the Rev. H. R. Haweis could well have been spared. The clerical version of the famous Beethoven kiss is as hereafter:—"Amidst the storm of applause which followed, Beethoven was observed to step on to the platform, take the young *virtuoso* in his arms and embrace him, as Liszt assured me, on both cheeks." How can we "embrace" a person on both cheeks? Either Mr. Haweis is forgetful of his English, or he does not care to translate idioms of a foreign tongue into the vernacular. Setting aside a few blemishes such as this, Mr. Buffen's little work is welcome, and specially so since it is opportune.

The Hills stand about Jerusalem. By George Gardner. [Novello, Ewer and Co.]

Let not your heart be troubled. By George Gardner. [Patey and Willis.]

THE first of these anthems, by a composer whose name is new to us, is for tenor solo and chorus; the former, however, consisting merely of three short phrases. The first and more important movement is a chorus, very free and somewhat secular in manner, especially in the accompaniment, but the concluding section is smooth and church like. The other composition is a full anthem, brief, very pleasing, and as simple as possible. Mr. Gardner has decided talent.

Novello, Ewer and Co.'s Pianoforte Albums. No. 16, *Scottish Airs.* Arranged for the Pianoforte (four hands) by Otto Schweizer. [Novello, Ewer and Co.]

THE arranger of these Scottish Airs says in his preface that he has endeavoured in this volume to present the melodies in a shape at once easy and attractive, "making the treble part as simple as possible, without altering the original air, and yet supplying a somewhat more interesting accompaniment than is usually given to the second player." This design has certainly been conscientiously carried out. Four-handed arrangements are always pleasing to young performers; and the harmonies being divided between the two, the thinness inseparable from the simple solo form is avoided. The tunes are well selected, and appropriately harmonised.

The Story of the Cross. Music by H. Elliot Button. [Novello, Ewer and Co.]

IN a few days' Passion-tide will be with us once more, and the series of hymns known as "The Story of the Cross," by the late Rev. E. Monro, will be sung in hundreds of our churches. The original consists of twenty-six verses, but Mr. Button has halved the number by running two lines into one. Four tunes are provided, the first two being in triple, and the others in common time. No. 1 is perilously chromatic, but the rest are good; especially the last, which conveys the idea of confidence and triumph admirably.

Novello, Ewer and Co.'s Music Primers. Edited by Dr. Stainer. *The Cornet, with adaptations for other instruments; Scales, Exercises, and Solos, and Transposing Table and Scales.* By Harry Brett. [Novello, Ewer and Co.]

THE title-page of this Primer sufficiently indicates its object and contents; and, on a careful perusal of it, we can conscientiously say that both the plan and execution of the work are thoroughly satisfactory. The explanation of the pistons is extremely good, and clear directions are given as to the management of the lips in playing. It must be mentioned too that a lucid exposition of the rudiments of music is given, and in every respect the book is a perfect and reliable guide for those who wish to become really sound performers upon the instrument on which it treats.

FOREIGN NOTES.

THE following interesting gossip anent the present visit paid by Franz Liszt to the French capital, appears in the *Daily Telegraph* of the 25th ult. :—"The Abbé Liszt is now so averse to performing on the piano—of which instrument he is the greatest *virtuoso* of the century—that his playing last night (March 23) cannot be passed over without some few words of record. It is true that he appeared at a private *soirée*, and in the presence of a picked audience only, but the occasion will be remembered as a memorable date in the artistic lives of all who were privileged to be present. The hospitable house wherein welcome was given to the Abbé was that of M. de Munkacz, who is painting the celebrated musician's portrait, and whose striking sketch of his famous model ornamented the programme of the evening's entertainment. Before the Concert began I had the opportunity of having a chat with the Abbé, who spoke much of his early visits to London and of his approaching return there. . . . In spite of his seventy-five years he speaks with wonderful animation and fire, and is almost as erect as a young man. The Concert arranged in his honour consisted of the Preludes for two pianos, suggested by Lamartine's poetry, played by M. Saint-Saëns and M. Diemer; an Hungarian Rhapsody dedicated to M. de Munkacz; the fine Offertory from the Coronation March of the King of Hungary, excellently played by M. Marsick; a violoncello solo entitled 'Consolation' by M. Bürger; and two songs, rendered with infinite charm by Madame Conneau's sympathetic voice. M. Faure also sang one of Gounod's melodies, and, lastly, the hero of the evening sat down to the piano, playing first a composition of Schubert's, arranged by himself, and then a Fantasia of his own, wherein all his manifold power over his instrument came out to the fullest advantage. When one hears and sees the Abbé Liszt at the piano, it is easy to understand the potent charm he has exercised all through his long life, from the time when he was an infant prodigy till to-day, when he has already passed the allotted span of human life. I had never before heard him, so that I have no point of comparison, and cannot say if he is as great as he ever was; but I can declare that he moved his audience as I have rarely seen one moved. You thought but little of the mechanical means employed, so deeply were you impressed by the Abbé's manifest idea of bringing out the very soul of the music which he interpreted. It was a very grand performance, which none of those who heard it will ever forget."

A jubilee performance of Meyerbeer's "Les Huguenots" was given at the Paris Grand Opéra, on the 1st ult., fifty years having elapsed since the first production of the work. "Les Huguenots" would appear to have been the most popular opera performed at that national establishment during the period in question, no less than 786 representations having been recorded, giving an average of sixteen per year; the maximum amount realised by a single performance having been 11,168 francs.

At the Paris Grand Opéra the operas produced during the past month were "Les Huguenots," "Le Cid," "Faust," "Robert le Diable," "Favorita," "Coppélia," and "Sigurd." Signor Gayarre will shortly appear in "L'Africaine," which is being rehearsed.

At the Opéra Comique the following works were given last month: "Richard Cœur de Lion," "Zampa," "Haydée," "Les Contes d'Hoffmann," "Joseph," "Les Rendez-vous-Bourgeois," "Philémon et Baucis," "Le Pré aux

Clercs," "Le Nouveau Seigneur," "Le Barbier de Seville," "Les Noces de Jeannette," "Le Maître de Chapelle," "Roméo et Juliette," "Les Diamants," "L'Amour Médecin"—unquestionably a most diversified repertory.

Massenet's opera "Hérodiade" is about to be performed at the Royal Theatre of Lisbon, whither the composer has gone to superintend the final rehearsals of his work. It will be remembered that the opera was first brought out with great success at Brussels a few seasons back.

M. Lasalle, the eminent baritone of the Paris Opéra, is just now giving a series of most successful representations at the Imperial Opera of Vienna.

Liszt's Mass, known as the "Graner Festmesse," was performed on the 25th ult., at the church of St. Eustache, in Paris, with M. Colonne's orchestra, and a choir consisting of male and boys' voices, as the Archbishop of Paris would not allow ladies to take part in the performance, which consequently has scarcely been a satisfactory one. Franz Liszt occupied a chair close to M. Colonne.

M. Saint-Saëns's Opera "Henri VIII.," the projected performance of which, at Prague, had been abandoned in view of the temporary unpopularity of the composer with German audiences, is to be shortly brought out at the Frankfurt Stadt-Theater.

M. Charles Lefebure's sacred drama "Judith" was performed last month by the Stern'sche Gesangverein, of Berlin, and met with a brilliant reception, the composer being present on the occasion.

A young tenor, M. Isouard, a descendant of the still justly esteemed composer, Nicolo Isouard, has just made a very successful *début* at the Grand Théâtre of Marseilles.

One of the Historical Concerts recently given by the Breslau Gesangverein, under the direction of Dr. E. Böhn, was devoted to compositions by Henry Purcell, comprising arias and choruses from the English master's operas, sacred pieces, and pieces for the harpsichord, including that known as the "Golden Sonata."

We read in the *Allgemeine Musik Zeitung*:—"The recent performance, at one of the Historical Evenings of the Bohn'sche Gesangverein, of Breslau, of Beethoven's music to 'Leonore,' in its original conception, dating from the year 1805, has created a profound impression upon all present. The work, which in this form has presumably never been heard since the above date, was held to be incomparably fresher, and more grandly conceived, than its two subsequent revisions (when it assumed the title of 'Fidelio'), and it is to be hoped that some portions thereof may be included in future stage-representations of the opera in the same way as the 'Leonore' Overture has already been embodied with the work."

The centenary of the foundation of the Akademische Musikverein at Marburg was celebrated last month with a festive performance, including, among other works, Handel's "Israel in Egypt" and Beethoven's Ninth Symphony.

The complete score of the first stage-work written by the genial composer, Lortzing—viz., an operetta, entitled "Ali Pasha, of Janina," has just been discovered in the archives of the theatre at Detmold. The work emanates from the year 1824, and was only once produced about that time at Cologne. It will probably shortly be revived on the Detmold stage.

Hector Berlioz's opera, "Benvenuto Cellini," is in course of preparation at the German Theatre of Prague.

The present number of pupils of both sexes at the Leipzig Conservatorium is 548.

The following is the list of artists who are to appear alternately in the forthcoming Bayreuth performances of "Tristan und Isolde" and of "Parsifal"—viz., Herren Niemann, Gudehus, Vogl, Winkelmann, Forest, Grupp, Guggenbühler, and Kellerer (tenors); Herren Betz, Fuchs, Plank, Reichmann, Schuegraf (baritones); Herren Reichenberg, Scaria, Siehr, and Wiegand (basses); Mesdames Malten, Materna, Papier, and Sucher. Several of the above are well known to London audiences.

Madame Henriette Viardot, a daughter of Signor Viardot-Garcia, is about to open a vocal academy at Berlin.

The house "am Brühl" in Leipzig, where Richard Wagner first saw the light, is to be pulled down, it having been condemned by the authorities on account of its ruinous and unsafe condition.

Peter Cornelius's comic opera "The Barber of Bagdad," first produced some thirty years ago, under the auspices of Liszt, at the Weimar Hof-Theater, and since then unaccountably neglected, appears at last to be making the round of German theatres, being now in preparation on several of the leading stages at the same time.

The series of Historical Concerts given by Anton Rubinstein at St. Petersburg and Moscow have realised the sum of 80,000 roubles. Out of this amount the great pianist has, it is stated, set aside 25,000 roubles for the foundation of an International Concourse open to young pianists and composers, amongst whom two prizes of 5,000 francs each will be awarded to successful competitors every five years. Competitive Concerts are to be given alternately at the principal European capitals, the jury to be composed of prominent musicians of various nationality. A noble scheme, truly, and worthy of the great artist from whom it emanates.

A new five-act opera, entitled "Saint-Mégrin," founded upon Alexandre Dumas' celebrated drama, "Henri III. et sa Cour," was brought out on the 2nd ult. at the Théâtre de la Monnaie, of Brussels, where it was exceedingly well received. The music is the joint production of two French composers, the brothers Paul and Lucien Hillemaeker, and, in the opinion of the *Guide Musical*, the work is likely to maintain itself on the *répertoire* of the De la Monnaie for a considerable time. This is another instance of French dramatic composers having to look for the production of their works outside their native country.

An Academy of Music has been founded at Geneva, where the want of a similar establishment has been felt for some time past. The principal is a lady, well-known on the Continent as an able pianist, Madame Cezano, who is supported by an efficient staff of professors. The institution was opened on February 10 with thirty pupils, the number of which will doubtless, ere long, be considerably increased.

On her recent appearance in "Traviata," at Valencia, Madame Adelina Patti was, in the second act of that opera, severely hissed by the audience, whereupon the *diva* at once quitted the theatre. The circumstances giving rise to this unique *contretemps* in the career of the admired songstress are not clearly stated. At Madrid, on the other hand, the gifted vocalist is just now the object of popular ovations.

Beethoven's "Fidelio," the recent first performance of which, at Rome, we recorded in our last "Notes," has failed to meet with the appreciation of the Italians; the sublime and only opera of the master, it should however be added, having been produced in a very mediocre and unsatisfactory style.

The *Musikalisches Wochenblatt* says: "At the Teatro Social of Mantua, a new opera 'Arminio,' by the Maestro Stefani, met with a very feeble reception, only eleven recalls of the composer having been registered on the occasion." We believe thirty is the minimum number of similar favours required to mark a moderate success with ultramontane audiences.

Several operatic scores have been found amongst the posthumous papers of the Maestro Amilcare Ponchielli, one, entitled "Bertrando da Bormio," having been completed as far back as 1858; another, "I Mori di Valenza," being nearly complete, with the exception of the orchestral parts.

Signor Luigi Arditi, the well-known operatic conductor and composer, is reported dangerously ill at Chicago, U.S.

Signor Giuseppe Rota, a Trieste composer, is the author of both the words and the music of an Oratorio "L'Uomo ed il Tempo," which is divided into three parts, entitled respectively, "Età Prima," "Età Media," and "Età Nuova."

Signor Chiarenze, a grandson of Bellini, is said to be the possessor of a number of fragmentary scores by that famous composer, amongst them that of an opera founded upon Victor Hugo's drama "Ernani." Some numbers from the latter, which are in a complete state, may be expected shortly to be given to the public.

A Choral and Orchestral Concert was given on the 12th ult., at the Oratorio di San Filippo Neri, of Genoa, under the direction of the Maestro Carlo Del Signore, of which the following was the programme:—"Ave verum corpus" (Mozart); Prayer for female voices (Hauptmann); Gipsy

Chorus (Schumann); Motett, "O bone Jesu" (Palestrina); "Kyrie" from Mass in B minor (Bach); chorus, "Santa Speme" (Del Signore); "Ave Maria" on Bach's Prelude (Gounod); choral fragments from "Paradise and Peri" (Schumann); "Credo," for double chorus (P. Platanal). The choral portions were executed by the Società Corale di Dilettanti.

A Society has been founded at Turin for the purpose of giving annually recurring Symphony Concerts in that town.

Herr August Wilhelmj, the eminent violinist, is giving a series of Concerts at St. Petersburg and Moscow to enthusiastic audiences.

A young lady, Mdle. Juliette Folville, the daughter of a barrister, is just now attracting considerable notice in Belgian musical circles in the threefold capacity of violinist, pianist, and composer. She is only fifteen years of age.

A monument to the Italian poet and librettist Metastasio, is in course of erection in the square of San Silvestro, at Rome. It is the work of the sculptor Gallori.

A new music journal has been started at Bordeaux, entitled *La Réforme Artistique*.

The death is announced at Paris of Luigi Bordeese, a prolific composer of operas, some of which have been successfully produced in the French capital, where he has long been resident. He was born at Naples in 1815.

At Paris died, on February 28, at the age of fifty-seven, Marc Bonnehée, once a popular baritone singer at the Grand Opéra, where he "created" many important rôles, and since 1879 a professor of his art at the Conservatoire.

Eugène Delaporte, the zealous advocate of choral singing in France, to whose efforts some thousands of choral societies owe their origin, died in a Paris hospital, aged sixty-eight. M. Delaporte and his "Orphéonistes," it will be remembered, gave performances in this country some twenty years ago.

Paul Seiffert, the founder of an excellent choir for *à capella* performances, and a composer of merit, died at Berlin, on February 16, at the early age of forty-eight.

We have also to announce the death of Louis Köhler, the eminent German musical *savant*, an event to which we specially refer in another column.

CORRESPONDENCE.

THE RISELEY CASE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The author of an article in *THE MUSICAL TIMES* for this month, writes under an evident misapprehension of facts. I will only deal with what relates to myself. He says: "The main cause of the dissension, however, seemed to be that on one occasion he (the Organist) had substituted for an Anthem chosen by the Precentor one especially selected by himself, on account of the absence of two leading vocalists. This, of course, musically considered, was a sufficient reason for the change, &c." By characterising this incident as "the main cause of the dissension," the writer puts a false complexion on the whole matter. The litigation had nothing to do with the Precentor. I quote the Chancellor's own words: "Mr. Riseley was not dismissed for anything connected with the Precentor at all." It was a case solely between Dean and Chapter, and Organist; and no question whatever as between Precentor and Organist was adjudicated upon. In corroboration of this, I refer to a letter from the Dean of Bristol, at page 168 of this month's *MUSICAL TIMES*. But, further, I am led to infer from the above quotation, that the writer is unacquainted with the Statutes of Cathedrals of the New Foundation, which regulate the respective offices of Precentor and Organist. These Statutes are moulded from a common pattern, and differ very little. At Bristol the Organist is one chosen beside the Lay clerks "skilful both in singing and in playing upon the organ, who shall diligently spend his time in instructing the boys, in playing upon the organ at proper times, and in singing Divine Service." There his duty ends. But of the Precentor it is enjoined that "All the Minor Canons and Clerks, and others entering the Choir to sing, shall obey him in whatever concerns the business of the Choir. Whatsoever he shall have prescribed to be read or sung, they ought

promptly to obey." Thus it does not appertain to the Organist's sphere of duty to appoint or change the music of the Cathedral, such responsibility resting entirely with the Precentor. Moreover, I may remark that on the occasion adverted to I had ample reasons for the course which I adopted.—I am, Sir, very faithfully yours,

WILLIAM MANN, Precentor of Bristol.
Canon's House, Cathedral Precincts,
Bristol, March 15, 1886.

THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the report of the annual dinner of the South London Musical Club, in your March number, Dr. Stainer is made to say: "He had himself recently refused to join a Society which had for its main object the drawing of a straight line between the professional and the amateur. He never wanted to see that straight line drawn."

Will you permit me to say that Dr. Stainer is confusing terms? It is only as regards the constitution of the Society that the "straight line" complained of is drawn. How a Society of Professional musicians could be true to its name, and act otherwise, is difficult to understand. The relations of the amateur and professional remain as they were, nor is there any attempt to define them as will be seen by Mr. Chadfield's remarks on the recent conference, in the last number of the *Quarterly Musical Review*.

Our objects are such as should commend themselves to all thinking amateurs. We but exercise an undoubted right in uniting for mutual aid and consultation in our own proper business.

We would naturally rather have Dr. Stainer with than against us; we shall not be discouraged in our work, and may venture even to hope that when Dr. Stainer knows more about us he will no longer hold aloof, but will be equally solicitous for the welfare of both the professional and the amateur.—I am, Sir, faithfully yours,

STEPHEN S. STRATTON.

Birmingham, March, 1886.

CHARLES DIBDIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reply to the interesting letter of Mr. Edward Rimbaud Dibdin, which appeared in THE MUSICAL TIMES for this month, I beg to say that Charles Dibdin was, according to my musical records, baptized on the 4th March, 1745, and as his father was not only a Silversmith, but the Clerk of Holyrood Church, Southampton, the baptismal register of the composer of our sea-songs can no doubt be found among the archives of that Church.

The inscription on Dibdin's tomb in St. Martin's burial ground, Camden Town, states that he died on the 25th July, 1814, aged 69, which proves that he was born in 1745.

Yours truly,

JOSHUA D. HORWOOD.

37, Peel Street, Hull, March 10, 1886.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A YOUNG CHOIRMASTER.—It is the custom to sound the "ed" in the words named. In the instance quoted, two monosyllabic words go to the first two of the minims, and by analogy the last minim should have "prais-ed" sung to it.

WILLIAM WAIT.—The composer of the piece mentioned by our correspondent is Franz Schubert.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN, N.B.—The principal portions of *Judas Maccabeus* were performed by the members of the Choral Union, on the 18th ult., before a large audience. The soloists—Miss Vinnie Beaumont, Mr. Howell, and Mr. Black—were well received, Miss Beaumont especially creating a most favourable impression. Mr. Johnston conducted.

AYR, N.B.—*Judas Maccabeus* was performed before a crowded audience, on the 4th ult., by the Choral Union. The work was well rendered under the Conductor, Mr. H. McNabb. The soloists were Miss Vinnie Beaumont, Mr. W. Macdonald, and Mr. Duncan, all of whom were thoroughly efficient.

BANGOR, CO. DOWN.—The members of the Musical Society gave their second Concert on Friday evening, the 5th ult. The programme consisted of part-songs and vocal solos. Among the principal vocalists were Mrs. T. H. Crowe, Miss Culbert, Messrs. Neill, Cotton, and Brown, of Belfast. Mrs. Crowe, who possesses a well-cultured voice, was highly successful in her solos. Mr. T. H. Crowe conducted, and the precision and tone exhibited in the part-singing showed careful and intelligent training of the voices, especially in the unaccompanied items.

BARNOLDSWICK, YORKSHIRE.—On Wednesday, the 17th ult., a Choral Concert was given in the Wesleyan Chapel before a large audience. There was a full band and chorus numbering about 150 performers. The programme consisted of selections from *The Messiah* and *Judas Maccabeus*. The principal vocalists were Miss Bessie Holt, R.A.M., Miss Eastwood, Mr. T. Sharpley, and Mr. G. Sowerby. The choruses were effectively rendered, reflecting much credit on the careful training of Mr. Peter Pickup, who conducted with great ability. Mr. V. Wilkinson led the band, and Mr. J. Turner Smith, A.Mus., T.C.L., organist of the Parish Church, Skipton, ably accompanied. The Concert was in aid of the Circuit Funds, and over £30 was handed to the Treasurer.

BELEFAST.—The third Chamber Concert of the Philharmonic Society took place in the Ulster Minor Hall, on the 8th ult., the executives being Herr Ernest Schiever (violin), Herr Rudersdorf (violinello), and Herr Adam Boyce (pianoforte). Beethoven's great Trio in D major and Schubert's Trio in E flat major, were finely played by the above-mentioned artists; Herr Schiever gave an excellent rendering of Tartin's Sonata in C minor, and Herr Rudersdorf performed in a masterly manner Beethoven's Sonata in A major, for violinello and pianoforte, Herr Beyschlag sustaining the part for the last-named instrument in both Sonatas with his usual success. Louis Mantel was the vocalist in the evening, and sung with much effect songs by Schubert and Schumann. The Musical Director of the Concert was, of course, Herr Beyschlag.

BERWICK-UPON-TWEED.—On Tuesday, the 5th ult., the United Choral Unions of Alnwick, Berwick, and Morpeth, gave a performance of Haydn's *Creation* in the Corn Exchange. The combined choirs numbered upwards of 250 voices, and the orchestra, consisting principally of instrumentalists from Alnwick and Morpeth, with the assistance of a few professional players, was thoroughly efficient. The solo singers were Miss Mackenzie, Mr. T. Richardson, and Mr. Nutton, all of whom gave most successful performances. A noteworthy feature of the performance was the splendid chorus-singing, which was characterised by a precision and promptness in attack, evoking the highest admiration and enthusiasm from the vast audience. Mr. Barker, of Berwick, was Conductor, and under his skilful guidance every number was given with much smoothness and steadiness. Mr. C. S. Wise presided at the harmonium.

BEVERLEY.—The Musical Society gave its twenty-fourth Members' Concert on the 2nd ult. The programme comprised part-songs, which were excellently rendered by the Society, and solos and duets by Miss Vinnie Beaumont, Mr. E. Dunkerton, and Mr. Munroe. Mr. Honeyman, the Conductor, played a pianoforte solo, and Mr. Ridgway gave Handel's Violin Concerto in A major. The Concert was very successful.

BOLTON.—A successful Evening Concert was given in the All Saints' Church Schools, on the 8th ult. The principal artists were Mrs. Vose, Miss Marsh, Mr. Pimblett, and Mr. Binn, all of whom were highly appreciated. Mr. J. E. Liprott conducted and accompanied. Mrs. Jeavons played two pianoforte solos, and the choir sang with taste and precision.—On the 11th ult., a Concert was given in the Wesley Church, the principal artists being Miss Frodsham, Mr. Taylor, and Mr. Burton.

BRISBANE, QUEENSLAND.—The Liedertafel Society, under the conductorship of Mr. J. A. Pollard, gave its first Smoking Concert on January 13, and was most successful. A number of members of one of the City Presbyterian Churches have formed themselves into a "Scotch Choir," under the directorship of Mr. R. J. Scott, the Organist of the church, and lately gave a most enjoyable Concert, at which several popular Scotch songs—arranged as part-songs—were capably sung before a truly sympathetic audience.—The thirteenth annual Meeting of members of the Brisbane Musical Union, was held on January 14, under the presidency of Sir Charles Lilley, C.M.G., Chief Justice, the President of the Society. The report showed the affairs of the Union to be in a highly prosperous condition, the effective strength at the close of the year being 144 performing members, thirty-eight of whom are in the orchestra. The property of the Society now amounts to nearly £500. It possesses one of the best musical libraries in Australia, and a fair number of musical instruments. The works performed by the Society during the year were Mendelssohn's *Athalie*, Mackenzie's *The Bride*, Handel's *Acis and Galatea*, and *The Messiah*, besides numerous selections, both vocal and instrumental. Amongst the compositions to be given during the present year are Mackenzie's *Rose of Sharon*, Mendelssohn's *St. Paul*, and other works of a high class

character. Mr. R. T. Jeffries, the founder of the Society, continues to give his valuable services as Conductor, and to mark their sense of the respect in which he is held by the members of the Union, they recently rendered him a complimentary Concert, on which occasion the theatre was crowded. Being an amateur Society, its weakest point is in its solo singers, but there are several who not only possess excellent voices, but who give a highly intelligent rendering of the music allotted to them.

BRISTOL.—On Monday evening, the 8th ult., a Miscellaneous Concert was given by the Bedminster St. Paul's Choral Union, in the large schoolroom. Songs were admirably rendered by Miss Marie Gane, Mr. T. H. Pearce, and Mr. Wall; Mr. T. Packer contributed vocal solos, and pianoforte selections were given by Misses Storrs and Pether. Several glees were sung by the Choir, ably conducted by Mr. W. Nurse.

CHAPELTOWN, SHEFFIELD.—The Sacred Harmonic Society, under the patronage of the Earl of Wharfedale, gave its fourth annual Concert, on Monday, the 15th ult., when Mendelssohn's *Elijah* was excellently rendered. The band and Chorus numbered upwards of 120 performers. The principal artists were Miss Bessie Holt, R.A.M., Miss Dews, Mr. Macdonald, and Mr. Goodhead, all of whom were very successful, and the praise being due to Miss Dews, who sang with much taste and ability. The chorus singing was admirable. Mr. J. Sheldon Hague conducted.

CIRENCISTER.—The members of the Choral Society gave their annual Concert on the 9th ult., in the Corn Hall, when Handel's Oratorio *Judas Maccabæus* was performed with full band. The solo vocalists were Madame Paget, Miss Dones, Mr. E. T. Morgan, and Mr. A. Thomas. Mr. E. G. Woodward led the band, Miss Martin presided at the pianoforte, Mr. W. Miller at the American organ, and Mr. Edward Brind conducted. The work was excellently rendered throughout.

CORK.—The third and fourth performances of Mr. Stanislaus Elliott's new Opera *Ballaahaddarran*, produced at the Theatre Royal, Liverpool, was played at the Opera House, on the 4th and 5th ult. The work was excellently cast and mounted, and enthusiastically received. —The Concert by the pupils of the School of Music took place on the 5th ult., before a numerous audience. The selection of Spohr's *Christian's Prayer* was a good one, as it displayed to much advantage the fresh voices of the students, without making undue demands upon their powers. Much individual merit was manifested in the second part, which was a miscellaneous Misses H. and J. McDermott, O'Keefe, Weeks, and Reynolds (pianoforte) being highly successful in their solos; and Miss O'Callaghan and Mr. Paul showing very decisive talent as vocalists. The Concert was admirably conducted by Mr. T. J. Sullivan.

COVENTRY.—Mr. F. W. Humberstone, for several years Honorary Secretary of the Musical Society, gave a Concert in the Corn Exchange, on Friday, the 5th ult. There was a large and appreciative audience. The artists were Mrs. Mason, Miss Emilie Lloyd, Mr. Edward Lloyd, and Mr. Robert Grice (vocalists); Mr. Hopkins Hann (solo violin); Mr. W. H. Hann (solo cello), and Mr. C. Kewling (solo pianoforte and accompanist). The band and chorus numbered upwards of 150, and Mr. Humberstone conducted. The first part consisted of the Concert-giver's Cantata *The Entry into Jerusalem*, which was received with unmistakable marks of approbation. Mr. Lloyd gave a most pathetic rendering of the air "If thou hadst known," and in the second part his singing of Gounod's "Land me, Land me," was a most successful vocalism. The latter was a well-merited recall for the air "Jesu, the very thought is sweet," and afterwards gave a fine rendering of Mendelssohn's "Infelice," with orchestral accompaniment. Miss Emilie Lloyd sang the air "Come unto Him," in the Cantata, with much effect, and was equally successful in the second part. Mr. Grice, in the Recitative "When is the promise of His coming?" and in the instrumental duet with Mr. Lloyd, displayed a telling baritone voice and good musical instinct. The solo instrumentalists were also thoroughly efficient.

DARLINGTON.—The annual Festival of St. John's Musical Society was held on Monday evening, the 8th ult., in St. John's Church. The festival commenced with a brief service including a short address from the Vicar, the Rev. J. G. Richardson, M.A., after which selections from the works of Mozart, Mendelssohn, Haydn, and Handel were rendered with good effect by the members of the Society, under the conductorship of Mr. W. Ingram. The solos were sung by Mrs. E. M. H. Wells, Mr. H. W. Gifford, and Mr. F. M. Charles Stephenson, A.C.O., Organist of the Church, ably accompanied.

DUBLIN.—The performance by the Musical Society of the Oratorio *The Three Holy Children*, composed by Dr. Charles Villiers Stanford for the Birmingham Festival of 1885, took place, on the 8th ult., at the Theatre Royal, University Halling. The solo vocalists were, under the soloists—Miss Anna Williams, Messrs. Henry Piercy, John Horan, jun., Egbert Roberts, and J. M. Jones—giving much effect to the music allotted to them, and Mr. Robinson's choir singing all the exacting choruses with admirable precision. The band was ably led by Mr. Levey, Mr. John Horan presided at the organ, and Mr. J. H. Cockerell was harpist. At the close of the performance the applause was most enthusiastic.

DUDLEY.—A performance of Haydn's *Creation* was successfully given by the Vocal Union, on the 23rd ult., in the Public Hall. The principal vocalists were Miss Lillie Mills, Mr. A. J. Smith, and Mr. John Kidding, all of whom were received with enthusiastic applause. An efficient band of twenty performers was ably led by Mr. James Hale, the recitatives being accompanied on the American organ by Mr. W. H. Aston, A.T.C., accompanist to the Society. Mr. B. Barlow conducted.

DOVER.—A highly successful Concert was given in the Town Hall on Tuesday, the 9th ult., by the members of the Harmonic Society. The programme consisted of Handel's *Serenata Aida* and *Valencia* and a miscellaneous selection. The solo vocalists were Miss Kate Norman, Mr. J. G. McBryde, Mr. G. W. Gifford, and Mr. T. Kempton. Mr. Howells conducted throughout with marked ability.

DUMBARTON, N.B.—Romberg's *Lay of the Bell* was selected for performance by the Choral Union for its fourth Concert of the season on the 12th ult., in the Lecture Hall, which was well filled with an appreciative audience. The solos were sung by Miss Winnie Beaumont and Messrs. Howell and Black.

DUNFERMLINE, N.B.—The Dunfermline Combined Choirs gave their annual Concert in St. Margaret's Hall, on the 15th ult., before a large audience. Several choruses were excellently rendered, under the conductorship of Mr. James Moodie. The solo artists were Miss Winnie Beaumont, Mr. Seymour Jackson, and Mr. D. Harrison, who were highly successful in their several songs. Mr. D. Harley, A.M., Organist of the Abbey, accompanied.

EASTBOURNE.—A Ballad Concert, under the direction of Mr. C. Roper, was given on the 4th ult., at the Pavilion, Devonshire Park. The vocalists were Miss Bertha Moore, Madame Joyce Maas, and Mr. D. Sutton Shenley. Instrumental solos were contributed by Mr. F. A. Earnshaw (violin) and Mr. E. Smith (harp), and a rendering was given by the Rev. H. C. Wilson. The Concert was in every respect a success.

ELGIN.—Mr. F. W. Minns gave his farewell Recital in the Parish Church, on Monday evening, the 1st ult., before a large audience. An excellent programme was well rendered and thoroughly appreciated. Mr. Asher contributed vocal solos with much effect.

FROME.—A very successful Concert was given by Mr. W. Haydn Cox, L.R.A.M., on the 1st ult., at the Mechanics' Hall. The Concert-giver played solos on the pianoforte and Mustel organ. The vocalists were the Misses Marshall-Ward, and Mr. W. Thomas; instrumentalists, Mr. W. E. Cox (violin), Miss Laura Cox (piano), and Mr. P. W. Crutwell (horn). There was a large audience.

GIRVAN, N.B.—The ninth Annual Concert of the Musical Association took place on the 12th ult., when Handel's *Coronation Anthem*, Mendelssohn's *Hail my Prayer*, and a miscellaneous selection formed the programme. The works were well rendered and much appreciated. The artists were Miss Winnie Beaumont, Mr. Dunsmore, and Mr. Allan. Mr. H. McNabb conducted.

GOSPORT.—The Monday Popular Concerts, which have been given during the winter in the Thorgate Hall, were brought to a close on Monday, the 8th ult., when the proceedings took the form of a Complimentary Concert to Mr. Miller. The vocalists were Miss Bertha Moore and Mr. Sidney Smith. Mr. Harvey Riches, assisted by amateurs, played with much success Mendelssohn's First Trio, for violin, viola, and pianoforte, and the 4th of the Royal Marriage (of which Mr. Miller is the Conductor) formed the orchestra. A new Concert Overture (*Evangeline*), composed by Mr. Miller, was produced, and created a favourable impression. The hall was crowded in every part, and the Concert was in every way most successful.

GRAYS.—A Concert was given, on Thursday, the 17th ult., in aid of the funds of the 2nd Battery 1st Essex Artillery Volunteers. The artists were Miss Adela Duckham, Mrs. Howell, Mrs. Rea Corbett, Mr. J. H. Duckham, Mr. David Davies, Mr. F. Sheppy, Mr. Vingrove, and Mr. Ridgwell. The programme was a very good one, the violin solos being Berlioz's "Scène de Ballet" and Schubert's Romance and Bolero—by Miss Adela Duckham being special features. Mr. David Davies ably conducted.

GREENHITHE.—The Swanscombe Choral Society gave its first Concert on Tuesday, the 2nd ult., at Ye Village Hall (by kind permission of R. S. Dunbar, Esq.). The programme consisted of Cowen's *Rose Maiden*. The solos were well rendered by Miss Kate Johnstone, R.A.M., Miss Annie West, R.A.M., Mr. T. W. Page, R.C.M., and Mr. Hailes. The Gravesend Orchestral Society performed the accompaniments. Mr. Wakefield presided at the organ, Miss Wood at the pianoforte, and Mr. T. H. Jones conducted. The Concert was well attended and much appreciated.

GREENWICH.—Madame Jenny Latham gave a Concert, on Monday, the 8th ult., in the Lecture Hall, assisted by Madame Kirchmann, Madame Frith, Miss Ricardo, Messrs. Sydney Cozens and Eversfield, Mitchell. The Concert-giver, who possesses a good and powerful soprano voice, was highly successful in Bishop's "Tell me, my heart," Wade's duet "I've wandered in dreams," and Barnett's trio "This Magic-wave Scarf." Mr. Henchie rendered valuable aid as a reciter. Master Tom Latham's violin solos were received with enthusiasm, and Miss Jenny Latham gave a brilliant and intelligent rendering of her pianoforte solos, which included Mendelssohn's Andante and Rondo Capriccioso. Mr. B. Vine Westbrook, F.C.O., accompanied.

GUILDFORD.—The highest credit must be awarded to Mr. H. T. Tiltman, F.C.O., for having aided his class given a most successful evening Concert at the Western Hall, on the 8th ult., at the former of which was performed Dvorák's *Stabat Mater*, and at the latter Gounod's *Redemption*. It need scarcely be said that the preparation of two such important works necessitates much careful and earnest labour; and it must have been a source of much gratification to all concerned to find that their efforts were so thoroughly successful. At the after, Miss Sophie Smith, the soprano solos were admirably sung by Madame Worrell, and in the "Inflammatum," Madame Fasseti elicited the warmest applause. Mendelssohn's unfinished Opera *Lorelei* followed the *Stabat Mater*, and again gave Madame Worrell an opportunity of displaying her excellent voice and style to the utmost advantage in the soprano music. The *Redemption*, in the evening, was fully appreciated by a large audience, the solo singers—Madame Worrell, Miss Sophie Smith, Madame Fasseti, Messrs. A. Kennelham and Frank Walker—being in every respect thoroughly efficient. At both Concerts the singing of the choir was everything that could be desired.

HALIFAX.—The last Concert of the season took place on Wednesday, the 17th ult., a feature in the programme being the singing of the St. John's Wesleyan Choir, one of the best choirs in Yorkshire, numbering about forty members, mostly amateurs. Mr. T. Cain conducted. The solo vocalists were Mr. Charles Farrar and Mr. Simeon Schofield, both of whom were highly successful. Mr. Booth, the Organist, was an excellent accompanist.

REMARKS.—The members of the Vocal Union gave a very successful performance of *Judas Maccabæus* on Tuesday evening, the 5th ult., at the Corn Exchange. The band and chorus numbered about seventy. The soloists were Miss Julia Jones, Miss Florence Evans, Mr. Castings, and Rev. J. H. Lambert.

RUGLEY.—On Tuesday evening, February 23, a Concert was given in the Town Hall, by the members of the Choral Society, assisted by the Lichfield Organist. The first part of the programme consisted of Cowen's Cantata *Sleeping Beauty*, and the second was miscellaneous. The solos in the Cantata were exceedingly well sung by Mrs. HOBLEY, Miss LOTT, Mr. W. F. COX, and Mr. C. HOBLEY, and the rendering of the choruses was highly satisfactory. The Conductors were Mr. Gladman and Mr. J. B. Lott, Organist of Lichfield Cathedral.

SALISBURY.—A Concert was given in the Assembly Rooms on the 8th ult., the programme consisting of Storer's Cantata *The Tournament*, and Spontini's *The Gipsies*. The solo vocalists were Madame Clara West, Miss Jeanie Rosse, Mr. J. M. Hayden, and the Rev. T. H. Spinney; leader of the orchestra, Mr. Calkin; Conductor, Mr. T. E. Spinney. There was a large and appreciative audience, and the Concert was a great success.

SELBY.—The Choral Class, which has been in existence about ten years, has already performed the following compositions:—*The Messiah*, *Creation*, *St. Paul*, *Samson*, *Woman of Samaria*, *Macfarren's May Day*, *Sterndale Bennett's May Queen*, *Barnett's Building of the Ship*, *Cowen's Rose Maiden and Sleeping Beauty*, *Gadsby's Lord of the Isles*, *Goldwall's On Shore and Sea*. The Class is greatly indebted to Mr. Eggleshaw, its Conductor, for the skill and patience he has brought to bear upon the preparation of these works, and also to the accompanists, Mrs. Greeves and Mr. Sykes, F.C.O. On Shrove Tuesday the Class formed the Special Choir for a performance, in the old Abbey Church, of Sullivan's Festival Te Deum, which took the place of the Anthem. An earnest and appropriate address was given at the conclusion of the service by Canon Clasper, vicar of Buckingham, of Harrogate, sang the solos, Mr. Eggleshaw conducted, and Mr. Sykes accompanied on the organ. A small band strengthened the accompaniment in the last chorus. The service was highly impressive, the congregation joining heartily in the psalm, hymns, and responses. The collection was given to the fund for providing soup for the poor.

SEVENOAKS.—An evening Concert, under the direction of Mr. Arthur W. Marcelant, Mus. Bac., Oxon. (Organist and Choirmaster of the Park Church), was given at the Royal Crown Hotel, on Wednesday, the 3rd ult., the artists being Miss Lucy Madam, Poole, M. L. Fryer, and Mr. F. May, vocalists; Mr. C. H. Allen Gill, violoncello; and Mr. O. S. Marshall, solo pianist. A miscellaneous programme was excellently rendered.

STALYBRIDGE.—A very successful Organ Recital was given in the Congregational Church, on February 23, by Mr. J. B. Thompson, Organist of the Wesleyan Chapel, Ashton-under-Lyne. The vocalist was Miss Alice Walker, who sang with much taste. The programme included Mendelssohn's Organ Sonata, No. 2; Prelude and Fugue in A minor (J. S. Bach); Bell Rondo (Morand), and selections from Beethoven, Gullmatt, Mozart, &c. Mr. Sidney Hall, A.C.O., gave a Popular Concert in the Mechanics' Institution, on the 13th ult., before an appreciative audience. The vocalists were Miss K. Fusselle, L.R.A.M., Mollie, d'Arconville, R.A.M., and Mr. F. May, R.A.M., all of whom were highly successful. The Misses J. and F. Hudson, G.S.M., contributed harp and violin solos, which were well received. Mr. Arthur Kay gave a very effective pianoforte solo, shared the duties of accompanist with the Concert-giver.

STOCKPORT.—On Monday, the 22nd ult., the Musical Society gave a Concert in the Volunteer Armory. Drak's *Squire's Bride* was the first item on the programme. The part of the Spectator was taken by Mr. Charles Blagbro, that of the Bride by Miss Conway, and the bass solos by Mr. J. Barrow. The Cantata was very effectively rendered. The second part of the programme included Liszt's Hungarian Rhapsodie (No. 1) in F, March and Chorus from *Tannhäuser*, &c. The band and chorus numbered 150 performers, most of the former being from Mr. Hall's orchestra. Mr. Jos. Bradley, Mus. Bac., Oxon., was the Conductor. The performance was, throughout, most successful. We hear with regret that these Concerts, being conducted at a loss, must be discontinued.

STOKES-ON-TRENT.—On Thursday, the 11th ult., an Organ Recital was given in St. Jude's Church by Dr. E. M. Taylor, Organist of St. Mary's, Stafford, on the occasion of the dedication of a new organ, the gift of Mr. Keeling. A crowded congregation testified to the rapidly growing love of high-class organ music, which on this occasion included selections from Bennett, Smart, Mendelssohn, Merkel, and Baistie, all of which found an able exponent in Dr. Taylor.

STRATFORD.—On Monday evening, the 8th ult., the Upton Choral Society entered upon its fourth season by giving a Concert in the Town Hall before a large audience. The programme was taken by Mrs. Davies, Miss F. A. Jones, Mr. Hirwen Jones, and Herr Emil Mahr; Conductor, Mr. Joseph Proudman. The programme comprised Mendelssohn's "Come, let us sing," violin solos, songs, and part-songs. The programme was excellently rendered. Mr. F. C. Kitson and Mr. G. B. Gilbert were the accompanists.

WARMISTON.—The Musical Association, conducted by Mr. T. J. Lesman, Organist of the Parish Church, gave an interesting Concert, on the 2nd ult., when J. F. Barnett's Cantata, *The Ancient Mariner*, was successfully performed by a band and chorus of seventy performers. The band was led by Dr. Alcock, Head Master of Lord Weymouth's Grammar School, who was supported by two sons and five daughters, on stringed instruments; also, Mr. H. Millington (Mustel organ), Mr. Parsons (cornet), and the Rev. J. H. Pearson (contra-basso). The solo vocalists were Mrs. Jeans, R.A.M.; Messrs. Morgan and Thomas, principal tenor and bass respectively, of Bristol Cathedral, all of whom were highly successful. The choruses were excellently sung, the difficulties especially distinguishing themselves in some of the more difficult numbers. The second part was miscellaneous. Miss B. Cornish was at the pianoforte, and rendered great assistance.

WARRINGTON.—On Friday, the 19th ult., the Musical Society (established in 1833) gave a Miscellaneous Concert, including Macfarren's *May Day*, and choral works by Gounod, Fanning, Sterndale Bennett, &c. Among the soloists, Miss Wallington was especially successful, singing with much effect Donizetti's "Com' è bello," and Sieber's "The Bird's Lay" (encored). Miss Monk possesses a good contralto voice and great self-possession. She was encored in Pissuti's "Dream of Peace," and warmly applauded in Stainer's very graceful "Slumber song." The two ladies were also highly successful in several duets.

WATERFOOT.—The annual Concert in connection with the Newchurch Constitutional Association took place at Brougham Hall, on Thursday, the 4th ult. The vocalists were Miss Bessie Holt, Miss Louisa Bowmont, Mr. George Barton, and Mr. Whitaker, all of whom were highly successful and thoroughly appreciated. Mr. Norris contributed a pianoforte solo, and accompanied the vocal music.

WHITBY.—On Monday evening, the 22nd ult., the Choir of Brunswick Wesleyan Chapel gave a very excellent rendering of Darnton's Cantata *The Heavenly Shepherd* before a large and appreciative audience. The solos, duets, and quartets were well rendered, and the choruses carefully sung by a well trained choir. Mr. Kennison presided at the organ with his usual ability, and the Rev. Joseph Little, of the Silver collection was taken at the close towards the relief of the distressed poor in the town.

WIGAN.—The second Concert, arranged by Mr. G. L. Coombs, took place in the Volunteer Drill Hall, on Monday, the 22nd ult. A feature of the programme being the performance of the band of the 1st Northamptonshire Regiment. The principal vocalists were Miss Bessie Holt (who was warmly applauded in all her songs), Madame E. Young, and Mr. E. Grime. The accompanist was Mr. C. Grime.

WINDSOR.—On February 24, at the Albert Institute, a Concert was given, the principal item in which was a new Cantata by Robert Parker Paine, the Libretto by Claxson Bellamy, entitled *From Death into Life*. The work was received with every manifestation of approval, a strong desire being expressed that it should be repeated at an early date. The local papers speak highly of the Cantata, as well as of its excellent rendition by the choir, which, with the band, consisted of about seventy performers. The principal singers were Miss Annie Knowles, Miss Amy Claphaw, and Mr. Fred. Bevan; Mr. Hubert Hunt was leader of the band, Mr. Claphaw presided at the pianoforte, and Mr. G. F. Huntley at the harmonium.

WORKING.—The members of the Sacred Harmonic Society gave an excellent performance of Handel's Oratorio *Samson*, at the Assembly Rooms, on Monday evening, the 8th ult. The solo vocalists were Madame Wilson-Osman, Madame Poole, Mr. Charles Chilly, and Mr. Musgrove Tufnell. There was an efficient orchestra, led by Mr. A. Burnett; the Recitatives were accompanied on the pianoforte by Mr. F. H. Simms, Organist of Ryde Parish Church, and Mr. T. E. Aylward, Organist of Chichester Cathedral, conducted. The trumpet obbligato to "Let the bright Seraphim," was ably played by Mr. A. H. Collet.

WOLD.—The members of the Choral Society gave their last Concert of the season at the Town Hall, on Tuesday, the 9th ult. The first part consisted of Van Bree's Cantata *St. Cecilia's Day*, the solo parts being carefully rendered by Miss Helena Edwards. Mr. Adams presided at the pianoforte, Mr. Casson at the harmonium, and Mr. Felix C. Watkins conducted.

ORGAN APPOINTMENTS.—Mr. S. Thornborough, Organist and Choirmaster to the Chapel Street Congregational Church, Blackburn.—Mr. H. C. Tonking, to the Royal Aquarium, Westminster.—Mr. E. H. Lemare, F.C.O., to the combined Organistship of St. Andrew's Church and the Park Halls, Cardiff.—Mr. W. J. Kipps, R.A.M., to St. Saviour's, Denmark Park.—Mr. Sidney J. Preston, Organist and Choirmaster to All Souls', Camberwell.—Mr. Plant Coldrey, Organist and Choirmaster to the Parish Church, Friern Barnet.—Mr. W. R. Pulein, Organist and Choirmaster to the Parish Church, Calne, Wilts, and to the Marquis of Lansdowne.—Mr. Ivor Algernon Atkins, Assistant Organist to Truro Cathedral.—Mr. H. R. Woledge, F.C.O., Organist and Choirmaster to the Parish Church, Mitcham, Surrey.—Mr. A. E. Bostock, Organist and Choirmaster to the Parish Church, Holy Trinity, Shaw, near Oldham.—Mr. E. Wilfred Barclay, to the Parish Church of St. Mary, Dover.—Mr. Alex. Cooper, F.C.O., Organist and Choirmaster to Christ Church, Ealing.

CHOIR APPOINTMENTS.—Mr. C. W. Morse (Bass) to Wells Cathedral.—Mr. Edwin Leslie (Principal Tenor) to Beddington Church, Surrey.—Mr. Walter J. Thomas (Solo Alto) to All Saints, Norfolk Square, W.—Mr. Charles Kenningham (Tenor) to Canterbury Cathedral.—Mr. Frederic W. Dalby (Bass) to Lincoln Cathedral.—Mr. J. Keble (Bass) to St. Michael's, Paddington.

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Sed signifier Sanctus Michael.	

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J. EDWARD STREET, Hon. Sec.

May 1, 1886.

BARNETT'S ANCIENT MARINER.—The Misses LONG'S CONCERT for St. Augustine's Church, at NORTHFIELD HALL, HIGGATE, Thursday, May 27, 8 p.m. Miss M. Cockburn, Miss Alice Long, Mr. G. Micklewood, Mr. R. W. Jones. Leader, Mr. J. Earnshaw; Flute, Mr. H. A. Chapman; Harp, Miss A. Arnold; Solo Pianoforte, Miss M. Lyons, Mr. R. Steggall; Solo Violin, Mr. Frank A. Earnshaw; Accompanists, Miss Constance Long, Mr. H. A. Hurdle. Conductor, Mr. Alfred J. Dye. Tickets, 5s., 2s. 6d., and 1s., from Miss Cole, 18, High Street, Higgate.

THE ROSE OF SHARON.

Mackenzie's Dramatic Oratorio will be given by the Crouch End Choral Society, on TUESDAY, May 4, at CHRIST CHURCH SCHOOLROOM, CROUCH END, at 7.30.

Conductor, Mr. ALFRED J. DYE, A.Mus.

THE MUSICAL ARTISTS' SOCIETY.—The next CONCERT will take place at the Willis's Rooms, King Street, St. James's, on SATURDAY EVENING, May 29. For particulars apply to the Hon. Sec., Mr. Alfred Gilbert, The Woodlands, 89, Maida Vale.

"O Iesu nad Gamwalth."

"Y Gwir yn erbyn y Byd."

THE NATIONAL EISTEDDFOD OF WALES.—GORSEDD and Musical FESTIVAL, to be held in Carnarvon, September 14, 15, 16, and 17, 1886. Upwards of £600 given in Literary, Musical, and Art Prizes. Full List of Subjects and all further particulars and information may be obtained by enclosing a penny stamp to R. R. STYTTE, Secretary.

24, High Street, Carnarvon, April 20, 1886.

MR. EMIL BEHNKE will give an INVITATION LECTURE on the MECHANISM and MANAGEMENT of the HUMAN VOICE, in Steinway Hall, Lower Seymour Street, Portman Square, W., on WEDNESDAY, May 12, commencing at 3 o'clock precisely. Tickets, free of charge, on application to 12, Avonmore Road, West Kensington, W.

THE SOCIETY OF ARTS Practical Examinations in VOCAL and INSTRUMENTAL MUSIC will commence on MONDAY, May 24, 1886. Particulars can be obtained on application to the Secretary, H. TRUEMAN WOOD, Secretary, Society's House, John Street, Adelphi, London, W.C.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1886.

LISZT IN LONDON, 1886.

THE visit of a distinguished musician—pianist, conductor, and composer—after an absence of nearly half a century, has something more than the immediate surroundings of the case to invest it with interest. But when that visitor is a man like Liszt—the binding link which ties the music of to-day, not to the traditions, but to the reality of the great past—there is more reason than ever for the whole world to be “set by the ears,” and for the occasion to be turned into a time of universal rejoicing and hero-worship. That the Abbé should have yielded eventually to the solicitations of his disciples and admirers, foremost amongst whom stand Mr. A. C. Mackenzie and Mr. Walter Bache, and have come once more to these ungrateful shores, which welcomed him but coldly in the “forties,” is a matter upon which each and everyone concerned, directly or indirectly, has a right to congratulate himself. The illustrious musician has had the opportunity of finding that England is not so very inhospitable a country after all; he has seen his compositions received with boundless appreciation, and has won from the whole English people—from the Crown to the veriest plebeian—such a welcome as genius alone can command. Here, then, would be discovered the most direct refutation that we “insulars” possess neither eclecticism nor artistic appreciation, were such refutation necessary. Fortunately it is not, and Liszt will hardly hereinafter withhold from us the acknowledgment that our greeting has been sound, spontaneous, heart-whole, and thorough. Surely never before did any composer or executant enjoy such a succession of triumphs as have waited on the Abbé Liszt during his sixteen days’ sojourn in London. The record is a dazzling panorama of festivals, receptions, Royal favours, organised greetings, both public and private—in short, a never-ending array of ceremonials, in which the Hungarian virtuoso stood as the central figure. The ordinary round of musical entertainments has been pursued, notwithstanding the counter-attraction of the lion of the day; but, albeit we fortunately possess sufficient amateurs, with enough catholicity of taste to render every exhibition that is good of its kind secure of patronage, it must be felt that, so far as the heart of the nation was stirred, nothing quickened its beat but the all-absorbing and dominating presence of the famous musician. While dealing with the general aspect of his visit, it must be borne in mind that Liszt came over here more to gratify the desire and aid the ambition of the young British composer and conductor, Mr. Mackenzie, who was about to produce the Oratorio of “St. Elizabeth,” than to reap any advantage; the undertaking was undeniably prompted by the most disinterested motives, and Liszt, in quitting England, is burdened with nothing more material than the honours he has won, and the good will of the people. It was never intended that he should give any public display of those extraordinary talents which have crowned him King of the Keyboard, and though he has been frequently heard to play in private, these slight concessions to musical society are, after all, only graceful little acknowledgments of the courtesy which has been extended to him; the general public, therefore, who have followed him from concert-hall to concert-hall in hopes that at the eleventh hour the Abbé’s good nature or the force of persistent clamour would lead

him to yield compliance and sit down at the instrument, have no real cause for disappointment. It was no part of his bargain, and, in our opinion, he did very rightly to abstain from playing, under the circumstances. After the extraordinary amount of fatigue, endured without the least demur, which the venerable Abbé underwent during his recent stay, there is no saying what may be the limit of his potentiality. His frame is apparently of iron; his constitution that of a giant. It is possible, therefore, that Liszt might be tempted to come again to London next season, and to make this the *raison d’être* for a series of Concerts or Recitals; but it would not be wise to count too implicitly upon this, considering that he has now reached five years beyond the allotted term of man’s existence—three score years and ten—and may perhaps feel less inclined again to leave the retirement of Weimar to court anew the smiles of that shallow world in which his part is well-nigh played. Still, his visit to England in 1886 will be treasured up in grateful memory by all who have the interests of progressive art at heart; while, in the exceptional instance of his playing before the students of the Royal Academy of Music, he will have left behind him such a beneficent influence as only the presence of a master-hand can exert. To the young pianists who heard him, that one solitary afternoon was worth years of tuition.

Well, Liszt has been here, and Liszt is gone. The visit has been something more than a nine days’ wonder, and is indeed so momentous an occurrence in the annals of the musical history of this country that it cannot be permitted to pass by with only such cursory remark as might have been elicited by the sudden appearance of a less brilliant luminary in the artistic firmament. For the sake of those who come after, more than for the behoof of contemporaneous readers, we propose to give a full record of the proceedings which accompanied Liszt’s triumphal entry into the English capital or took place during his stay. It is a page in the calendar to which all will turn with interest: as a manifestation of feeling, it probably is unique; as an evidence of the higher development of hero-worship it introduces us to a new departure. Never before has such a thing been known as for any individual, save a Royal personage, to be received by the audience uprising. Yet this was one of the invariable forms of public etiquette adopted when Liszt entered any public place of entertainment.

LISZT’S ARRIVAL IN LONDON

was originally fixed for Thursday, the 1st ult., but the pressing solicitations of Parisian musical circles induced him to remain to witness the repetition of his “Granter Messe” on the 2nd. Hence the time got dangerously narrowed for him to keep his appointment with the notabilities invited to meet him on Saturday, the 3rd, at Westwood House, the residence of Mr. Henry Littleton (Novello, Ewer and Co.), whose guest the Abbé was to be while he stayed in England. Messrs. A. C. Mackenzie, Alfred Littleton, Walter Bache, and Dr. Waller set off by the early mail on the morning of the 3rd to meet the master at Calais, where he was encountered in company with Madame Munkacsy, Miss Beatty-Kingston, his young pupil Herr Stavenhagen, and attendants. A fair passage was enjoyed, and the run up to town from Dover was speedily accomplished, Mr. Littleton having, by the great kindness of Mr. Forbes, the Chairman of the London, Chatham and Dover Railway, arranged that the train should not proceed straight to Victoria, but stop at Penge (in the near vicinity of Westwood House) where the little party of musicians were to alight. Some of the Hungarian residents of London were

assembled on the platform, and a bouquet was presented to the Abbé, with a few graceful words of welcome, as he stepped from the train. Westwood House was reached within a few minutes of eight o'clock, and in less than half-an-hour the great virtuoso entered the commodious music-room, which by this time was thronged with all the celebrities of the musical and artistic world. There Liszt, bearing his years bravely, and conspicuous by his stature and the extraordinary profusion of snow-white hair falling in masses upon his shoulders, became the centre of attention and the object of an all-absorbing interest. This benevolent-looking, amiable, smiling patriarch was, then, the extraordinary individual whose personality had exerted for upwards of half a century so vastly dominating an influence over the fortunes of European music! This was the man who had taken Wagner by the hand when the fortunes of the latter were at their lowest, and had raised him and his art-works to positive eminence by dint of perseverance and good-fellowship. Had it not been for Liszt, the director of the Weimar Court Theatre, who can say but that the musical revolution in affairs operatic had never occurred. Only by the light of Weimar does Bayreuth become a possibility. Liszt, hale and hearty though he be, looks fully his age. Time has rounded the once stern lines in that commanding countenance; the inner strength of will is less expressed than in former years. We behold, in fact, not the champion ready to defy the world on behalf of the principles he espouses—not the proud spirit ready and eager to hurl defiance in the teeth of contending factions, but a noble old man in the vale of his years, well content to look back upon the part he has played in the world's active strife, consoled with the assurance that his efforts have not been misdirected, and wishful now for nothing better than to repose upon the laurels thus hardly won. The time of heated partisanship has passed by, the clamour of battle has ceased, and now comes the rich reward of rest.

The reception at Westwood House was unaccompanied by any set form of ceremonial. After a little while pleasantly spent in renewing old acquaintances and forming new ones, the Abbé took his place at the head of the room, and a short selection from his works was performed by Mr. Walter Bache—his enthusiastic disciple and pupil—and the representative of the Liszt element in England; Mr. Frederic Lamond, Mr. Winch, Mr. Whitney, Miss Hope Glenn, Mr. W. Coenen, &c., Liszt signifying his approval of the artists' endeavours in a most cordial manner. In this fashion, and with intervals of conversation, "the feast of reason and the flow of soul" continued until the Abbé retired for the night. The occasion was a memorable one, and will not speedily be forgotten by those privileged to be present.

A good many of the visitors had come fully prepared to hear the Abbé play, but to have urged him to do so would have been unreasonable, taking into account the fatigue of the day's journey, and the excitement of meeting old friends beneath Mr. Littleton's hospitable roof—to say nothing of the effect produced upon the nervous system by being the admired of all admirers in that enthusiastic assembly. To have seen and conversed with the distinguished virtuoso was surely gratification enough for the time.

LISZT'S FIRST PUBLIC APPEARANCE IN LONDON since his last visit, forty-five years ago, took place at the full general rehearsal of the Oratorio "St. Elizabeth" at St. James's Hall, on the afternoon of Monday, the 5th. No rumour had been circulated as to the likelihood of the Abbé attending the preparation of his work—in fact, as late

as the Saturday night previous it had almost been decided that he would not go. But the public curiosity was thoroughly aflame with regard to the oratorio, which was to constitute the closing performance of the first season of Messrs. Novello's Oratorio Concerts; and as admission to the rehearsal was to be obtained at half the cost of the representation proper, there is little wonder that the room should have been crowded to the doors long before the hour announced for commencing. As the time to begin approached, anxious eyes were directed towards the upper end of the room, and when the sturdy figure of the venerable Abbé was observed advancing in company with Mr. Littleton and Mr. Bache, such a cheer went up as could have come alone from British throats. People stood on the benches to get a better sight of the art-hero; hats were wildly waved in the air, and for a time the recipient of these unexpected honours seemed fairly astounded. The members of the choir and orchestra all added their quota to the general vociferation, and it was some minutes before the cheering subsided sufficiently for Mr. Mackenzie to give the signal for the introduction to start. During the first part of the oratorio, Liszt remained seated on the front bench of the side-seats, but eventually moved to the first row immediately facing the conductor's desk, where he could communicate easily with Mr. Mackenzie or the principals. His greeting of Madame Albani and Mr. Mackenzie, at the termination of the first part, was hugely enjoyed by the spectators, who lost no possible opportunity of applauding the master with heart and voice, and were intensely gratified at seeing him bow in return. The scene at rehearsal was a sufficient earnest of what was to follow at the performance, and public interest was so powerfully stimulated that unheard of sums were offered for tickets—vainly, of course, as they had been all disposed of weeks in advance. What concerned the body of musical amateurs, and not the mere sensation-hunters, was whether the music of "St. Elizabeth" was worth all the "fuss" (to use a homely word) being made about it, and whether sufficient preparations had been made to render the performance worthy so auspicious an occasion. An unequivocal affirmative endorsed the efforts of Mr. Mackenzie and his excellently well-tutored forces, and a brilliant success was anticipated on all hands for the work when presented for critical judgment. A highly interesting episode took place during the practice of the choir at Neumeyer Hall in the evening. The Abbé had determined to go and hear how the singers got on after the arduous labours of the afternoon, and, accompanied by Mr. Alfred Littleton, he entered the room just as the choristers were going through the final number "Tu pro nobis." What followed speaks for the generosity of the man. How could he recompense all these young people for the exacting task they had undertaken solely on his account? There was but one way—to give them a taste of his quality at the pianoforte; so, without more ado he took his place at the instrument, and improvised, in the most masterly way conceivable, upon the theme which the vocalists had just relinquished, leading into his own "Ave Maria" for pianoforte solo. It was a spontaneous act, but a very gracious and memorable one. Need it be said that the Abbé was applauded until the roof rang again?

LISZT AT THE ROYAL ACADEMY OF MUSIC.

The Abbé was deputed to take part in another ceremony, which can have given nothing but satisfaction to his generous instincts, the afternoon of Tuesday, the 6th, being set aside for the visit of our

honoured guest to the Royal Academy of Music, there to become the practical donor of the endowment of a Liszt scholarship for young composers and pianists, the funds for which, amounting to about £1,100, had been subscribed in a very brief period, thanks to the activity of Mr. Walter Bache, Mr. C. A. Barry, and other ardent partisans of the master. Liszt must have felt his old heart beat anew with fresh kindled fervour as he witnessed the wonderful enthusiasm of the young students of the oldest English training school. He must have thought of his own pupillage—though that did not extend far into his career, seeing that he was a public performer before he was ten years old—and his eager ambition for a glorious future. Would any of these succeed as he had succeeded? Would the glorious gift of youth, fired by the wondrous light of genius, help these strugglers up to the eminence to which he had climbed?

Maybe he thought nothing of the kind, and was merely interested in seeing to what condition of capacity Sir George Macfarren's pupils had attained. But the aged Abbé had a good taste of the heartiness of youth in his greeting, and if all the R.A.M. students had been in training for a shouting medal (or a medal for shouting), they could not have deserved better of their instructors. Sir George Macfarren and the Abbé Liszt were conducted to a central position on the floor of the Concert-room, and then a little lady, Miss Ada Tunks, presented Liszt with a beautiful floral lyre, arranged in the Hungarian colours. The little lassie was not only kindly greeted by the great old master, but was kissed by him on the forehead—this kiss forming almost an equivalent, historically speaking, of that which Beethoven administered to "Master Liszt" in 1823. Professor Macfarren had obviously intended that the occasion should be rendered worthy of the event, a highly interesting programme being set before the distinguished visitor, consisting of his own Goethe Festival March; Sterndale Bennett's Caprice in E, for pianoforte and orchestra (Op. 22); Mackenzie's Concerto, for violin with orchestra (Op. 32); Liszt's Concert-study in D flat, for pianoforte; and G. A. Macfarren's Overture to "John the Baptist"—his first oratorio. Viewed by the light of other days, this scheme becomes pregnant with meaning. Nearly the whole history of the Royal Academy seems to have been unfolded to the honoured guest—Sterndale Bennett representing the student of 1826, and Principal of 1866-75; Mr. Mackenzie appearing as the King's Scholar of 1862; Sir George Macfarren representing the student of 1829, and Principal of to-day; and the conductor, Mr. William Shakespeare, figuring on the list as the King's Scholar of 1866. Thus, all that was produced before Liszt was the outcome of those who had won worthy distinction at the Academy, and were well qualified to stand up for it. Miss Dora Bright played the Caprice in very brilliant style, Miss Winifred Robinson gave a most spirited rendering of Mackenzie's exacting Violin Concerto, and Mr. Septimus Webbe gave a finished reading of the Lisztian study. It must have been a gratifying thing for M. Sain-ton to behold in Miss Robinson the executant, and Mr. A. C. Mackenzie the composer-conductor, two artists who had attained to capacity and eminence under his tutelary guidance. The young performers having been duly presented to the master, applause arose on all sides and continued for some minutes, until at last the Abbé appeared to become conscious that the students wished to hear him play. With a self-deprecatory gesture he arose, and made his way on to the platform amidst uproarious excitement. His was, indeed, literally a "flowery path," for every girl had a posie to cast at the feet of the great pianist, and every youth who sported a "button-hole" willingly offered

his tribute. The consequence was that when Liszt reached the pianoforte, he found it half full of flowers—another Elizabethan basket, in fact—and had to wait some time until the strings were cleared. Then he began—with a tender caressing touch, such as no other pianoforte player ever possessed—his fingers stealing over the keys, until the melody merged in Chopin's "Chant Polonoise." The students, and audience too, were breathless with suspense until he had concluded, when a ringing cheer proclaimed how gratified all the listeners had been by so prodigious a display of subtle art. The Abbé was fain to rise from his seat, and bow repeatedly, but he good-naturedly resumed his place at the instrument, and played his own "Cantique d'Amour," sending the juvenile aspirants to the honours of the piano into the seventh heaven of delight. The short concert concluded, Sir George Macfarren came forward and addressed a few words of gracious welcome to his eminent brother-musician. It was his privilege, he said, to be able to offer the thanks of the Committee, members, and students of the Royal Academy of Music for the proud distinction the Abbé Liszt had conferred upon them all, by allowing them the great gratification of hearing him play. "You, sir, and Fame are twins," said the venerable Professor, who, continuing, reverted to the fact that Liszt had shown them that day that he had retired only when his powers were in their zenith, to pursue his calling in another direction. And this reminded the Professor of another illustrious man—our own Duke of Wellington, who, when he had no more battles to fight, proved himself as great a statesman as he had been a warrior. All honour was due to Mr. Walter Bache for having initiated the day's proceeding, and Mr. Bache, as Chairman of the Scholarship Committee, would have the pleasure of presenting the testimonial to his revered preceptor. The transfer of the envelope containing a short report on the Scholarship was anything but formal, and took but very few moments, Mr. Bache handing the enclosure to Liszt, who immediately passed it on to Sir George Macfarren—all, of course, to an accompaniment of sustained cheering. And thus the Liszt Scholarship at the Royal Academy of Music became a *fait accompli*.

LISZT'S "ST. ELIZABETH" AT ST. JAMES'S HALL.

One has to go back a very long way to find anything so profoundly affecting the various centres of our musical organisations as the production of Liszt's Oratorio "St. Elizabeth," at St. James's Hall, under the auspices of Messrs. Novello's Choir, with Mr. A. C. Mackenzie as conductor and prime mover of the enterprise. It could hardly have been that there was a sudden accession of admiration for the music, since that had been but indifferently received when the work was first brought before London amateurs in 1870, or when, six years afterwards, it was revived at one of Mr. Bache's annual Liszt concerts. No, the public were quite contented to take "St. Elizabeth" on trust, but their special desire was to get a sight of the renowned composer—to behold for themselves that snowy head and beaming face, whose sunny smiles were the theme of universal comment. The audience, besides being as large as the capacity of the hall permitted, was a distinguished one, their Royal Highnesses the Prince and Princess of Wales, the Duchess of Edinburgh, and Princess Louise being amongst the throng who attended to pay homage to the Hungarian virtuoso. The scene which ensued upon Liszt's arrival absolutely beggars description. Conceive people with their animal spirits at their highest, all shouting with one accord, and all eager to obtain a favourable

view of the hero of the day, and you have it. Those who were not tall enough to see over their neighbours' shoulders got upon the seats and stood there, the example being so generally followed that soon the floor of the Concert-room presented the extraordinary and somewhat absurd spectacle of an audience standing on the benches.

It was confidently anticipated, on all hands, that this, the final performance of the opening season of the Novello Choir, would prove a crowning glory for the young society and its indefatigable conductor, who in all things, great and small, is thorough; he himself is so zealous that he commands the sympathies of his fellow-workers at the outset, thus obtaining an incalculable advantage. It is a moot question whether a life so valuable from the creative point of view ought to be sacrificed to anything but the pursuance of its highest calling; but there can be no question that Mr. Mackenzie is an admirable conductor, and, as leader of a new enterprise, is precisely the right man in the right place, since he goes into the work unfettered by galling precedents and unhampered by traditional observances. There is no need for recapitulating the copious facts concerning the Oratorio "St. Elizabeth," which have already appeared in our columns; little indeed remains for us to add beyond the mere circumstances of the performance. It must be apparent to all sentient observers that Liszt permits himself to be bound by none of the conventionalities of the scholastic form of oratorio. Sufficient ecclesiastical flavour, in his estimation, is to be gathered from the incorporation in the work—woven into its very web—of the old church theme dating back to the sixteenth century and appointed for use "In festo sanctæ Elizabeth." In fact, "St. Elizabeth," from its continuous employment of *Leitmotive*, may be regarded as much in the light of a manifestation of the "Music of the Future" as "Tristan and Isolde" or "Der Ring des Nibelungen." Of independent melody, truly, the score is by no means barren, and the author has brightened up the scene of the welcome of the Hungarian child-princess at the Wartburg with a singularly fresh and piquant chorus of children, "Merriest games, with thee would we play." Again, the trio to the Crusader's March is a real bit of melody; but for this Liszt is not responsible, having adapted to his use an old Pilgrims' chant, said to have been in vogue at the period of the Holy Wars. If this be true, it is one to the early Christian composers, who at all events knew how to invent tune. The recurrence of the snatch of Hungarian melody whenever *Elizabeth's* proud descent is alluded to, undeniably adds picturesqueness and force to the situations, and *Elizabeth's* prayer contains some moments of exaltation, and her dying scene is decidedly pathetic. But, on the whole, the feeling produced by the work is not that of a purely abstract composition, but a theatrical production divested of its necessary adjuncts. All the entire scene between the *Landgravine*, *Elizabeth*, and the *Seneschal* is essentially dramatic after the Wagnerian style of opera-drama; while the "Storm" episode, fanciful and suggestive though it may be, seems to be altogether outside the domain of oratorio, pure and simple. Few will deny, nevertheless, the existence of many evidences of thoughtful workmanship and masterly ingenuity in "St. Elizabeth," and one of its principal recommendations is to be found in the fact that the music grows upon acquaintance. For the interpretation of the oratorio no praise could be too high—it formed one of those rare occasions when criticism is completely disarmed and the language of eulogy has to take the place. The band played splendidly, the choir sang faultlessly, and the

principal soloists covered themselves with glory. Madame Albani is always at her best when she undertakes a part fraught with deep religious sentiment. The fervour which she imparted into the music allotted to the saintly heroine was positively thrilling; while her rendering of the dying scene was as pure a piece of pathos as could well be imagined. No wonder that Madame Albani won golden opinions on all hands. Mr. Santley, as the *Landgrave Ludwig*, gave the music all the advantages of his fine voice and incomparable style; Madame Pauline Cramer displayed a very fine "dramatic" soprano voice in the part of the *Landgravine*; Mr. F. King did well as the *Seneschal*, though his was the thankless task of having to roar against the blasts of the Lisztian tempest; and smaller parts were filled by Mr. Whitney, Mr. Vaughan Edwardes, and Master Frank Peskett. A tremendous cheer went up on the conclusion of the first part, and the audience renewed their acclamations with redoubled energy, when the venerable composer was seen mounting the orchestra steps. The Prince of Wales went into the artists' room to congratulate the illustrious author, and returned to the Hall with the latter, to present him to the Princesses. When, after an eventful evening, the last chord of "St. Elizabeth" had sounded, more calls brought the Abbé on to the platform—this time led by Madame Albani—and still further cheers tended to the reappearance of Mr. Mackenzie, brought on by Liszt himself. If ever there was a fitting moment for mutual congratulation, this was the time. The record of the evening would be incomplete without the reproduction of Miss Constance Bache's happy lines of greeting to the master, printed in the book of words:—

"A MESTERNEK LISZT FERENCZNEK ISTEN HOZOTT."

We welcome thee, from southern sunnier clime,
To England's shore,
And stretch glad hands across the lapse of time
To thee once more.

Full twice two decades swiftly have rolled by
Since thou wast here;
A meteor flashing through our northern sky
Thou didst appear.

Thy coming now we greet with pleasure keen
And loyal heart,
Adding tradition of what thou hast been
To what thou art.

No laurel can we weave into the crown
Long years entwine,
Nor add one honour unto the renown
Already thine:

Yet might these roses waft to thee a breath
Of memory,
Recalling thy fair Saint Elizabeth
Of Hungary.

We welcome her, from out those days of old,
In song divine,
But thee we greet a thousand thousand fold,
The song is thine!

LISZT AT WINDSOR CASTLE.

On Wednesday, the 7th, the reverend Abbé was honoured by the command of Her Majesty the Queen to wait upon her at Windsor Castle, where he had the pleasure of performing several solos in Her Majesty's presence. On the same afternoon there was a

REPETITION OF "ST. ELIZABETH" AT ST. JAMES'S HALL.

under the auspices of the London Academy of Music, conducted by the principal, Dr. Henry Wylde. Dr. Wylde, it will be remembered, was the first to take cognisance of the work and to bring it under the notice of English musicians in 1870—barely three years after its original production at the Festival of the eighth centenary of the Wartburg. On the present occasion the students of the

London Academy formed the choir, while the soli parts were entrusted, with a very fair measure of success, to Misses M. Macintyre and Rose Moss, Mr. Lister and Mr. Albert Reakes. Miss Macintyre, indeed, shows promise of very high excellence, and the study of the part of the heroine was throughout intelligent, refined, and effective. Mr. Albert Reakes, the possessor of a beautiful baritone voice, is to be congratulated on his method; his singing of the music assigned to the *Landgrave Ludwig* was in all respects excellent. Taken on the whole, the performance, which, by the bye, only extended to the first division of the work, reflected credit upon the institution. The band found an able leader in Mr. Pollitzer. Before the oratorio Miss Florence Henderson (gold medalist) gave a careful and correct reading of Liszt's Concerto in E flat. *En passant*, it may be observed that "St. Elizabeth" was sung in German.

LISZT AT THE GROSVENOR GALLERY,

on the evening of the 8th, when he attended the reception organised in his honour by Mr. Walter Bache, was indeed a personality to be remembered. Mr. Bache, entering heart and soul into his task—as he always does whenever Liszt is concerned—had invited all the most prominent members of London musical society, with the result that a more brilliant, distinguished, or intellectual gathering could hardly have been assembled under one roof. As there was hardly any set form of observance, the proceedings partaking wholly of the nature of a friendly *soirée*, it is not necessary to dwell on details, beyond saying that a short programme was performed, consisting of Liszt's "Angelus" for stringed instruments, played by a capital band of our leading instrumentalists; the "Chor der Engel" from the second part of Goethe's "Faust," sung by students of the Royal Academy of Music, Mr. Shakespeare conducting, and Messrs. Wingham, Westlake, and Lockwood furnishing the accompaniments; the "Benediction de Dieu dans la Solitude," for pianoforte, performed by Mr. Walter Bache; together with songs from Schiller's "Tell," declaimed by Mr. W. Winch. Warmly received as were all these excerpts from the repertory of a great producer, the applause sank into insignificance before that which greeted the aged musician as, after bowing profoundly to the enthusiastic company, he made his way to the pianoforte, where he played firstly an arrangement of Schubert's four-hand "Divertissement Hongroise," and a section of his Hungarian Rhapsody in A. Once more the witchery of his skill charmed the instrument into the utterance of tones producible by no other fingers but his own; and once more was the full tribute of homage and appreciation laid at his feet.

LISZT'S BUST

has been modelled, life size, by the celebrated sculptor, Mr. Boehm, to whom the Abbé gave sittings on such occasions as he could manage to steal from his manifold engagements. The work will be exhibited at the Grosvenor Gallery during the present and following months. On Friday evening, the 9th, a

LISZT CONCERT AT ST. JAMES'S HALL

was given by Chev. Leonard E. Bach. At this entertainment the illustrious Abbé had signified his intention of appearing, and the consequence was naturally a large and eager audience. The selection comprised Liszt's E flat Concerto, Fantasia Hongroise, and Grand Polonaise (d'après Weber)—all for pianoforte and orchestra—played with considerable effect by the Concert-giver; the orchestral episode from "Christus," "The Three Holy Kings," and "Orpheus" symphonic poem, Uhland's song "Die Vätergruft," scored for

this Concert by the composer, and other songs, safely placed in the charge of Mr. and Mrs. Henschel and Miss Liza Lehmann—a daughter of the well-known artist, Rudolf Lehmann, and a vocalist of the utmost promise. Between the parts Liszt was enthusiastically called to the orchestra, whence he bowed his acknowledgments. Mr. Randegger conducted. Subsequently, by desire of H.R.H. the Prince of Wales, the Abbé attended the last

SMOKING CONCERT OF THE ROYAL AMATEUR ORCHESTRAL SOCIETY,

given by special desire in Prince's Hall. Being a semi-private gathering, the details of the performance need not detain us; suffice it to say that the selection comprised Beethoven's "Leonora" (No. 3) Overture; solos for violin by Liszt and Nachèz, rendered by M. Tivadar Nachèz; Rossini's gorgeous "Semiramide" Overture, pianoforte pieces by Henselt and Liszt, interpreted by M. Vladimir de Pachmann; Gounod's "Marche Religieuse"; and Liszt's first Hungarian Rhapsody. The vocalists were Mr. Barrington Foote and Mr. Ben Davies, Mr. George Mount conducting. The "lion" of the evening, who sat beside H.R.H. the Prince of Wales, was obviously pleased at the entertainment provided, joining lustily in the general applause. The audience throughout the evening had been on the tiptoe of expectation, thinking that the principal guest might have been tempted to play, but there was no intention upon his part to break through his general reserve, and so the amateurs went hungry away. It was, however, altogether a very jovial and pleasant gathering, and the Abbé showed himself thoroughly smoke-proof.

Probably one of the most memorable and notable episodes of the sojourn in London was the admirable

LISZT CONCERT AT THE CRYSTAL PALACE,

arranged by Mr. August Manns, for the afternoon of Saturday, the 10th. The composer promised to be present to assist at the *début* of his favourite young pupil, Herr Stavenhagen, and altogether the entertainment was provocative of much popular curiosity. The programme, to a large extent, speaks for itself. Of course it "goes without saying" that all the works performed were the compositions of the Hungarian master. This was the scheme:—

Rakoczy March.
Symphonic Poem, No. 3, in C major—"Les Preludes," after Lamartine.
Ballade—"Die Lorelei."

(Miss Liza Lehmann.)

Concerto for Pianoforte and Orchestra—No. 1, in E flat.

(Pianoforte—Herr Bernhard Stavenhagen. His first appearance.)

Symphonic Poem—"Mazeppa," after Victor Hugo.

Songs—{"Es muss ein Wunderbares sein."

Songs—{"Angiolin dal biondo crin."

(Miss Liza Lehmann.)

Solos for Pianoforte {"Liebestraum," No. 1, in A flat.

{Fantasie Dramatique sur "Les Huguenots."

(Herr Bernhard Stavenhagen.)
Hungarian Rhapsody, No. 4, in D minor and G major.

Nothing better than this selection could have been devised to exhibit the talents of the musician in his creative capacity, each phase of his artistic mannerism being represented. It is rather hard to reconcile the fact that the author of such gems of beauty as the "Lorelei" ballad, and the quaint little *lied*, "Angiolin dal biondo crin," and the very mystical orchestral "Poem" "Les Preludes," are one and the same individual. Whether Liszt, in his symphonic poems, by making music the handmaiden of poetry, and relegating it to a subservient position, is fulfilling the ideal of artistic fitness, is a matter which will inevitably form food for the discussion of the adherents of the old school and the new. Enough is said, however, for the immediate purpose, in admitting that the composer has certainly furnished some

very striking tone-pictures in "Les Preludes" and "Mazeppa," the force and energy of which cannot but be generally admitted. In his transcription of the famous Hungarian "Rakoczy" March, Liszt has hardly been so happy in his orchestration as Berlioz; but the warlike, soul-stirring (to the Magyar) melody is presented in an attractive form, and the material is wrought up into so-called symphonic shape. It appears that Liszt anticipated Berlioz in setting the national tune to orchestral purposes; but when he heard of his fellow-artist's intention of arranging the theme, he generously withdrew his own arrangement, and, during the French master's lifetime, would neither permit it to be published nor given to the world in any way. It was not until Berlioz had passed away that he consented to its publication in 1871. The programme books contain a very masterly disquisition upon Liszt's Symphonic Poems (*à propos* to "Les Preludes"), from the pen of Mr. C. A. Barry, in which the vexed question of classical form, and the method adopted by the Hungarian Abbé is nicely ventilated. For the benefit of those amateurs who have not yet dived into the depths of the matter, we quote what Mr. Barry has to say in defence of the new school:—"A comparison of the established form of the so-called classical period with that devised by Liszt . . . The former may be described as consisting of (1) the exposition of the principal subjects; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely explained it, 'nothing else but that which is demanded by the subject and its expressible development.' Thus, though from sheer necessity, rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system; but, by a different method, the reasonableness of which cannot be disputed." In the interpretation of the several works, Mr. Manns's splendid orchestra surpassed itself; the players, to a man, were thoroughly on their mettle, determined to let the Abbé know what an English orchestra could do, and the result was a magnificent performance. Even Liszt himself could but acknowledge this, and, from his place in the front row of seats, immediately beneath the conductor's desk, he more than once rose to shake Mr. Manns cordially by the hand, and to bow to the audience, whose cheers and applause reverberated throughout the enclosed area. Herr Stavenhagen made a very successful first appearance, and bids fair to become a highly popular artist. He has profited ably by his mentor's instructions, and in his delicate manipulation of scale passages and *gruppetti* comes closer to his model than any other pianist with whom we are acquainted. This is high praise, but it is deserved. Herr Stavenhagen also has plenty of muscular power, but this, wisely, is kept in reserve as much as possible. The Concerto made an undeniable effect, and the young executant was loudly called back to the platform—where also, in response to continuous vociferations, the master himself appeared. It was rather a pity that Herr Stavenhagen chose the elaborate and lengthy fantasia on the "Huguenots," in addition to the "Liebestraum," for his second solo, since it unduly prolonged an entertainment which was already much more extended than usual. The Concert over, there was a repetition of the noisy demonstration in Liszt's favour, and he must have found it no easy matter to escape from the somewhat too pressing attentions of his admirers.

After this, it might be supposed that Liszt would have been left in peace for the remainder of the day; but no, the mercurial Abbé was speedily off again Londonwards to assist at a

RECEPTION AT THE GERMAN ATHENÆUM.

All the more distinguished members of the club were in attendance, and after a short programme of Liszt's music had been disposed of, the master seated himself at the piano, to the emphatic delight of his fellow *convives*, and played his arrangement of Schubert's "Frühlingsglaube" and Weber's "Memento Capriccioso."

The following day, Sunday, did not find the Abbé any the worse for his previous exertions. On the contrary, he was prepared for a day of extra fatigue. Early in the morning he left Sydenham to attend service at the Brompton Oratory, remaining afterwards to hear a special selection of organ music; in the afternoon he was the centre of an enthusiastic gathering at the residence of the well known *littérateur* and amateur, Mr. W. Beatty-Kingston, where he astonished and gratified his audience by improvising in the manner in which he is simply unapproachable. In the evening he was due at Marlborough House, where he had the honour of dining with the Prince and Princess of Wales, after which he was heard upon his favourite instrument.

A HUNGARIAN RECEPTION,

in honour of our illustrious visitor, was arranged for Monday afternoon, the 12th, at the town residence of Dr. Duka (President of the Hungarian Association of London), Nevern Square, Earl's Court, when there were present amongst the host of the invited the Duke of Teck, the Austrian Ambassador, the Netherlands Minister, the Portuguese Minister, M^{de}. d'Antas, the Countess de Bylandt, &c. It was altogether an opportunity to get rid of superfluous patriotism and to wax enthusiastic over the presence of the great Hungarian artist, who of course could not deny his compatriots the same gratification which he had already extended to his entertainers. His playing was listened to with almost greedy satisfaction. Later on the Abbé made his way to

THE MONDAY POPULAR CONCERTS,

where his countryman and brother virtuoso, Joseph Joachim, was "leading" at the last performance but one of the season. The programme—all from Beethoven—comprised the first of the Rasoumowsky Quartets in F, and the Kreutzer Sonata, wherein Herr Joachim was associated with Mr. Charles Hallé. Mr. Hallé also played the Sonata in A flat (Op. 110) in a manner which called forth the complimentary approbation of his eminent auditor. As usual, Liszt was received with Royal honours on entering the Concert-room, and was obviously regarded as quite as much a part of the entertainment as the music itself.

On Tuesday, the 13th, the Abbé lunched with the Baroness Burdett-Coutts, and the following evening witnessed the ninety-ninth representation of "Faust" at the Lyceum Theatre. Mr. Henry Irving graciously placed the Royal box at the disposal of Liszt and his party—which included Mr. and Mrs. Littleton, Mr. and Mrs. A. C. Mackenzie, Madame Munkacsy, Mr. W. Bache and Miss Constance Bache, and Herr Stavenhagen—and the performance was keenly enjoyed, notably by the principal guest of the evening, who had little or no difficulty in following Mr. W. G. Wills's version of the famous original. The theatre was darkened when the Abbé and his retinue arrived, so that he was not at first observed, but at the fall of the act drop, when the lights were turned up, the conspicuous figure of the white-haired musician became the cynosure of all eyes, and a ringing cheer brought forth responsive salutations. After the performance Liszt supped with Mr. Irving in the old club room of the Beefsteak Club—a place of extraordinary tradi-

tions, with which, it is to be hoped, the master was duly regaled, as well as with creature comforts.

On Thursday afternoon, as will be found notified elsewhere, Liszt was present at

MR. FREDERIC LAMOND'S FOURTH RECITAL

at St. James's Hall, while on Friday evening he presided at the

RECITAL OF HIS PUPIL, HERR STAVENHAGEN,

at Prince's Hall. There was a numerous, though not an overflowing audience, the number of amateurs who had been hanging on to the heels of the Abbé during the previous ten days in hopes of witnessing a gratuitous exhibition of his exceptional powers evidently having cooled down in their ardour. Nevertheless, there were plenty present to greet the musician with perfect English good-will and heartiness, and to give a cordial welcome to the young pianist, whose abilities were put to the test for the first time in central London. We have already spoken of Herr Stavenhagen as a very accomplished player; indeed, for a very young man, he seems to be almost phenomenally good. But while the excellence of his method is at once to be recognised, the misfortune of appearing only as an expositor of Liszt's music prevents any accurate judgment being formed as to his calibre as an artist. The selection embraced the "Funérailles" in F minor, from the "Harmonies Poétiques et Religieuses"; Spozializio in E major, from the "Années de Pèlerinage"; Grand Fantasia and Fugue in B flat major, on the name of Bach; "Legendes" in A and E major—(a) "La Predication aux Oiseaux"; and (b) "St. François marchant sur les flots"; Etudes in G sharp minor and E flat (after Paganini); Sonnetto di Petrarca in A flat; and Grande Fantasia sur "Les Huguenots," in B, specially rearranged by the composer for this Concert. Herr Stavenhagen obtained every possible encouragement from his hearers, and may be assured of a high place in our esteem whenever he thinks fit to revisit our shores.

"ST. ELIZABETH" AT THE CRYSTAL PALACE.

The overwhelming success of the production of "St. Elizabeth" by the Novello Choir, at St. James's Hall, led the Crystal Palace executive to reconsider their preconcerted arrangements for the final Saturday Concert of the season, the 17th, and to substitute the Hungarian composer's oratorio for Beethoven's Choral Symphony. The alteration was in all respects dictated by wisdom. There was the Novello Choir, ready to hand; there was Mr. Mackenzie, also ready to hand, to conduct the performance. Small wonder then that Mr. Manns vacated the conductor's chair in favour of the popular North Briton, while Beethoven was deposited for the nonce to make room for Liszt. Into the details of the performance it is by no means necessary to enter, inasmuch as the principals were the same that took part in the St. James's Hall representation—Madame Albani, Mdlle. Pauline Cramer, Messrs. Peskett, Vaughan Edwardes, Whitney, King, and Santley—and that the work was given under the same auspices as before.

The concert-room was crowded in every part, and standing room would have been willingly paid for. The grand old composer was present, as usual, and doubtless was highly flattered by the encomiums lavishly bestowed on all hands. No element of an artistic triumph was lacking, and the public enthusiasm was, to all account, perfectly spontaneous and genuine. Of course there were calls for the author, and equally as a matter of course, he mounted the

orchestral steps, and made his obeisance from the platform. Be sure, also, that while all this enthusiasm was flying about, Mr. Mackenzie was not forgotten. The choir sang admirably, and the orchestral playing left nothing for the most fastidious taste to desire.

At the conclusion of the luncheon which preceded the Concert, to which Liszt was invited by the Crystal Palace Directors, Mr. B. L. Moseley, on behalf of the Committee, presented the Abbé with a "Valedictory Address," from the London Branch of the United Richard Wagner Society.

LISZT'S FINAL APPEARANCE IN LONDON

took place on the afternoon of Monday, the 19th, on the occasion of a Concert given at Prince's Hall by the Countess Sadowska—a lady and an artist new to London, as far as our experience extends. Only the compositions of the Hungarian musician were performed, but this was strictly in accordance with the eternal fitness of things. Messrs. Willem Coenen, Buziau, and Hollmann played Saint-Saëns's chamber arrangement of the "Orpheus" Symphonic Poem; Mr. Coenen and his clever young pupil, Miss Shaw, of Brighton, gave an effective rendering of the two-piano version of Weber's "Polonaise Brillante"; Mr. Hollmann and Mr. Coenen contributed violoncello and pianoforte solos respectively; and the Countess Sadowska, Mdlle. Marie de Lido, and Mr. Arthur Oswald supplied the vocal music. Miss Shaw had the honour of being presented to the Abbé, who spoke a few sentences of congratulation and encouragement which will be, no doubt, treasured up by the young lady amongst her happiest reminiscences. At the end of the Concert, Mr. Charles Fry, the well-known elocutionist, came forward and delivered a

"FAREWELL TO LISZT,"

specially written for the occasion by Mr. W. Beatty-Kington. The address appears in the current number of *The Theatre* magazine. The lines were listened to with the most sympathetic attention, and at the end there was one of the usual eruptions of popular sentiment. And thus did the grand old figure of the Abbé—humanitarian, executant, author, and composer—pass out of the public life of the year 1886!

Liszt left for Antwerp, *via* Dover, by the morning mail on Tuesday, the 20th, attended to the station (Herne Hill) by his hospitable entertainers, Mr. and Mrs. Littleton, and other members of the family. Amongst those present to bid the illustrious master "Farewell, and God speed," were Messrs. Walter Bache, A. C. Mackenzie, and Dr. Duka. As a parting souvenir, Mrs. Littleton presented her late guest with a splendid bouquet of Marechal Niel roses and lilies of the valley. On arriving at Dover, Liszt was presented with an address by the Mayor, and a bouquet by the Mayor's daughter. Messrs. Alfred and Augustus Littleton accompanied the Abbé as far as Calais, where they left him and his *companion de voyage*, Herr Stavenhagen, with reciprocal protestations of amity and good-will.

The year 1886 will long be remembered by the lustre thrown upon it by the presence of a truly great man, the most imposing figure in the musical world, not only of to-day, but for a generation past. And now that he has tested the warmth of English feeling, we can only express the hope—wherein we but re-echo the wish of thousands—that he may be long spared to put our friendliness again and again to the proof. We welcomed him with pleasure; we part with unfeigned regret from

FRANZ LISZT.

LISZT SCHOLARSHIP.

ENGLAND, if not actually rich in the number of her endowed Musical Scholarships, bids fair to become so at no distant period. During the last three years their number has been greatly increased by the opening of the Royal College of Music,* which at the present moment has in its gift no less than fifty open and eight close Scholarships, providing free musical education during three or more years. Fifteen of the former and all the latter also carry with them free maintenance in the way of board and lodging during term time. The Royal Academy of Music† at present has at its disposal eighteen Scholarships, Exhibitions, or Prizes, as they are variously termed, ranging in value from a silver medal to three years' free education in the Academy. Partaking for the most part of a memorial character, they are to be regarded rather as prizes than as Scholarships, properly so called. But their number, or more strictly speaking, their value, will be greatly increased when the late Sir Michael Costa's munificent bequest falls in. This consists of (1) a Scholarship of £120 per annum, enabling the recipient to pursue his studies upon the Continent, and tenable for five years; and (2) two Scholarships of £40 per annum each, for students in the Academy, also tenable for five years. The first of these will be the most valuable Musical Student's Prize that we possess, and will doubtless attract many students to the Royal Academy in hope of winning it. Of a similar nature to this is the "Mendelssohn" Scholarship, which also permits of the holder of it prosecuting his studies abroad. It owes its existence principally to the efforts of Madame Goldschmidt-Lind, and its value is about £80 per annum.

But for what precise end these Scholarships, which owe their existence to private liberality or to public subscription, have been founded, does not seem to be very clear. The question therefore suggests itself: Were they founded solely for the benefit of the recipients of them, or do their founders look for a return in the way of specially good work, composition, &c. ? If the latter be the case, it is much to be feared that Scholarships which include both education and maintenance must, to a great extent, fail in their aim. Such Scholarships would probably, in many instances, be given to indigent persons, who, at the close of their academical career, would be let loose upon the world with no other aim than to maintain a living for themselves among the already over-stocked rank and file of teachers. To look for a return from such persons, unless another three years' maintenance can be provided them, seems perfectly hopeless. For however promising as a composer, or however good as an executant a young man may be, it is manifestly impossible that at the outset of his career he can make a decent living either by composing or by playing in public. He must resort to the drudgery of teaching, and give up all hopes of becoming either a great composer or a virtuoso. It is satisfactory, therefore, to learn that at the Royal College of Music it is intended to found Fellowships, some of which will be for the purpose of enabling students at the close of the collegiate course to further prosecute their studies abroad. This, however, is a plan which is still under discussion and has not yet been matured. But in the meantime several of the three years' Scholarships, which have recently terminated and have been held by students who promise especially well as composers, have been renewed for a further period.

The plan of enabling a musical student, who has been thoroughly well grounded at home, to gain further experience by continuing his studies abroad—we will not say to completing them, for a musician's studies should never come to an end—seems to be the very thing we most stand in need of. In saying this we cast no reflection upon the best of our musical educational institutions, both national and private. It is not that better teaching is to be got at collegiate institutions abroad than in England, though the academical terms there are longer, and the vacations shorter than with us; but that the opportunities afforded by a year or two spent on the Continent, in acquiring a foreign language, which is said "to make a man twice a man," in freeing oneself from the home-groove, and thus gaining experience and independence, as well as a knowledge of how musical matters are regarded abroad, are advantages which cannot be too highly estimated.

It was with some such feelings as these that the Committee of the Liszt Scholarship Fund, who, without any appeal to the general public, have within a few weeks collected from among their friends the sum of £1,100 for the endowment of a Liszt Scholarship at the Royal Academy of Music, as a memorial of Liszt's recent visit to England, resolved, on handing over this sum to trustees, for the benefit of students of this institution, to attach to it the condition that, when the fund has been sufficiently augmented by further donations, one of its aims shall be to enable students of the Royal Academy of Music to partly prosecute their studies abroad.

For the furtherance of this desirable scheme, donations to the Liszt Scholarship Fund may be paid to the Honorary Treasurer, Mr. Alfred Littleton, 1, Berners Street, W.

THE GREAT COMPOSERS

BY JOSEPH BENNETT.

No. XVIII.—SCHUBERT (*continued from page 201*).

SCHUBERT, as we have seen, gained little by official testimonials. The friendship and good offices of the Sonnleithner family were of far more service to him, by affording a direct means of bringing his works into contact with an influential section of the public. Dr. Sonnleithner, the head of the household in question, was a lawyer of cultivated artistic tastes, which he gratified by gathering under his roof from time to time the best artists present in Vienna. The meetings began in May, 1815, and continued till February, 1824. They were held every Friday evening during the summer months and once a fortnight during the winter, attaining eventually so great a reputation that a desire to attend them became wide-spread and rather embarrassing. On these occasions Schubert's music was largely performed; the "Erl-King," amongst other works, being first heard at a Sonnleithner gathering, where it was sung by an amateur named Gymnich. That famous inspiration made a deep impression, as well it might have done, and was the means of enabling Schubert to see himself in print. The younger Sonnleithner went, first of all, to some of the great publishing houses in Vienna, such as those of Diabelli and Haslinger, offering them the MSS. of Schubert's collected songs for a trifle. But no one would take them even as a gift. The commercial eye could see nothing but the works of an unknown man who wrote difficult accompaniments, and the commercial mind declined to do business. Under these circumstances a few friends clubbed together; the pieces were engraved at their expense, and at Sonnleithner's next gathering a hundred copies were subscribed for. So great, indeed, was the success of this enterprise that

* Incorporated by Royal Charter in 1883.

† Incorporated by Royal Charter in 1830.

the composer paid all his debts and was left with a round sum in hand. His good fortune did not end here. In March, 1821, the influence of the Sonnleithners secured places for three of his pieces in the programme of a public concert. One of these was the "Erl-King." It took the audience by storm, was encored amid tumultuous applause and then, let us add, Diabelli was glad enough to buy it. Schubert's "Geisterchor" had a different reception at the hands of the same audience, who, by asserting strict impartiality, enhanced the value of their judgment upon the "Erl-King." Kreissle says of this fiasco: "The singers, impressed with the majestic character of the work, expected to be vehemently applauded, but there was an ominous silence and the eight victims on the altar of musical insensibility withdrew in confusion from the scene, looking very much as if shivering from the effects of a cold douche suddenly poured over their heads." They shivered again, perhaps, on reading a criticism which appeared in the *Allgemeine Musik Zeitung*: "The eight-part chorus, by Herr Schubert, was recognised by the public as a farrago of all sorts of musical modulations and vague departures from ordinary forms—no sense, no order, no meaning. The composer in this work resembles a waggoner, who drives a team of eight horses, and turns now to the right, now to the left, getting at one time off the road, then upsetting, and pursuing this game without once making any honest way." Schubert could afford all this in the flush of the success made by his songs, but he does not seem to have been turned aside by either praise or blame from his careless, *laissez faire* habits. He left his friends to manage business matters on his behalf, and could be absolutely depended upon to assist them in nothing. There is an extant letter from one of the Sonnleithners which throws a strong light upon the composer's happy-go-lucky nature:—

"I beg you to take particular care and see that Schubert comes to-morrow to Frl. Linhardt, to rehearse with her 'Der Jungling,' which she sings with me; and afterwards, that Schubert comes to me on Wednesday, at half-past twelve o'clock, to try over his 'Geisterchor.' I count on your good services to get Schubert to be certain and attend these rehearsals. I must honestly confess my surprise that he never comes near me, as I am very anxious to speak to him about his 'Erl-König' and other matters."

Had Schubert been so disposed he might, at this time, have taken a place in the high society of Vienna, by the side of Beethoven. But an invincible shyness, a sense of discomfort arising from unfamiliar and restraining surroundings, and the promptings of a nature which found its highest social good among free and easy friends—these things kept the composer back, with fatal effect to his worldly prospects. "He himself," writes Kreissle, "never expressed a wish to mix in society, where he was forced to get rid of his innate shyness, reticence, and a good natured non-chalant manner, but could not escape yielding occasionally to friendly pressure put upon him. The number, however, of the families in Vienna to which he, either from artistic reasons or the feelings of true friendship, was drawn into close relations for any length of time was, comparatively speaking, very small."

We have referred to Schubert's delight in a small circle of free and easy friends; very few of whom, by the way, were musical. Only two professional musicians—Anselm Hüttenbrenner and Franz Lachner—formed part of the circle, the rest were poets, philosophers, artists, and others who delighted in indulging the native freedom of intellectual humanity. Certain gatherings of this confraternity were dubbed

"Schubertiaden," and at them, we are told, "games were played, dances danced, speeches made, but Schubert's compositions formed the staple of the entertainment, and more particularly the last new songs from his pen." Besides these Schubertiaden, the composer's friends joined in country parties and picnics, at which the flowing bowl was filled more often than prudence counselled. A high spirited, rollicking set were these young Viennese. They had few social scruples, and Schubert, who should have been sustaining the dignity of his art before the world, loved to dance, sing, and drink with the best, or worst, of them.

The year (1821) during which the foregoing events happened was not the most prolific of Schubert's life. It produced some additional music to Hérold's "Clochette"—a German version of that work being presented at the Court Theatre. A number of the master's finest songs were also written in 1821, but his chief effort was made in the sketch of the Symphony in E. As this sketch throws a valuable light upon Schubert's mode of working we offer no apology for transcribing Sir George Grove's interesting description of it:—

"It occupies 167 pages of 42 sheets (10 quires of 4 and one of 2), and is in the usual movements—Adagio in E minor and Allegro in E major; Andante in A; Scherzo in C and Trio in A; Allegro giusto in E major. The Introduction and a portion of the Allegro are fully scored and marked, but at the 110th bar—the end of a page—Schubert appears to have grown impatient of this regular proceeding, and from that point to the end of the work, has made merely memoranda. But these memoranda are in their way perfectly complete and orderly to the end of the Finale. Every bar is drawn in, the *tempi* and names of the instruments are fully written at the beginning of each movement, the *nuances* are all marked, the very double bars and flourishes are gravely added at the end of the sections, and *Fine* at the conclusion of the whole; and Schubert evidently regarded the work as no less complete on the paper than it was in his mind. And complete it virtually is, for each subject is given at full length, with a bit of bass, or accompaniment figure, or *fugato* passage. There is not a bar from beginning to end that does not contain the part of one or more instruments: at all crucial places the scoring is much fuller, and it would, no doubt, be possible to complete it as Schubert intended. It is said that Mendelssohn contemplated doing so; but this is probably a mere legend, and Mendelssohn was too practical to give his time to a work which, at the best, could only be regarded as a curiosity."

We may add that Sir Arthur Sullivan is credited with having at least thought of filling in the skeleton score, and that what Mendelssohn and Sullivan declined to do has since been accomplished by Mr. J. F. Barnett, whose version of the work obtained a hearing at the Crystal Palace and much praise for its cleverness.

Another important work was entered upon, but not completed, in 1821. We refer to the opera "Alfonso and Estrella," which first took form in Schubert's mind during an autumn holiday spent with his friend and librettist Schober, at the castle of Ochsenburg. The subjoined letter from Schober throws an interesting light upon the circumstances and experiences of the two friends in their Styrian retreat, as also upon the progress of the opera:—

"Schubert and I have returned from our visit, and look back with delight upon a happy month spent partly in the town, partly in the country. At Ochsenburg we had plenty to do in visiting the beautiful country in the neighbourhood, and in St. Pölten

books and concerts absorbed our attention; spite of all this we both worked hard, Schubert especially—he has done nearly two acts, I am upon the last. I only wished you had been with us and witnessed the birth of those lovely melodies; the wealth and vigorous outpour of Schubert's fancy is really extraordinary. Our room at St. Pölten was exceedingly nice—two big beds, a sofa, and a good fireplace, not to mention a grand piano, gave it a very snug home appearance. Of an evening we always compared notes of what had passed during the day, we sent for beer, smoked our pipes, and read aloud. Perhaps Sofie or Netta would join us, then we had singing. Two 'Schubertiaden' were held at the bishop's house, and one at Baron Mink's, a favourite of mine, and a princess, two countesses, and three baronesses were present, all of whom were delighted in the most approved aristocratic fashion."

The letter then becomes uninteresting to readers at the present day, but Schubert himself adds a postscript in which he says, referring to a dedication of some songs to the Patriarch Ladislaus Pyrkar and Count Friess:—

"I must now inform you that my dedications have done their duty, for the Patriarch, at the instance of Vogl, has expended twelve ducats, and Friess twenty, a fact which suits me extremely well. . . . Schöber's opera has already got to the third act, and I should much like you to have been present whilst the opera was in its earliest stage of formation. We count a great deal upon the work in question."

Yet nothing came of it; it was not even performed till Franz Liszt produced the work at Weimar in 1854.

Going on into the year 1822—twenty-sixth of the master's life—we find "Alfonso and Estrella" completed on February 27. As just stated, it did the composer little good. The libretto wanted dramatic strength, and the music was difficult—so said the managers in refusing to have anything to do with it. But the opera brought Schubert and Weber together, with something of a collision at first. The North-German composer had come to Vienna (1823) for the purpose of producing his "Euryanthe," which Schubert heard, and somewhat freely criticised, declaring himself ready to prove, even to Weber, that the opera did not contain a single original melody. When it was remarked that music had entered upon a new phase, and Weber sought effects from heavy masses, Schubert retorted: "What good are heavy masses? 'Der Freischütz' was so genial, so full of heart, it bewitched you with its loveliness, but in 'Euryanthe' very little geniality can be found." Tale-bearers at once carried these remarks to Weber, who contemptuously observed: "Let the blockhead learn something first before he presumes to judge me." This was turning the tables with a vengeance. Blockhead quotha! Schubert could not stand that, so, taking the score of "Alfonso and Estrella" under his arm, he started for Weber's lodgings to "have it out." Weber looked through the blockhead's work, and then twitted its composer with his harsh criticisms upon "Euryanthe." Schubert stuck to his guns like a man, and Weber fired back, referring to "Alfonso and Estrella": "I tell you that the usual course is for people to drown the first puppies and the first operas." Thus the two men could not agree, but they had no personal quarrel, and Weber even thought of producing Schubert's work in Dresden.

About this time our master had his first interview with Beethoven—that is to say, if Schindler's "Life" may be credited, in which we read:—

"In the year 1822, Franz Schubert set out to present in person the master he honoured so highly with his Variations on a French song (Op. 10). These

Variations he had previously dedicated to Beethoven. In spite of Diabelli accompanying him, and acting as spokesman and interpreter of Schubert's feelings, Schubert played a part in the interview which was anything but pleasant to him. His courage, which he managed to retain up to the very threshold of the house, forsook him entirely at the first glimpse he caught of the majestic artist, and when Beethoven expressed a wish that Schubert should write the answers to his questions, he felt as if his hands were tied and fettered. Beethoven ran through the presentation copy, and stumbled on some inaccuracy of harmony. He then, in the kindest manner, drew the young man's attention to the fault, adding that the fault was no deadly sin. Meantime, the result of this remark, intended to be kind, was utterly to disconcert the nervous visitor. It was not until he got outside the house that Schubert recovered his equanimity, and rebuked himself unsparingly. This was his first and last meeting with Beethoven, for he never again had the courage to face him."

It curiously exemplifies the historian's difficulty in getting at the truth that doubt is thrown upon Schindler's very circumstantial statement. Sir George Grove is a believer in it, but Dr. Kreissle seems to be among the doubters, and speaks of its "rather improbable details, so humiliating to Schubert." He then goes on: "It should be stated that a gentleman still living in Vienna, an intimate and trusted friend of Schubert's (Herr Josef Hüttenbrenner), shortly after the presentation of his musical work, heard from Schubert's own mouth that he certainly visited Beethoven, but that he was not at home, and that Schubert entrusted his Variations to the care of the housemaid or man servant, and consequently that at that time he neither saw nor spoke to Beethoven. Hüttenbrenner adds that Schubert subsequently heard with great pleasure of Beethoven's enjoying these Variations, and playing them frequently and gladly with his nephew Carl." Who is to decide when high authorities thus positively contradict each other? We, at any rate, shall not presume to do so, but may point out that there is nothing at all improbable in Schindler's statement. With regard to the relationship, or non-relationship, between Schubert and Beethoven, it is well to consider one important fact, which, with our present estimate of the younger master, is naturally overlooked. We must not forget that Schubert was to Beethoven as a small star to the noon-day sun, both in his own eyes and in those of the public. It signifies nothing what he was in reality, or what he is now in the world's opinion. At the time of which we speak the two men were separated by a great gulf, and when Schubert looked at Beethoven he did so across an immense intervening space. Who, therefore, is surprised to find the small man approaching the great one—the awful ideal of his worship—with trepidation, increased by natural shyness and self-mistrust? To our mind the behaviour of Schubert, as Schindler describes it, is just what might have been expected by any one knowing the young composer, and the circumstances of the case. As for his conduct being "humiliating," two opinions are possible. We may regret that Schubert did not take full advantage of a rare opportunity, but, depend upon it, his nervous confusion lowered him not a whit in Beethoven's eyes, as cool self-assurance might easily have done.

While on this subject, it may be well to anticipate the course of our history, and present further statements of fact in relation thereto. Rochlitz visited Vienna in the summer of 1822 to see Beethoven on business, and in one of his letters he mentions Schubert thus:—"A fortnight afterwards (after his

first interview with Beethoven) I was just going to dinner, when a young composer, Franz Schubert, an enthusiastic worshipper of Beethoven's, met me. Beethoven had spoken to him about me. 'If you want to see him cheerful and unconstrained,' said Schubert, 'You ought to dine in the same room with him at the Gasthaus where he always goes to dine.' He brought me to the house. The places were mostly taken; Beethoven sat surrounded by several of his friends, who were perfect strangers to me." If Beethoven spoke to Schubert about Rochlitz it is clear that they must have met, probably on the occasion described by Schindler. But it was in the last days of Beethoven's life that the greatest of masters became acquainted, through his works, with the young composer destined so soon to follow him to the grave. On this matter we read in Schindler:—

"I laid before him (Beethoven) a collection of Schubert's Lieder and vocal pieces, about sixty in number, and several of them at that time in manuscript. I did this not merely with the view of entertaining him, but of giving him an opportunity of fathoming Schubert, of forming a more favourable opinion of his gifts, which were regarded with suspicion and distrust by many eccentric persons who treated in the same manner others of their contemporaries. The great master, who, up to this time, knew but three or four songs by Schubert, was astonished at their number and could not believe that before that time (Feb. 1827) Schubert had written over five hundred. But if he was astonished at the number, his wonder was at its height when he examined the contents. For several days he could not tear himself away from perusing them, and he pored for hours daily over 'Iphigenie,' 'Allmacht,' 'Junge Nonne,' 'Viola,' the Müller Lieder, and others. He exclaimed repeatedly in a voice of rapturous delight, 'Certainly, a god-like spark dwells in Schubert.' 'Had I had this poem, I too would have set it to music.' He could not say enough of most of the other poems and Schubert's original method of handling them. . . . In short, the esteem which Beethoven felt for Schubert was so great that he wished to see his operas and pianoforte works; his illness, however, had so undermined his constitution that he could not gratify this wish."

It says much for the liberality of Beethoven's mind, that on his death bed, he studied the works of men so diverse as Handel and Schubert, saying of the one "He is the master of us all," and recognising in the other the divine spark of genius.

According to Hüttenbrenner, who closed Beethoven's eyes in their last sleep, Schubert was once admitted to the sick master's room. Kreissle says, repeating Hüttenbrenner's words: "They (Schubert and the painter, Teltscher) stood a long time by the bed of the dying man. Beethoven, who had been beforehand informed as to his visitors, fixed his motionless eyes upon them, and made signs with his hand, which they failed to interpret. Schubert, most deeply moved, then left the room, with his companion." Let us here add that Schubert was one of the thirty-eight torch bearers at Beethoven's funeral, and that on returning into town from the cemetery, he and some friends drank each two glasses of wine, one to the dead man's memory, another to the first of the company who should follow him. The first was Schubert himself.

Our master's productions in the year 1822, were, as usual, numerous. Among them were the two movements of the Unfinished Symphony in B minor—a first and glorious extension to orchestral music of the profound feeling and great originality shown in his songs and pianoforte works. Numerous Lieder bear this year's date; and the Mass in A flat received at

this time the finishing touches. Moreover, the publication of Schubert's works went briskly on, quite a competition for his MSS. presenting a marked contrast to the time when Haslinger and Diabelli refused the "Erl-King." But the poor composer, shiftless as usual, fared badly at the hands of the sharp business men who amassed wealth with the products of his brain. Vainly did his friends intervene; giving him good counsel, and even bargaining with the publishers in his stead. After his careless happy-go-lucky fashion, he would accept offers which upset all their calculations. Among other silly acts, he sold to Diabelli for 800 florins a set of songs, of which one, "The Wanderer," brought 27,000 florins within a year of publication. Among Schubert's friends Hüttenbrenner was conspicuous in pushing his interests with the publishers of North Germany. He applied to Peters, of Leipzig, amongst others, and there is extant a long letter from the head of that firm in which he laboriously tries to reason himself into a position where moral sense approves his saying "No." All that Peters would do then (look at his Schubert catalogue now!) was expressed in the following paragraph:—"I would therefore propose that Herr Schubert should send me for examination some of his works he intends for publication, for I print nothing of a young and little-known composer without having seen it. If some great and well-known master does anything bad, the blame falls upon him, for his name is my surety; but supposing I publish anything of a new artist, and it turns out unsuccessful, I am blamed; for who forces me to print anything of the worth of which I am not persuaded in my own mind. Now, in this case, the name of the composer affords me no protection. Without doubt, Herr Schubert entrusts his works to perfectly safe keeping; he is assured against any possible abuse of trust. If I like them, I will retain all that I can."

So on, and on, through a wordy epistle which led to nothing at all; but, all the same, had Schubert acted with ordinary prudence, he might have laid the foundation of a competency. He had the ear of the Austrian public; his works sold well, and a fair proportion of the profit would have lifted him above the reach of poverty. We now close our record of the year 1822 with mention of the fact that Schubert, about this time, refused one appointment, and was denied another. Through Vogl, Count Dietrichstein, the Director of the Court music, offered Schubert the post of organist at the Imperial Chapel. It was rejected. Our master, confined in his irregular way of life, could not bear to contemplate the regular discharge of duty. He preferred a "crust of bread and liberty," even to the honourable servitude of a Court Organist. The place denied him was that of viola player in the orchestra of the Gesellschaft der Musikfreunde—a sufficiently humble office which, however, could not be his, for the reason that professional musicians were not eligible as members of the Society.

At this juncture in our master's life we pause. We now see him before the world; no longer writing songs for the delectation of a few private friends, and composing larger works with no purpose save that of gratifying an irrepressible impulse. He is a recognised composer at last. He has struggled out of darkness into light, and if he only go the right way to work, may reach fame and fortune together. But we know that this is not to be. A few more years of incessant labour, of thankless living under a cloud of poverty, of the "hope deferred which maketh the heart sick," and the drama of Schubert's life will be played to the end without a trace of the "poetic justice" which fancy invents to compensate for the

harsh decrees of Fate. Yet Schubert had the talent of success if, as Longfellow says, it be "nothing more than doing what you can do well, and doing well whatever you do, without a thought of fame." Thus Schubert acted. He sowed seed to spring up and bear fruit a hundred-fold after his death, to the end of a deathless renown.

THE FAUST LEGEND, AND ITS MUSICAL TREATMENT BY COMPOSERS

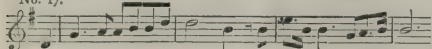
By F. CORDER.

V.

13. "Music to Goethe's Faust." First and Second Parts. By Edouard Lassen.

To take up this score after the other is like emerging from a railway tunnel into the open country; the one work so strange and unapproachable, the other so crystal clear and genial. It is true that Goethe's drama, especially the second part, seems to want music of a somewhat mystic and misty character, in which case we must accuse Lassen of being too simple and "tunny." But this music is composed for use in the theatre, and experience shows that purely melodramatic music is effective in direct proportion to its simplicity. Effective Lassen's music certainly is, full of bold character and charming melody. But the author belongs rather to the class of Raff and Rubinstein than Schumann and Brahms; that is, his music has hardly the depth and refinement demanded in an accompaniment to "Faust." It was composed for the Goethe Festival at Weimar in 1876, where Lassen was Conductor. Lassen was born in Copenhagen in 1830, was brought up and educated in Brussels, and has since 1859 been Liszt's successor at Weimar. He was one of the first who produced "Tristan und Isolde," he has written many beautiful songs and much dramatic music; his technical attainments are of the highest order, his orchestration superlatively good, but there is just a trifling something lacking which keeps him out of the front rank. In Germany there are at least a dozen composers just like him, so the fault may be a lack of distinct originality. But his music has all the melodic boldness of Raff, coupled with the refinement of the Jensen and Kirchner school, yet without the effeminate chromatic weakness of these latter. This "Faust" music contains sixty-three numbers in all, varying in length from the four bars of fanfare for trumpets and drums which usher in the characters of the stage-prologue to the long musical scenes of the two Walpurgis nights and the Epilogue. Lassen, as a modern composer, has naturally adopted the principle of *Leitmotiv* to some extent, as indeed every composer of melodramatic music always has done. Therefore, the theme of the Archangels' trio in the Prologue in Heaven:—

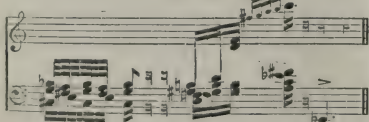
No. 17.



may be expected to recur not only in the Epilogue, but also at the end of the first part, when *Gretchen* dies. There is a slightly vulgar motive for *Mephistopheles*—

8va.....

No. 18.



and the Prologue ends, after *Mephistopheles'* exit, with

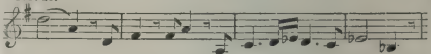
a resumption of the Archangels' trio. An orchestral introduction to Act I. follows, founded on the Faust motive, a pregnant phrase, somewhat suggesting Liszt in its third bar—

Lento.
No. 19.



The *Spirit* which *Faust* invokes has a very solemn and characteristic motive, for trumpet—

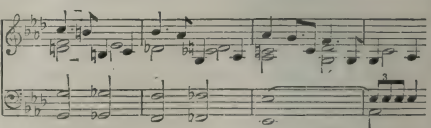
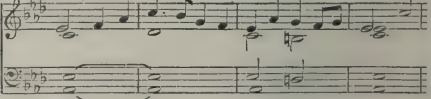
No. 20.



and the Easter Hymn must certainly claim to be the best setting extant. The principal theme is a bold swinging melody in unison with an unchanging bass accompaniment, and a bell sounding on the fourth beat of each bar. The Prelude to Act II, with its contrapuntal working of a bustling, chattering theme in semiquavers, gives all the idea of the crowds of holiday-makers outside the town-gate. The Beggars' song is capital, the Soldiers' chorus has the swing of a Schubert march, while the Peasants' dance is a most charming *Ländler*. *Faust's* vision and the Chorus of Sylphs, with *bouche fermée* effect, is not free from a suspicion of vulgarity, but is highly melodious. Why was this not used at the Lyceum? The Auerbach's cellar scene is a complete success. The songs of the revellers are all unaccompanied, the couplet "Uns ist ganz cannibalisch wohl als wie fünfhundert Sauen," being set as a capital round or canon in four parts, while *Mephistopheles'* "Song of the Flea" has a tune that ought to win it an *encore*. The scene in the Witches' kitchen is highly grotesque, a phrase very suggestive of the mewing of cats pervading the music of the cat-apes. *Gretchen's* "Song of the King of Thule" is charmingly quaint and simple, and is written low, and in small compass, so as to be sung by an actress without much singing voice. A portion of it is sung in the Lyceum version, the only piece from Lassen utilised. The whole of the music might easily and advantageously have been taken from this one source, instead of so many incongruous works. There is naturally but little music for the garden scene, but the principal piece of *melodrame* typifying *Gretchen*, and in the last bars *Faust* also, is very striking—

No. 21.

Lento espressivo.



In *Faust's* soliloquy among the woods and rocks the *Spirit* motif recurs with good effect. *Mephistopheles'* serenade is quite as good melodically as Berlioz's setting, and not so clap-trap. The Walpurgis night scene has splendid wild music, very long and elaborate, in the midst of which the *Gretchen* motif appears and calls *Faust* back to his better self. In the prison scene the music is necessarily made subordinate

to the action, but the few concluding bars bring in the Heaven and *Gretchen* themes very effectively.

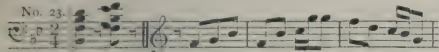
Just as the second part of "Faust" must be a disappointment on the stage, so Lassen's music to it seems to be too materialistic and gross for our sense of fitness. The *Ariad* scene is not striking, the Imperial march and Carnival music are appropriate enough to the situation, but there seems a lack of poetry. The melodramatic music, when *Faust* and *Mephistopheles* speak of the *Mothers*, is more grotesque than weird and impressive—

No. 22.



The classical Walpurgis night music, however, is very picturesque. *Helen of Troy* has a curious pastoral-sounding *motiv* which hardly seems appropriate—

No. 23.



(Accomp. throughout.)

This theme is used as an accompaniment to the chorus of Trojan captives. *Faust* here enters with the *Gretchen* *motiv* transformed into a triumphal march. The Euphorion scene is beautiful, but we do not understand why at his death the *Mothers'* theme re-appears. A wild and furious Bacchanalian dance concludes this act. We must give a passing word of admiration to the little orchestral nocturne which opens Act 5. The concluding numbers are not of much musical importance, being subordinated to the stage-action; the Angels' chorus seems rather common-place, and as the Epilogue can hardly be represented on the stage the composer does not get much chance with that noble lyric situation. The Chorus Mysticus is made as short as possible and of course introduces the *Gretchen* *motiv*. On the whole this is by far the clearest and most attractive music to Goethe's play with which we are acquainted, always excepting the Schumann third part, which stands so far removed from all other music as to challenge no sort of comparison.

14 and 15. These two sets of songs from Goethe's "Faust" (1st part) are similar in scope, and not unlike in character. Neither of the composers is much known in England, nor do their names appear in "Grove's Dictionary," though both have had some reputation as song-writers in Germany. The nine songs by Leopold Lenz are in two sets, the first consisting of *Gretchen's* songs, including two settings of the Spinning-wheel song; the second part has the lyrics for male voices, such as the Rat and Flea songs, the Serenade, &c. Lecerf's settings include two speeches of *Faust's*, not meant for music—"Ihr naht euch wieder, schwankende Gestalten," and "Verlassen hab'ich Feld und Auen." This collection is comprehensively dedicated "with gratitude and respect to the immortal poet, and likewise to the by-Art-and-love-of-Art-eminant admirers of his genius, the most august Prince of Radziwill and Herr Professor Zelter." This dedication reminds one of Mark Twain's to John Smith, the writer of which argued that as the man to whom a book is dedicated always buys at least one copy, he should by this means gain "a princely affluence." Certainly of all

the innumerable settings of separate lyrics in "Faust," but two stand out prominently as complete successes, these are Schubert's immortal "Gretchen at the spinning-wheel" and Liszt's picturesque "King of Thule." This latter is, however, like all its composer's songs, less a mere setting of the poem than a beautiful rhapsody for piano and voice, suggested by the words and glorifying them. It may be questioned by some whether this course is artistically defensible in dealing with a pure ballad.

Class III. cannot be dealt with in such detail as Class II., for many reasons. Some of the works are too familiar to need analysis, while others are absolutely unknown. Raimondi's opera (16) belongs to the latter class. It may, however, be as well to remind our readers that its composer was a great man in his day (1786-1853), and a composer of a fertility and science almost bewildering to think upon. We have seen an Overture of his for two orchestras in canon (in the possession of the late Ferd. v. Hiller), and he wrote quantities of fugues, of which four or five might be played together, a serious opera and a comic opera, which could be similarly combined, and more than all, three oratorios, "Potiphar," "Pharaoh," and "Jacob," which were first played separately, and then all at once under the name of "Joseph." This piece of almost incredible ingenuity took four years incessant toil to write, and produced such an impression on its first performance, that the poor composer fainted, and never recovered the effects of his emotion. Surely in this land of Oratorio it might be worth while to revive this sensational production of a hopelessly bygone musician!

17. "Faust," Opera in Five Acts. By L. A. Bertin. Louise Angélique Bertin—or Bertini—was a French singer, pianist, and composer. She was born in 1805, and died in 1877. Her compositions are said to show "evidences of genius, though full of crudities, owing to her imperfect musical education." But why did she have an imperfect musical education, or rather, why did she under such circumstances inflict her crudities upon the world? We have only seen the final prison scene of her "Faust," and trust sincerely that the remainder of this and her other operas remain in MS. This single specimen of her powers consists of a series of conventional Italian *cantabile* strains in the style of Bellini, obviously written by a *prima donna*, and joined, or separated, by padding of the most dire description, in which the "imperfect musical education" is but too evident. Had Mlle. Bertin lived in London at the present day she might have made a fortune as a writer of Royalty ballads, but fate has spared us the infliction. She is dead and her music too. Peace to their ashes!

18. "Faust," Opera Comique. By A. Ph. de Pellaert.

Of this work we can glean no particulars. Augustin Philippe Baron de Pellaert was rather a curious specimen of the amateur. He was born at Bruges on March 12, 1793, and was of good family. His father was for some time chamberlain to Napoleon. The young man was brought up for the army, but, having artistic tastes, he divided his time between fighting, painting, music, and literature. He wrote eleven operas, mostly to his own librettos, nine dramas, painted upwards of 700 pictures, and distinguished himself moreover in his nominal profession. His "Faust" was produced at Brussels in 1834 "with great success" (like every opera), but does not seem to have been published.

19. "La Damnation de Faust." Légende Dramatique. Hector Berlioz.

What shall we say of this work? Where indeed is the use of saying anything? It is now well known

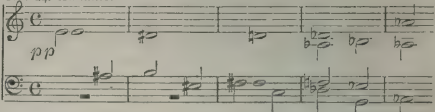
to the London musical public; it is genuinely admired and extolled as a work of the highest genius. That the impression it produces on a first hearing is profound, it would be folly to deny; and yet—and yet we must in honesty confess that many portions, certainly not all, seem to us tainted with that artificiality and bombast which renders the greater portion of Berlioz's compositions a dead letter. Berlioz, to us, seems always to think, "What new combination of instruments shall I have here? What tone-colour shall come next?" and indeed, his own words show that he thought of little else in music but inventing new orchestral effects. Of the music which these effects were to clothe and colour he seemed to take much less account, and it must be confessed that on paper even "Faust," the best of his works, seems laboured and dull. We admit that we have no business to judge it on paper, but one cannot help thinking that a great work, even a "tone-poem," ought to bear translation without complete loss of its charms. But, waiving this point, for, as we have said, the work in question is now beyond the pale of criticism, we have another serious "bone to pick" with Berlioz and with his English critics. In all our list of more than thirty versions of "Faust" there is not one in which the grand old story has been so shamefully ill-treated, even by the brutal hand of the burlesque-writer, as in this. Such a libretto ought to have caused the work to be mercilessly derided by any audience acquainted with Goethe's play, and overwhelmed with scorn by all critics with any pretensions to high literary taste. Singular to state, its preposterousness has been almost ignored in England, though it has certainly prevented the work from taking root in Germany. That Berlioz, the cultivated and accomplished writer who professed to revere Goethe and adore Shakespeare, could perpetrate such a literary outrage is almost beyond belief. He has calmly taken all the principal lyrics and lyric situations in Goethe's play, strung them together with the recklessness and irreverence of a composer of drawing-room fantasias, making absolute hash of his own work in order to introduce incongruous musical pieces of effect, such as the Rakoczy March and the Hell-ride, and has produced a libretto before which the critic stands (or ought to stand) utterly aghast. Even the good folks of Paris, though unmoved by the sacrilege to Goethe, remonstrated against the imbecility of *Faust's* compact and beguilement by *Mephistopheles*; and that Berlioz could gravely defend his work and argue that the fiend's behaviour was only in keeping with the character of the Father of Lies, is only accountable when we remember that he was a man who was perpetually making himself ridiculous yet never entertaining the least suspicion of the fact. While our hand is in for finding fault with this wayward genius, we may be permitted to point out that the celebrated "Amen" chorus, which has been so extolled for its ironic humour, is an uncommonly bad fugue, and engenders the suspicion that Berlioz, like many modern composers of less talent, cast ridicule upon the contrapuntal style because he himself had never succeeded in mastering it. And, in fact, Berlioz's *forte* is certainly not counterpoint.

20. Of Gounod's "Faust" there is naturally little to be said. We may remark that the libretto, founded on Carré's melodrama, if it gives little of the spirit of Goethe, is yet admirable as a drama and beyond praise as an opera book. The Walpurgis Night scene is not likely to be performed in England, at least until the copyright (which M. Gounod still holds) expires, and though the ballet airs are very charming, we can well spare it. The opera seems more refined and poetic without it.

22. "Mefistofele." Opera. By Arrigo Boito.

This curious compound of crudity and cleverness, of brilliance and bathos, of poetry and vulgarity, is very hard to criticise, as one hardly knows on what level to place it. As to the libretto Boito did well to put as a motto to the title page Der Herr's question "T'è noto Faust?" for certainly no one who has not read the whole of Goethe's play can make head or tail of it. After disposing of the first part of the poem in his first three acts, the fourth takes us, without why or wherefore, to Arcadia and the classical "Walpurgis Night." No one knows who *Helena* is, or where she comes from, the tangle being only made worse by her being always played by the representative of *Marguerite*. Then in the last act *Faust* is back again in his study, and has grown old again—another mystification for the general public—and looks like old Father Christmas, as the angels shower down what are meant for roseleaves over him as he dies. If such *libretti* as those of Berlioz and Boito are the outcome of a reverence for Goethe, we can only say that we prefer the irreverence of Barbier and Carré. As to the music, it is generally admired, but we cannot help picking a few holes in it. The opening prelude, for example, with its would-be solemn trumpet calls, seems like nothing so much as a burlesque of Wagner, while the *scherzos* for the *Cherubin* and *Mephistopheles* are in odd taste, to say the least. The "Kermesse" music is terribly vulgar, only fit for a circus, while *Marguerite's* opening lines in the Garden scene, "Cavaliero illustre e saggio," are sung to a melody positively identical with a tune of Offenbach's. In the more poetic parts, Boito, like most Italian and French musicians, has sometimes gone out of his depth, and in striving to imitate the harmonic subtleties of the German school, has only produced monstrosities. Take, for instance, the horrible progression of chords at the opening and end of the fourth act, or the following, which commences the last act—

No. 24. *Andante.*



This seems like a crude imitation of the famous opening of Gounod's opera. But in the one case the composer knows what he is about, and in the other he—well, it strikes us, that he doesn't.

(To be continued.)

NICOLO PAGANINI AND HIS GUARNERIUS

A REMINISCENCE OF GENOA

By ED. HERON-ALLEN.

In the early part of the year of grace 1885 it was my privilege to wander throughout the length and breadth of Italy in the capacity of Special Commissioner of the Music Section of the International Inventions Exhibition, the object of my visit being the collection of Historic Musical Instruments from public and private museums, for the Loan Exhibition of Ancient Musical Property which occupied the gallery of the Albert Hall. To speak, however briefly, of one-third of the musical and other artistic treasures which, jealously guarded from the vulgar gaze, were daily exposed for my inspection by the art-loving Italians, would take me far beyond the limits necessarily prescribed to such an essay as the present one, so I confine myself to presenting my readers with a few observations which it has been the privilege of very few mortals to have had the

opportunity of making. The end of the month of March found me installed at Genoa, in the Hotel Isotta, on the Via Roma, which rears its dazzling perspective of lights every evening from the Piazza Carlo Felice to meet those of the ever-rising Via Azarotti.

My deeply preconsidered object in visiting Genoa was to attempt the Heracleian feat of borrowing from the Municipality the matchless Guarnerius Violin, the subject of this monograph, a feat which had already been unsuccessfully attempted by many a musical ambassador from every court of Europe; this masterpiece of the Cremonese Violin maker having remained hermetically enclosed in a glass case, shielded from the fingers of the profane and vulgar (with the exception of the occasions mentioned below) ever since, in accordance with the bequest of Nicolo Paganini, it was deposited in the Municipio by his son, the Baron Achille Paganini, in the month of July, 1851. How it came about that I succeeded in breaking through the Medic and Persaic regulations which surround this Historic Violin, and was enabled to subject the instrument to the minutest examination, it is my present purpose to relate.

Accompanied by Mr. Montague Yeats Brown, Her Majesty's Consul-General, I had visited many of the municipal officials, and had hazarded what to them must have been my impious suggestion, and one and all had shaken their heads and pitied my temerity with true Italian and official gravity. I therefore commenced operations by going, as a mere stranger might go, to see the violin itself, explaining the object of my quest to a beadle, before whom Solomon in all his glory would have been quietly and tastefully attired. I was taken upstairs to a large ante-room (the Sala del Consiglio), where with bated breath and awe-struck voice my guide commenced pointing out the magnificent Venetian Mosaics of Christopher Columbus and Marco Polo. He could not understand that his two great fellow-citizens were nothing to me in my capacity of fiddler, and that his third co-townsmen, Nicolo Paganini, was everything. When it dawned upon him that I was not pleased to remain in contemplation of the memorials of his adventurous compatriots, he led me into the Sala Rossa, and at length, opening a cupboard in one corner of the room, he ejaculated the "Ecco lo qua" that I had so patiently waited to hear, and the Guarnerius upon which Paganini woke the echoes of the fame which reverberated to the uttermost parts of the earth stood before me.

The Palazzo del Municipio, built by Rocco Lurago and Giacomo Carlone in 1556, for the Doria Tursi family, with its stupendous wings and vast courtyard, contains nearly all that the Genoese hold to be most sacred. Here are preserved the magnificent frescoes of Piola, brought hither on the destruction of the church of St. Sebastiano, and here the Genoese stand with awe-stricken faces amid the monuments of their historic glory. I think they hardly can realise that it is without a thought for all these that European musicians flock to their city to gaze in mute adoration upon what is perhaps the greatest, the most justly renowned, instrument that ever left the fingers of the Cremonese master-workman. In vain my cicerone called my attention to the *bâton* of the celebrated conductor Angelo Mariani, the bronze tablets inscribed with Genoese historical records, and the sword of the General Nino Bixio. At last, irritated beyond endurance, with the irritation which one feels at the man who makes feeble jokes, and tells irreverent and irrelevant anecdotes in Westminster Abbey or St. Paul's, I turned upon my well-informed field-marshal and asked him how they *dared* put such rubbish in the same cupboard with the violin of Paganini. He looked at me "petrified with

amazement," and then shrugged his shoulders once more. I was evidently mad—or English!

The violin stands beneath a glass case, upon which the light, striking the curved surface from an adjacent window, creates a dazzling iridescence which entirely interferes with a close inspection of the instrument beneath; add to this a lyre-shaped "holder" and a large pad of white satin which completely hides half the lower portion of the instrument, and the obstacles to a good view of the fiddle are complete. The effect, indeed, is such that the only published photograph of the fiddle is entirely illusory, save as a reminiscence of the general *coup d'œil*. By the side of the padded alcove wherein the fiddle in its crystal veil is ensconced is hung a portrait in miniature of the great violinist; it is probably modern, for the face is idealised after the manner of all the modern portraits of Paganini. On the wall, beside the cupboard, is an oil painting of the virtuoso, presented to the Municipality in 1869 by the Cavaliere G. Isola, which is evidently taken from life, and which bears that fawn-like and weirdly goatish look which was the Maestro's leading characteristic, but which successive artists have done their utmost to soften down and do away with.* On a shelf below the Violin reposes its red leather case, on the lid of which is stamped in plain gold letters "NICOLÒ PAGANINI," and which I reverently opened; it is lined with red plush and contains a second bow of inferior quality, whilst in the end pocket remains a packet of coiled strings secured by the Municipal seals. I gazed long upon these relics, and upon the fiddle, and as I gazed my mind was made up, I would have that fiddle in my own hands and play upon it or I would die. I fully realised the difficulties of the feat, but what obstacles can be erected by one man that another cannot remove? Now as to the great virtuoso himself.

Nicolo Paganini was born in Genoa, February 18, 1784. His father, Antonio Paganini, who was connected with the shipping interest of that city, was an ardent musician, and, we are told, a skilled performer on the mandolin. From the first he resolved that Nicolo should become a professional violinist, and a story is told of Madame Paganini having dreamt that an angel promised her that her son should become the greatest violinist in the world; whether this was a *pia fraus* or not, it is certain that from the earliest possible age the prince of violinists received the training adapted to the profession in which he afterwards so far outstripped all virtuosi who have appeared before or since. The enthusiasm, or it may be the cupidity, of Antonio Paganini was such that the early years of Nicolo's life were spent in one long labour over the technical difficulties of his instrument, and though he was an infant prodigy at six, wrote his first sonata at eight, and made a brilliant public appearance at nine, it is hardly to be wondered at that young Paganini threw off the parental yoke at the earliest possible date, and confronted the wide world as an artist on his own account. His first master was Servetto, a violinist at the theatre, his second Costa, the Cappell-Meister of the Cathedral of St. Lorenzo, his third, Rolla. Schottky† tells us that Paganini having gone for lessons to Rolla (who

* The published portraits of Paganini are simply innumerable. Many of them, like George Cruikshank's, and that one by Doré, engraved in *Blanche Roosevelt's* fascinating work, "*Life and Reminiscences of G. Doré*" (London, 1885; p. 111), are nothing more than caricatures, but among the better class I may quote those of W. P. Sherlock, E. Snell, E. C. Corplett, H. Gerard-Fontallard, R. Hamerton, and W. Fraunquet, all of which I have before me, and which are more or less idealised, not to mention the grotesque but in the possession of Professor Ella, the portrait by Gauci upon the "*Paganini Quadrilles*," the one upon Guhr's transcription of "*Le Streghe*," and caricatures such as those outside Leoni Lee's song "*The Wonderful Paganini*;" or, London Fiddling Mad," and the "*Paganini-Labelle*" duet.

† J. M. Schottky, "*Paganini's Leben und Treiben als Künstler und als Mensch*." Prague, 1830.

was the leader of the orchestra at Parma), the latter being in bed ill, young Paganini began trying over a Concerto of Rolla which he found on the table in an ante-room, whereupon the composer declared himself unable to teach him anything more than he knew already, and referred him to Paër. This is incorrect; there is no doubt that Paganini was for some months a pupil of Rolla,* taking at the same time lessons in harmony from Ghiretti, who was the master of Paër. Paganini made his first *fuore* with a Fantasia upon the Carmagnole,† and in 1797 undertook a musical tour with his father. It was after this that, having with difficulty obtained leave to attend the Fête of St. Martin at Lucca, and having tasted there the sweets of freedom and flattery, he cut himself adrift from his father's control and undertook a tour on his own account, during which the dissipation which he indulged in, with all the vigour of an uneducated mind, continually reduced him to the greatest want: he was but fifteen. *Que voulez vous?* On one occasion at Leghorn he had to sell his violin to pay his debts, and as he was in despair for a fiddle to play upon at his Concert, M. Livron, a French merchant, and amateur of the violin, lent him a superb instrument of Guarnerius with which to fulfil his engagement. At the close of the Concert, on Paganini's returning the instrument to its owner, the latter exclaimed, "*Je me garderai bien de profaner des cordes que vos doigts ont touchées; c'est à vous maintenant que mon violon appartient.*" This instrument never left him, and it is the identical fiddle which we are discussing, at this moment enshrined beneath its glass dome in the Sala Rossa of the Municipio at Genoa. It was in a manner somewhat similar to this that Paganini became possessed of his other violin, a matchless Stradivari, erstwhile the property of the painter Pacini. The latter defied Paganini to play at sight an intensely difficult manuscript Concerto, laying down his own violin as the reward of accomplishment of the feat; whereupon our hero, remarking calmly "If that is so, bid farewell to your fiddle," went through the piece without a fault.

From this time till 1804 Nicolo Paganini went through some of the most exciting and various experiences which it is given to artists to undergo. In 1805, being then twenty-one years old, he made a fresh tour round Italy, which was terminated by his acceptance of the post of director of the Chamber Music of Princess Eliza, sister of Napoleon Bonaparte, and wife of Prince Bacciocchi of Lucca and Piombino, with the grade of Captain of the Royal Bodyguard. In 1808 he left Lucca, and after playing at various cities of Italy, settled down at Turin, where his health first began to give way. He never recovered it, but was to his last day subject to attacks of internal inflammation, which often seriously interfered with his professional engagements. In 1809 he visited the Court (which had moved from Lucca to Florence) for a short time, and the celebrated bust of Paganini by Bartolini was made at this epoch. He returned to his duties at Florence from time to time till 1813, meanwhile making short tours around Italy, playing here and there as caprice moved him. In 1813, considering himself slighted by the Princess Eliza, he left her service, never to return. During the years which followed, our virtuoso was continually obliged to decline challenges, which were offered him by various artists, to play in the same

concert with them—in fact, to engage in a species of musical duello. Only once did he yield to such a defiance. This was in answer to the repeated prayers of the violinist Lafont. Speaking of this event afterwards, Paganini remarked, "Lafont probably surpassed me in tone, but the applause which followed my efforts convinced me that I did not suffer by comparison." A similar rivalry was supposed to exist between him and Lipinski, a Pole, who subsequently became leader of the violins in the Chapel of the King of Saxony. During these years Paganini's life was one protracted concert-tour. He remained in Venice for over a year (1816-17). In 1817 we hear of him at Rome, and in 1819 at Naples. In 1820 he was taking a leading part in the musical world of Milan, in the following year he returned to Naples, and so on, from town to town, his triumphal progress continued, culminating with a brilliant season in Rome, during which he was, by Pope Leo XII., decorated with the Order of the Golden Spur.

In the year 1828, Paganini made his first foreign tour, visiting Vienna, and thence making an exhaustive tour round all the German states, arriving at last in Paris, where he gave his first concert in the Opera House, on the 9th March, 1831. The month of May saw him in London, where the sensation created by his performances, exceeding that which has ever before or since greeted the appearance of an instrumentalist, is still within the memory of some of us now living. He returned to Italy after six years, a man of independent fortune and world-wide renown, to be worshipped by his justly proud compatriots, and in the years 1834-5 we hear of him only at rare intervals playing for charitable institutions, or at the concerts of indigent artists. In 1836 the fatal vice of his youth—gambling—seems to have returned to him, for he allowed himself to be made a party to a gambling speculation—the construction of a Casino, called by his name—which, proving a disastrous failure, cost him 50,000 francs, and such health as remained to him. In 1839, shattered in health, and poor by comparison with his former opulence, he removed to Marseilles, and thence an irresistible yearning to return to his native place took him back to Genoa, whence in the month of October he fled for Nice, to find there—not, alas! health, but death. On the 27th day of May, 1840, Nicolo Paganini died. Giancarlo Conestabile has described his death to us in beautiful and touching words in his "*Vita di Nicolo Paganini*" (Perugia, 1851).

Such was Nicolo Paganini, the owner of the priceless Guarnerius, the story of the acquisition of which by him I have given above, the testator to whom the municipality of Genoa owes its right to keep for ever out of harm's way the violin whose tones have taken a million souls by storm. I have said that I determined to examine and play upon this instrument. I compassed the fulfilment of my desire in the following manner:—

Early on the morning of the day following that on which I had paid my "personally conducted" visit to the divine Guarnerius, I waited upon the civic authorities, and after an hour of the circumlocution and inter-postal communication which forms the inevitable overture to an interview with an Italian Sindaco, I succeeded in obtaining an audience of the Baron Podesta, Syndic of the city of Genoa. This gentleman received me with every expression of esteem and respect, and was *désolé* that he was obliged to return to me the same answer that he had been obliged to return to King Humbert on the occasion of the Milan Exhibition—namely, that by the terms of Paganini's will, the instrument could not leave the Municipio; however, after exhausting all my ordinary

* Vide Gervasoni, "*Nuova Teoria di Musica*" Parma, 1812; p. 214.

† The Carmagnole was the name of a rabid Jacobin song, much in vogue at the time of the Montagnards (1793). It took its name from the Carmagnole, or shirt worn by the members of the Jacobin Club, and was sung to the old tune. "Malbrunk s'en va-t'en guerre." Thiers' "*History of the French Revolution*." London, 1877; note on Chapter XII.

arguments, I was about to leave him, when the spirit prompted me to unmask my last battery, and, like "Pedgift's Postscript," I turned upon him with the authority of a great Name. Il Sindaco bowed, and saying how sorry he was not to be able to accord "la chose capitale," placed the violin at my disposal (under careful supervision) for the day. To write the necessary official letter, to engage a photographer, and lay in a stock of writing materials were the work of three minutes, and a procession formed itself to go and take the fiddle from its case. The procession consisted of—first, two gorgeous beadies, then the present writer, and behind him Signor Giovanni de Simoni (Capo Ufficio del Civico Economato), and Signor Gaetano Corsi (Vice-Segretario del Municipio). The procession advanced through the Sala del Consiglio through a crowd which parted right and left for us, into the Sala Rossa, where my first visit had been paid. But what a change! The whilom deserted room was lined with gaily dressed people, a triangular table stood in the middle with four arm chairs in front of it, and one large one behind it. As "our procession" entered the room an official girt in a civic scarf motioned me towards one of the arm-chairs. *Ciel!* the horrible situation burst upon me like a flash of lightning—it was a civic wedding going on, and they took me for the bridegroom. Never did harmless commissioner find himself in so ghastly a predicament, and never did he so narrowly escape an awful calamity. The necessary explanations ensued, and the society which had doubtless been relieved by this slight divertimento, relapsed into the normal condition of wedding-day boredom. The "procession" having taken the violin, case and all, from the cupboard, retired in the same order in which it had advanced, reinforced by a third larger and more gorgeous beadie who carried the Paganini violin. Arrived in a third room, where my photographer was awaiting us, the seals of the glass case were solemnly broken, the case was opened, and the fiddle, for the first time since the death of Paganini, was placed in the hands of a stranger.

The instrument was made over to the civic authorities on December 2, 1850, and was sealed up in its present case in July, 1851, as above mentioned. Since then it has been out of its case for various purposes four times—on March 17, 1868; on June 9, 1875; on January 18, 1877; and on November 6, 1882. It has only once been heard in public, and that was when it was confided to Camillo Sivori, Paganini's favourite pupil, who played upon it at a reception at the Duc d'Aosta's. The operations of examining the fiddle and taking its photo occupied about three hours, and I am inclined to regard them as some of the most privileged moments of my life. All the time the officials sat and glared at me, horrified, no doubt, at the idea that *their* fiddle should be touched by the hands of the impious alien, whilst two clerks drew up a *procès-verbal* of the proceedings, which we all subsequently solemnly signed.

The violin is of the grandest pattern of Joseph Guarnerius del Jesu, and bears the date 1742. The general tone of the varnish is dark red, and it is much worn on the side of the tailpiece where the virtuoso's chin clasped it; the wood also at the edge of the incurved side nearest the E string is much worn away by the rapid action of the bow in high passages. A similar, but not so accentuated, wear is found on the opposite side nearest the G string, whilst a curious deep groove is worn right into the wood all along the right hand side of the finger-board. The wear is also very marked to the right of the neck, where the hand is placed in the high positions. The bridge, which I am assured is the original one, is rather low, plainly cut, and with remarkably small and thin

feet. The glorious quality of the varnish of this unique instrument is best seen by looking at the sides, which are in a fine state of preservation save at the bottom and at the right of the neck, where the varnish cannot help "going" on a much-used fiddle. The back is worn with a great round wear at the bottom of the lower curves, where the fiddle was clasped to the master's breast; and a circular wear in the centre of the back shows that he was in the habit of putting it down anywhere, and not of scrupulously returning it to its case. To the left of this round wear is, alas! a little patch where the varnish has been torn off when the municipal seal, which, at first stuck here on the back, was afterwards removed and placed upon the scroll, where it is comparatively harmless. The edges, save at the top and bottom, are perfectly strong and unworn. The back, which is made in two pieces, as in the generality of fine violins, is carved out of the most magnificent maple. The head of the violin, which has been fitted to the instrument with a new neck, is very finely cut, and has those deep grooves carved round the scroll which the French call *les coulisses de la tête* finely chiselled, and the varnish here is caked in layers, which show all its richness. Strange to say, the head has not been much worn by tuning round the scroll, where it generally shows wear; but the back of the head is almost worn flat—another evidence of its having lain about on tables and so on when not in use. The "chin" of the scroll is very much pointed, and the "nut" over which the strings pass to the bridge is made of ivory. I have been thus minute in my description of the *wear*, as it affords us such an insight into Paganini's manner of playing. The patch by the side of the tailpiece and the large wear on the back tell of the force with which he held the instrument so as to be able to run his hand up the finger-board, and actually lean it upon the instrument in those high and *pizzicato* passages, which account for the long groove down the side of the finger-board and the broad patch at the side of the neck, on the table of the instrument. The wearing away of the edges in the curves of the instrument bear a striking testimony to the force with which he sawed the gut in his *bravura* passages on the first and fourth strings. Indeed, one has only to look at the fantastic patches of exposed wood here and there upon the fiddle to conjure up the ghostly fingers that wore them bare, and the grotesque figure which it completed.

Attached to the head of the instrument by green ribbons and the seal of the municipality, is a card bearing the seal of Baron Achille Paganini, and the words "Violino di Nicolo Paganini" in his handwriting. A bow, the one he always used, stands with the violin beneath the crystal dome. The length of the whole fiddle is 60cm., that of the body, 35½cm. from neck to rest.

The following document is attached to the holder of the instrument:—"Genova: il quattro Luglio Mille otte cento cinquant' uno. Cartolina annessa al Violino del fu' Barone Nicola (*sic*) Paganini, firmata da tutte le parti intervenute nell atto della consegna del Violino medesimo, fatto in questo giorno à rogito del Notaro Giacomo Borsotto pure sottoscritto." Then follow fourteen signatures, and the seal of the municipal arms.

With this document there is also beneath the case a gold medal exhibited, bearing on the *obverse* the arms of Genoa, and the words "Ordo Decur. Genu"; and on the *reverse* the Legend "Nic. Paganino | Fidicini | cui nemo par fuit | civique | bene merenti | Amdcccxxxiii." This medal was (it will be observed), struck six years before the death of Paganini.

I cannot now go into the many incidents in the life of this fiddle, which have been handed down to us by such historians as Fétis, Vidal, and Fleming, how it was once nearly left at an inn by his servant, and the touching story of Paganini's agony of mind when in 1836 it had to undergo a thorough repair. It was on this occasion that Vuillaume made the celebrated copy which Camillo Sivori received as a present from Paganini, and which he has played upon all his life, whether in public or private.

On the day following the events recorded above, the duties of my mission called me away from Genoa, and I went to take one farewell look at the fiddle in whose company I had spent three anxious, but ecstatic hours. The door of the safe was locked and secured with three huge seals, and in answer to my look of enquiry, and startled "Perché?" the custodian replied:—"The violin does not exhibit itself. An English milor had it under observation during yesterday, and it has been here enclosed by His Excellency Il Sindaco, until the English milor shall have gone away from the città. They are always causing disturbances, these English!"

THE ignorance and prejudice of the literary man, when he deviates into the sphere of music, has often been the theme of the justly indignant musician. Some slight consolation is to be derived from the fact that he generally contrives to afford amusement to the latter class. He is in their eyes much what a Frenchman discoursing on cricket is to a public schoolboy, or Ouida quoting Latin to a scholar. But he becomes dangerous rather than ridiculous—as M. de Saint-Saëns, amongst others, points out—when he quits the region of details for the safer ground of generalities, and brings the weight of his fine style and literary prestige to bear against the claims of the youngest of the arts. In either case, however, it is a welcome sight to witness summary justice being dealt out to the offender, and the merciless exposure of the gentleman who talked of Beethoven's Farewell Symphony, by "Indignans" [see the *St. James's Gazette*, of the 8th ult.], may exercise a wholesome deterrent influence on the chorus of "indolent reviewers." At the same time, let us frankly own our conviction that the vagaries of those who profess to further the interests of music, but in reality hamper them, are quite as prejudicial. It would be easy to fill a column every month with the record of such blunders, but we must content ourselves with putting only a select few in the pillory. A Bath paper, commenting on the rehearsal of the "Martyr of Antioch," states that in the absence of Mr. Edward Lloyd, Sir Arthur Sullivan sang all the tenor music in the minor key. This is, perhaps, surpassed by a delicious piece of Queen's English, in the *Court Circular*, of the 15th ult.:—"Madame Nilsson had the honour of singing before the Queen and the Royal Family after dinner. Signor Tosti accompanied and sang two duets with Madame Nilsson, on the pianoforte." We may also mention, in connection with Court music, that a report of the performance of the St. Anne's Choir before the Queen appeared in the same issue of one of our dailies in which the announcement was made of the postponement of the Concert. Nextly, we have to note the statement in the *Saturday Review*, of the 10th ult., that Beethoven's "Kiss of salutation" was bestowed on Liszt in 1811. Either Liszt's precocity has been underrated, and he must have performed the unheard-of feat of winning the recognition of Beethoven in the year of his birth, or, accepting his age at the time as thirteen, he must now be close upon ninety. The only other solution of the difficulty—the bold asser-

tion that the *Saturday Review* is in the wrong—involves an act of presumption hardly to be contemplated in view of the high literary eminence of that journal. Finally, we read in the *Globe*, of the 16th ult., in a notice of the Philharmonic Concert of the previous evening, that Herr Joachim, in response to an imperative encore, played Bach's well-known "Chaconne," an assertion which is not only *prima facie* improbable, but absolutely incorrect.

Now that English Opera, as well as Opera in English, must force composers to consider the adaptability of our language to the purposes of dramatic art, it might be well to reflect upon the possibility of choosing those words in the construction of an operatic libretto which most readily lend themselves to musical setting. Addison says "the sounds of our English words are commonly like those of string music, short and transient, which rise and perish upon a single touch; those of other languages are like the notes of wind instruments, sweet and swelling, and lengthened out into variety of modulations." This is no doubt to a certain extent true; but, as we have hinted, something might be done by our poets to lessen this defect. In a very sensible article on the subject, by Elsie M. Wilbor, which lately appeared in a periodical called *The Voice*, we read the following:—"We have done everything in our power to multiply the already too large number of consonants in our language. True each of the five vowels has several sounds, but we are very sparing of them in the construction of words. Take, for example, the word 'drowned.' In its seven component letters there are but two vowels, over against five consonants. This would not be so bad if only we pronounced both of the vowels; but what is the fact? We totally ignore the *e* in what should be a second syllable, leaving the poor *o* to be literally 'drown'd' in a sea of unfriendly consonants." Then, speaking of the constant hissing of the letter *s*, it is remarked "how much more melodious is the 'walketh' and 'talketh' of olden times, than the sharp, short 'walks' and 'talks' of to-day. If hissing elements are not pleasant in speech, where it is not necessary to dwell on them, how much less are they in song, when syllables are frequently prolonged for several counts." Much is said about the suitability of a story for operatic treatment: let us hope that in future as much will be thought upon the suitability of the words in which the story is expressed.

AN interesting communication from the Recreative Evening Schools Association appeared in the daily papers of the 20th ult. As our readers are probably aware, from previous references in these columns, musical drill and singing occupy a prominent position in the scheme of recreative instruction adopted by the London School Board, and the letter in question contains the satisfactory assurance that "since the middle of January these evening classes have been introduced in about thirty London schools, with most gratifying and encouraging results." We hope before long to furnish our readers with some more detailed account of the operations of this excellent organisation. For the present, however, we may remark that the musical education of the masses in England is worthy of encouragement as a means of securing the goodwill of the leaders of public opinion in Ireland, at whose feet, to quote the forcible language of the *Spectator*, the United Kingdom lies prostrate. In a *résumé* of his experiences during his visit to Wales, Mr. Michael Davitt remarks, *à propos* of a meeting at Festiniog, "These Welsh quarrymen struck me as being infinitely more intelligent and

spirituelle (sic) than the corresponding class of Englishmen. . . . One most agreeable incident at my meeting at Festiniog was the singing by the entire audience of a Welsh song called . . . 'The land of my fathers.' It was an immense treat to hear these quarrymen singing with such exquisite taste and undoubted great musical intelligence. This cultivation of music among the Welsh people is probably one of the chief causes of the superior intelligence of Welsh over English quarrymen." We cannot be quite certain whether Mr. Davitt means that, other things being equal, music makes a man a better man or a better quarryman. This question would best be treated in the form of a Platonic dialogue. But the fact remains that Celtic antipathy towards the Sassenach is likely to be mitigated by the general spread of musical taste among the latter.

To those who apparently still act under the belief that talking has no right to cease when music commences, we have often thought that it would be an excellent reproof if the aggrieved executants were to enforce the maxim that music should cease when talking commences. There can be no doubt that the powerful claims of the art are gradually becoming more extensively recognised; but a gentle admonition of the kind we have mentioned occasionally administered, either in private or in public, would, we believe, materially help on the cause, and at least plead for the courtesy due to those engaged in the music, if not for the respect due to the music itself. We have frequently received letters calling attention to this subject; and on one occasion, when we printed the communication of a correspondent who complained of the buzz of voices during the concert of a provincial Society, which prevented his enjoyment of the music, a reply was forwarded to us from an official of the Society, saying that a great portion of the subscribers came into the room to meet their friends, and that a little social chat with each other was always looked forward to with much pleasure. But in proof that such interruptions are not only tolerated, but in some cases invited, we may point to a quotation from a printed card now before us, descriptive of the musical meeting of a club. After the usual loyal toasts, several solo and concerted vocal pieces occur; and then we have the following item: "Interval for Conversation, during which will be sung —," and here follow the names of a glee and two part-songs. We know not why these pieces should have been selected for "conversational accompaniments," for they are certainly about the best numbers in the programme.

THE beneficial effect of music, both for physical and mental infirmities, has often been enlarged upon; and we frequently read of cures by means of this gentle agent, the facts of which have been duly attested by medical men. But in all the cases we have heard of, the patient has been constantly brought under the influence of the most calm and soothing manifestations of the art, by voices or instruments, so that he may, almost insensibly, be lulled into sweet forgetfulness of his ailments, and even be brought into such a state as to long for the time when he shall again drink in those sounds which have proved more effectual than the draughts of the most skilled physician. A paragraph in a recent number of the *United Service Gazette* has, however, roughly assailed all our preconceived notions on the matter; for we are told that some short time ago, "a Spanish soldier was brought to a military hospital at Havana in a state of catalepsy, and for fifteen months he showed no signs of improving health. At last the

doctors ordered the bagpipes to be played near his bed, whereupon the man promptly recovered consciousness, and is now able to articulate." We regret that only these bare facts are before us, for it would have been exceedingly interesting if the medical report of the case had appeared, so that we might learn in what manner performance upon an instrument which, under ordinary circumstances, would be kept as far away as possible from a sick chamber, effected so magical a result. We have often ourselves been made to "articulate" on hearing the sound of the bagpipes; but assuredly had we been in a state of catalepsy we should—had we been consulted on the subject—infinity have preferred to remain so.

AMONGST the numerous manifestations of musical activity observable in England in late years, the development of the brass band must be allowed to take a prominent rank. To the metropolitan and fastidious reader the term is perhaps synonymous with street music of a peculiarly blatant and disagreeable type, performed by starveling foreigners or the propagandists of sensational religion. They will therefore be hardly prepared to recognise in this much-decried institution one of the most effective means of popularising good music. Yet any one who has attended one of the brass band contests, so often held in Lancashire or Yorkshire, can hardly fail to be convinced of this. Apart from the merit of the music performed, and the manner of its execution, the public spirit of the performers is shown in the generosity with which they contribute out of their hard-earned wages the funds necessary for the purchase of their instruments. The vigour of the movement is further evidenced by the existence of a *Brass Band News*, published at Liverpool. In the number for March, which lies before us, besides a well-written London letter, and an account of a new Wagnerian contest-selection from "Tannhäuser," "Lohengrin," and the "Flying Dutchman," we notice a long and interesting letter by Mr. Franz Grönings, containing several excellent suggestions with regard to the organisation of future contests, and in general marked by that sound sense and thorough knowledge of the subject which, amid the ignorance and repetition of other writers, singled out his letters to the *Era* as by far the most valuable contribution to the pitch controversy.

THE first performance of Gounod's "Mors et Vita" in Paris is to be given at the Trocadero, on the 22nd inst. The solo parts will be taken by Madame Kraus, Madame Conneau, M. Faure, and Mr. Lloyd, who goes to Paris expressly for the purpose of singing the tenor music. The composer himself will conduct, and a very fine rendering of the work may be anticipated.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE two final performances of this Society for the season may be dealt with briefly. Those who declared that "The Redemption" would cease to attract as soon as public curiosity concerning it had been satisfied, have yet to wait for the fulfilment of their predictions. At any rate, there was no sign of waning interest at the performance on March 31, the Albert Hall being well filled, and the attentive demeanour of the audience showing the absorbing influence of the theme so solemnly and touchingly illustrated by the great French composer. For the first time since the production of the work by this Society, Madame Albani was not engaged for the soprano solo music, her place being taken by Madame Biro de Marion. This artist did some useful work both in the Italian and German Opera Companies at Covent Garden Theatre a

season or two ago, but she failed to justify her engagement as an Oratorio singer. The quality of her voice is singularly harsh and unpleasant, and its compass is also deficient, as was shown in the beautiful air "From Thy love as a Father," which so far from being redemanded, went almost without a hand. This was the only defect in the performance, the other leading vocalists, Miss Hilda Coward, Miss Hilda Wilson, Mr. Lloyd, Mr. Santley, and Mr. Watkin Mills acquitting themselves in their customary irreproachable manner, while the choruses were rendered to absolute perfection by Mr. Barnby's splendidly drilled force. A simple record of the fact that the season ended with the usual Good Friday performance of "The Messiah" will suffice; Madame Albani, Miss Hilda Wilson, Mr. Ben Davies, and Mr. Watkin Mills were the soloists. The audience was one of the largest ever seen in the Albert Hall.

SACRED HARMONIC SOCIETY.

SULLIVAN'S Cantata "The Martyr of Antioch" and Rossini's "Stabat Mater" must be regarded as an attractive combination, and nothing but an adequate performance was needed to complete the satisfaction of the audience at the Concert on the 16th ult. In some respects, reasonable anticipations were fulfilled, but in others there were grounds of complaint. As regards the chorus, defects were noticeable just where they were least expected. Mr. Cummings has proved himself an admirable choirmaster, but the unaccompanied funeral anthem, "Brother, thou art gone before us," was rather coarsely rendered, nothing like a genuine *pianissimo* being obtained. On the other hand, the Pagan choruses were delivered with much spirit and energy. Similar inequality was noticeable in the efforts of the soloists. Madame Patey has never sung the contralto part more finely, and Mr. Lloyd's rendering of the airs, "Come, Margarita, come," and "See what Olybius' love," was unsurpassable for purity of vocal method and expression. Mr. W. H. Burgon seemed out of voice, and unable to do himself justice. The credit due to good intentions must be given to Miss Pauline Cramer. She sang with much earnestness, and her fine soprano voice told well in declamatory passages; but her intonation was not always good, and her pronunciation of English was extremely defective. We mention these points, as improvement is only a matter of study, and Miss Cramer has the making of an excellent oratorio singer.

CRYSTAL PALACE.

THE Concert of March 27 falling on the anniversary of Beethoven's death, the first part of the programme was entirely devoted to works by that master, which were rendered in so admirable a fashion that the subsequent selections inevitably partook of the nature of an anti-climax. After a spirited performance of the "Prometheus" Overture, Herr Joachim made his first appearance at the Palace this season in the violin Concerto. The unlucky snapping of a string just at the point where the solo instrument enters, broke the continuity of the first movement and seemed to affect the soloist; and it was not until the Larghetto was reached that he had recovered his usual mastery of resource. Of the performance of the Symphony (No. 7), we can give no better description than by saying that it was played as if it were a special favourite of Mr. Manns's, and that the Allegretto deserved the encore accorded to it on the occasion of its first production. After the Symphony the descent to "Ernani involami" was rather a bathos. Miss Kate Flinn, who made her *début* at the Palace on this occasion, has a soprano of considerable range but rather hard quality, and needs to be reminded that a sense of accent which creates *sforzandi* where none are indicated is almost as bad as the lack of that sense. Miss Flinn created a favourable impression in which we could not share by her singing of Grieg's "Solvejg's Lied" and Franz's "Im Herbst." The prevailing characteristic of each is pathos, but by hurrying the tempo in the refrain of the former and introducing staccato effects where none are marked in the latter, an inappropriate cheerfulness was imported into her renderings.

Herr Joachim gave great pleasure by his finished performance of three pieces by Schumann:—"Garten melodie," "Am Springbrunnen" (orchestrated by Rudolf), and best

of all the beautiful "Abendlied," effectively though simply arranged by himself; and the Concert wound up with Moszkowski's clever gleanings from foreign lands (Aus Aller Herren Länder), a set of six short pieces, each in the spirit of the national music of a different European country. The Russian episode, an Allegretto in A minor, is particularly attractive, after which the Spanish and Hungarian numbers are the most effective. Altogether these pieces afford convincing proof of the versatility and charm of this composer so long as he keeps within a somewhat limited compass.

Brahms's new Symphony, No. 4, had been promised as the novelty for the eighteenth Concert, in case the score and parts could be obtained. This consummation unfortunately was not realised, but Mr. Manns did well to fill the gap by the C minor Symphony of the same author, which had been only heard once, and at such an interval that its repetition would have been welcome in any case. For it is only by familiarity with a work of such depth that we can hope fully to fathom its meaning and appreciate its beauties. We must confess to an inability to comprehend the drift of the first movement, while fully conscious of its power. One feels that it is worth making an effort to understand such music—a feeling which is not always excited by the unintelligible. On the other hand, the Andante and Allegretto are of great melodic beauty, while the *Finale* bears the stamp of unmistakable greatness, abounding as it does in magical and solemn effects. Pan Franz Ondricek followed up the favourable impression created at the Philharmonic Concert, by a fine rendering of Mendelssohn's Violin Concerto. With an excellent sense of rhythm, considerable volume of tone, and excellent intonation, he combines a fine technique, attacking the highest notes and taking the greatest leaps with great confidence and precision. His execution was brilliantly displayed in Paganini's "Le Streghe," the notorious difficulties of which were surmounted with triumphant ease. But one could not help feeling that, for the complete success of such pyrotechnic music, a full room and gaslight are indispensable. The vocalists on this occasion were Miss Robertson (who, at a few hours' notice, undertook to replace Mlle. Oselio) and Mr. Ernest Birch. The former, in Paisiello's "Nel cor piu," proved how closely a human voice, capable of far better things, can be made to imitate the piccolo. The song is as good a proof as can be found of the justice of Schumann's strictures upon Italian melody. Miss Robertson was also heard in Waley's "Sing on, ye little birds," a graceful and flowing song, with a very unpretending accompaniment for flute. Mr. Ernest Birch made a creditable first appearance in Mendelssohn's "It is enough" ("Elijah"). The remaining numbers in the programme were Cherubini's familiar "Anacreon" Overture, and Mr. Mackenzie's Scotch Rhapsody in G, No. 1, the analysis of which was prefaced by some interesting biographical details of a musician "whose name"—as we hold with the writer—"will soon be a household word throughout the three Kingdoms."

Of the last two Concerts, full particulars of which will be found elsewhere, it will be enough to say that they brought the series to a brilliant close, the Concert room on both occasions having been crowded with an enthusiastic audience.

PHILHARMONIC SOCIETY.

THE novelty at the third Concert, on the 1st ult., was Dvorák's Violin Concerto in A minor (Op. 53), played by Pan Franz Ondricek, for the first time in England. We are so accustomed to expect originality in the Bohemian composer's works, that criticism based upon a slavish adherence to recognised models becomes absolutely valueless; and we are content, therefore, to abandon ourselves to the enjoyment of the abstract music presented to us. In spite of the individuality with which he invests every composition from his pen, however, he rarely becomes rhapsodical; and the first movement of the Concerto under notice, therefore, startled many, even of his staunchest admirers. On a single hearing of so thoughtful a work we have assuredly no right to pass judgment upon its merits, especially as the themes for the solo violin arrest the attention, both from their intrinsic beauty and the exquisite manner in which they are accompanied by striking orchestral figures, the modifications and developments of these subjects being exceedingly ingenious and effective. It may,

however, be mentioned that the non-reappearance of the second subject (as it may assuredly be termed), in the relative major, is somewhat disappointing. Without the slightest break the Adagio commences with a lovely melody for the violin, the solo instrument afterwards floridly accompanying a subject for the string quartet, the movement closing with reminiscences of the matter already heard. In the *Finale* we have a succession of characteristic dance tunes, woven most effectively into a movement of the Rondo form, and ending with a Coda of much importance, the passages for the solo violin being admirably written for the legitimate display of the instrument. The Concerto was very finely played, beauty of tone, truth of phrasing, and facility of execution being revealed in the highest degree throughout the work, the close of the piece producing a perfect storm of applause, and the performer being recalled amidst much enthusiasm. Mdlle. Clotilde Kleeberg gave an exceptionally fine rendering of Mendelssohn's Pianoforte Concerto in G minor, and the orchestra was heard to the utmost advantage in Schubert's Symphony in C, which commenced the Concert, the Pastoral Introduction and Overture to the second part of Sullivan's "Light of the World," and Beethoven's "Namensfeier" Overture. An apology was made for Madame Rose Hersee, on the score of indisposition, but she sang both the songs set down for her—Lotti's "Pur dicesti," and Meyerbeer's "Nobil Signor." The fourth Concert, on the 15th ult., commenced with Beethoven's "Eroica" Symphony, which in all its minutest details, was given with a perfection rarely heard, and received with an enthusiasm amply evidencing the thorough appreciation of the large audience assembled. The steady advance of Miss Fanny Davies in public estimation fully justified the directors in engaging her for these Concerts, and we cannot but award her the highest praise for selecting Sterndale Bennett's Concerto in C minor, considering that its composer's early career was so intimately connected with the Philharmonic Society. In every respect the work was admirably performed, and Miss Davies may fairly be congratulated upon the position she has so rapidly gained as an exponent of the highest class of compositions. At the end of each movement the applause was warm and unanimous, and the audience would not rest satisfied without a double recall of the performer at the conclusion of the work. Nothing beyond a record of the rendering of Mendelssohn's Violin Concerto by Herr Joachim is necessary, save that we scarcely remember to have ever heard him play more finely, a fact acknowledged not only by the applause which followed his retirement from the platform, but by a persistent encore, which we regret to say was complied with. The vocalist was Miss Gertrude Griswold, who gave with much effect Massenet's "Il est doux, il est bon," from "Hérodiade," and two graceful songs by Goring Thomas, artistically accompanied by Miss Mary Carmichael. The programme ended with Spohr's Overture to "Jessonda." At both the Concerts noticed Sir Arthur Sullivan conducted with that thorough command over his unequalled orchestra which has done so much to raise the fame of the Society in the estimation of all real music-lovers.

MONDAY AND SATURDAY POPULAR CONCERTS.

If all is well that ends well the twenty-eighth season of these entertainments must be regarded as a prodigious success, for it culminated in a series of triumphs, substantial as well as artistic. It is not Mr. Chappell's plan to announce the engagement of a great artist with a flourish of trumpets, but the simple words "Sonata, Beethoven, Madame Schumann," were enough to tell the public that he had been successful in inducing the most gifted female pianist of the century to once more visit the metropolis where she is always so well received. The effusive but not extravagant warmth of her reception on Saturday, March 27, must have been some compensation for the fatigue of her journey, and convinced her of the unswerving loyalty of English audiences to those who have once gained their confidence and esteem. No trace of failing powers could be detected in Madame Schumann's rendering of "Les Adieux, l'absence, et le retour." The lovely singing tone and expressive but unexaggerated method were as remarkable as ever, and at the close there was a great demonstra-

tion, the shilling occupants of the orchestra pelting the artist with flowers, while the rest of the audience applauded so long and vigorously that at last the pianist accepted the encore and played one of her late husband's pieces. It must suffice to record that Schumann's Quartet in F (Op. 41, No. 2), Haydn's in G (Op. 77), and Veracini's Largo and Allegro for violoncello completed the programme, and that Miss Carlotta Eliott was the vocalist.

On the following Monday the scene was one of even greater excitement and enthusiasm. Beethoven's Septet and Madame Schumann in the "Waldstein" Sonata! Need it be said that St. James's Hall proved far too small to accommodate all who desired to be present, many being glad to obtain standing room in the gangways of the stalls. At no time within our remembrance has the distinguished pianist given a finer rendering of Beethoven's most popular Sonata. It was an ideal rendering of a magnificent work, and fully justified the *furor* of the audience, though it was unreasonable to ask for more. However, obstinacy at length prevailed, and the player gave them Schumann's favourite Arabesque as a *bonne bouche*. The programme was rendered additionally interesting by the introduction of a Sonata in A, for piano and violin, by Herzogenberg (Op. 32). The work is dedicated to Herr Joachim, by whom, with Miss Zimmermann, it was performed. The name of the composer is quite unfamiliar here, and the musical dictionaries say very little concerning him, even Mendel's "Conversations Lexicon," only telling us that he has produced several works, and that he lived first at Gratz and then at Leipzig. He is evidently a talented musician, his Sonata being not only a pleasing but a very clever work. The themes are melodious, and they are developed with much skill, though with no suspicion of labour. The work was therefore favourably received, and it will be well to bring forward other examples from the same source. Mr. Henry Piercy sang in a very agreeable manner Lieder by Mendelssohn and Rubinstein. Two favourite concerted works were the principal attraction on Saturday, the 3rd ult.—namely, Beethoven's Quintet in C (Op. 29), and Rheinberger's Pianoforte Quartet in E flat (Op. 38). The former shares the popularity of the Rasumowsky Quartets, for it is one of Beethoven's finest Chamber works, and the earliest in which he shows his complete emancipation from the style of Haydn and Mozart. It is disappointing that Rheinberger has not followed up the great promise of his piano Quartet. The work is full of beauty and originality, but the composer has not produced anything else half so good. Mr. Max Pauer, who was the pianist on this occasion, introduced four numbers of Brahms's cleverly written, but not particularly interesting, "Clavierstücke" (Op. 76), which he played with much technical skill.

Another extremely attractive selection was provided on the following Monday. It commenced with a new Sonata in D, for piano and violoncello, by Signor Piatti, the fruit of his recent enforced retirement from public life. Little more than a year has elapsed since the production of his first Sonata in F, for the same instruments. The new work is scarcely so pleasing, but in one sense it is superior, in that the piano part is more important, and the composer has conceded something to modern ideas in employing an identical theme in each of the three movements. This serves as the principal subject of the opening section, as an accompaniment in the middle movement, and as an air for variations in the *Finale*. The *adagio lento* is by far the best part of the Sonata, which was perfectly played by the composer and Miss Zimmermann, and well received. Another novelty was a set of Variations by Madame Schumann on her late husband's "Albumblatt" (No. 4, Op. 99). Brahms has written some extremely interesting Variations on the same theme in his Op. 9. Those by Madame Schumann are less important though tastefully conceived. She also played Schumann's Sketch for pedal piano (Op. 58, No. 1) and the Noveltte in F (Op. 21, No. 1), and for once the audience did not insist upon an encore, perhaps because she was announced to join Herr Joachim later on in the Sonata in A minor, for piano and violin (Op. 105). Though a late work, dating from 1851, this Sonata is one of Schumann's most genial efforts. The *allegretto*, which stands in place of a slow movement, is a veritable little gem. Beethoven's splendid Quartet in C (Op. 59, No. 3) formed an imposing climax to the Concert. The vocalist was Miss

Liza Lehmann, a daughter of the well-known artist of that name. She is very youthful, and her voice is at present small in volume; but it has been well trained, and its quality is agreeable. She sang some old Italian airs and songs by Liszt and Maude White with excellent taste.

The scene on Saturday the 10th was remarkable even in this phenomenal season. It was calculated that more than a thousand people were turned away from the doors, though every inch of standing room was utilised. The programme was certainly as attractive as it could well be throughout, for there are few more popular concerted works than Schubert's Quartet in D minor and Beethoven's Pianoforte Trio in B flat, to say nothing of Schumann's "Carnaval" as interpreted by his gifted widow. Rarely has the last-named popular work received a more beautiful and refined rendering, the only cause for complaint being that four numbers were omitted—namely, Eusebius, Florestan, Coquette, and Replique. It is equally impossible to imagine a finer performance of the Schubert Quartet, Herr Joachim and his companions being in their very best form. The piano part in Beethoven's Trio was rendered in a surprisingly able manner by Mr. Hollins the blind pianist, lately a student at the Royal Normal College. His playing was not only expressive but note perfect, and there was not the slightest cause for any allowance on the ground of his natural infirmity. Mr. Santley contributed some of the most familiar songs in his repertory. The unexpected presence of Dr. Liszt on the following Monday constituted a special feature of interest. It was a Beethoven programme, the works being the Quartet in F (Op. 59, No. 1), the Sonata in A flat (Op. 110), and the Kreutzer Sonata, for piano and violin (Op. 47). Any critical remarks on these would be superfluous, and it is only necessary to mention that Herr Joachim was the leader and Mr. Charles Hallé the pianist to indicate that the performance was all that could be desired. Mr. Santley was again the vocalist, his selections being Gounod's expressive "The Arrow and the Song" and Handel's "Del mio macciar del vento."

The final Saturday programme was more varied than usual, both as regards works and artists. It opened with Haydn's Quartet in E flat (Op. 64, No. 2), the next work being Mozart's Sonata in G, for piano and violin, one of a set of six published in 1781. Like everything left by Mozart, the Sonata is well worthy of a hearing though not specially remarkable. Miss Fanny Davies and Herr Joachim were the executants. Madame Schumann gave two of her husband's Canons for pedal piano (Op. 56), and, as an encore, the familiar Nachtstück in F. Miss Emily Shinner joined Herr Joachim in a *Tempo di Minuetto* with variations, for two violins, by Spohr, and greatly pleased by her masterly playing. The finest performance of the afternoon, however, was that of Beethoven's Trio in E flat (Op. 70, No. 2), with Madame Schumann at the piano. It was an ideal rendering of a beautiful work. Mr. Lloyd was the vocalist and Mr. Hopkins Ould proved an admirable accompanist.

The final Concert may be briefly dismissed, for, as a matter of course, the programme consisted of familiar and favourite works. Brahms's Sextet in B flat (Op. 18) may be so described, and so in greater measure may Schumann's Quintet in E flat (Op. 44). The performance of the latter masterpiece, with Madame Schumann at the pianoforte, was a treat of the highest order. The gifted artist played some of Mendelssohn's Lieder, and steadfastly declined an encore; but Herr Joachim succumbed after three of Brahms's Hungarian Dances. Miss Liza Lehmann contributed some songs entirely to the satisfaction of the audience, and so in all respects the forty-first and last Concert was a brilliant success. It is well to have the official assurance that the next season will commence early in November.

LONDON MUSICAL SOCIETY.

It would have been unfortunate, not to say unfair, if Dr. Villiers Stanford's Oratorio "The Three Holy Children" had suffered neglect during the present London season, considering that all the other important novelties at last year's Birmingham Festival have been brought to a hearing without delay. Thanks are therefore due to the London Musical Society, which has taken the lead on other occasions, for coming to the rescue with the Cambridge musician's work, which was duly given in St. James's Hall, on the 7th ult. Unfortunately the time and circumstances

were far from propitious. The excitement concerning Liszt was culminating; and, further, the Society's performances are of a quasi-private nature—perhaps for good and sufficient reasons, but manifestly to the disadvantage of a new work of importance. A second hearing of "The Three Holy Children" fully confirms the opinions expressed upon it in last October's MUSICAL TIMES. In the first part Dr. Stanford has put forth more power than in any of his earlier compositions. The "March of the Assyrian Soldiers," the soprano solo and chorus, "If I forget thee, O Jerusalem," with its impassioned climax, and the concluding chorus, "The heathen shall fear Thy name," are numbers of which any living composer might feel proud. The same may be said of the grand final chorus of the Oratorio "O all ye works of the Lord," which contains some very fine contrapuntal writing in the Handelian style, and a highly imposing climax. But a considerable portion of the second part is unquestionably tedious, more particularly the music of the three Captives and the air and chorus "Ye are my witnesses." Perhaps it is too late now to revise the work, and even as it stands it is a valuable addition to the repertory of English Oratorio. Though not on a large scale, the performance was on the whole creditable. Mr. Barnby's choir sang with commendable steadiness, if not with much power; and the only fault that could be found with the orchestra, was its smallness. The strings were very feeble, and in fact could not be heard when the wind contingent was in full play. The solo parts were ably sustained by Miss Anna Williams, Mr. Lloyd, Mr. R. Grice, Mr. T. Kempton, and Mr. W. H. Brereton. One circumstance in connection with the Concert was so remarkable as to deserve record. From first to last the analytical programme contained no mention of the composer's name. The omission led to some amusing enquiries and assertions among the audience, some declaring Mr. Mackenzie to be the author, and others Dr. Bridge and Mr. Prout.

MR. FREDERIC LAMOND'S RECITALS.

THERE is as much truth as triteness about the remark that the pianoforte recital business is being vastly overdone, as has been proved down to the hilt during the past few weeks, when the most gargantuan appetite must have found satiety. It is very unfortunate that so little heed for others besides themselves marks the efforts of those who pertinaciously crowd to the front. The London musical public is very extensive and vastly liberal; it supports entertainments even when their pretensions are greatly in advance of their merits, and is always ready to play the part of benefactor—or, at least, of encouraging advocate—to juvenile artists. But the public purse is not inexhaustible, and if professional musicians will persist in dragging themselves to the fore, whether their talents sanctify such proceedings or not, some of them must retire from the enterprise poorer in pocket, however much richer in vanity. To those who champion the cause of the young Scottish pianist, Mr. Frederic Lamond, these remarks do not appertain; they were well advised in bringing forward a young artist whose executive powers are certainly phenomenal, and in giving him a *point d'appui* whence he may strike out with redoubled vigour upon his artistic career. The first recital given by the seventeen-year-old Scotch laddie was so fairly astounding that if reason rocked upon her throne there would have been plentiful excuse for it. To find such a mere lad in the possession of such Herculean powers was sufficient to make musicians believe that the millennium was at hand. The results of the two subsequent Recitals, at the same place of entertainment (on March 30 and the 2nd ult.), tended to prove that though there were weak places in this young knight's armour, he was nevertheless armed *cap-à-pie*, and could do battle with all who were ready to encounter him on open ground. And here is the amazing part of it. Mr. Lamond is no specialist; rather, like the *Clown* in "Twelfth Night," he is "for all waters," and is as much at home in the old school as the new—with the classicists as with the romanticists. The repose and sustained delicacy requisite to ensure an adequate interpretation of Chopin, hardly belong to the temperament of the juvenile executant; but inasmuch as he possesses every technical qualification to deal with the capricious works of the fascinating Polish

composer, the acquisition of the necessary sentiment is only a matter of time and study. At the second Recital the programme included Brahms's Sonata in F minor (Op. 5); Beethoven's Six Variations in D (Op. 76); Chopin's Ballade (Op. 23), Mazurka (Op. 59, No. 3), and Nocturne (Op. 27, No. 1); Mendelssohn's Scherzo (Op. 5); Schumann's Fantasia in C (Op. 17); Tausig's arrangement of Schubert's *Marche Militaire*; Liszt's rearrangement of Schubert's "*Soirées de Vienne*"; Etude by F. Lamond; and Liszt's "*Venezia e Napoli*" Tarantella. Such a selection might try to the utmost the skill and address of the most omnivorous virtuoso, but Mr. Lamond made many more hits than misses.

At the following Recital the selection was as follows:—Sonata in B flat, Op. 106 (Beethoven); Variations on a Hungarian theme, Op. 21, No. 2 (Brahms); Sonata in F sharp minor, Op. 11 (Schumann); Preludes, Barcarole, Nocturne, and Scherzo (Chopin); and fugitive pieces by Tschaiikowsky, Joachim, Raff, and Liszt. It was courageous in the young pianist to encounter the famous "Op. 106," because here he trod upon ground where there is scant honour to be won, though a good deal may be lost by such an act of temerity. It must be said, however, that Mr. Lamond's playing was finished and intelligent, and if it were something lacking in depth or majesty, the defection can both be explained and condoned in the truism that we must not look for old heads upon young shoulders. The best features of this performance were undoubtedly the interpretation of Brahms's Variations and Schumann's not over-attractive Sonata.

At the request of many friends, Mr. Lamond gave a fourth Recital, but on this occasion was wisely advised to remove the arena of his efforts to St. James's Hall, where better conditions as to light, comfort, and space obtain. For this performance the patronage of the Abbé Liszt was secured; and, inasmuch as the visit of the venerable composer was largely advertised, it may be said that there was a divided interest in the Concert. The great Hungarian master did not arrive at the Hall until about four o'clock, when Mr. Lamond was well on towards the middle of his programme—and had, in fact, commenced the Liszt excerpts which formed so conspicuous a feature of his scheme. The selection included Tausig's arrangement—or derangement—of one of Bach's organ Fugues and Toccata in D minor; Beethoven's "Appassionata" Sonata; a Fantasia by Chopin; Brahms's two "Clavierstücke" (Op. 76); Liszt's "Harmonies du Soir," "Feux Follets," "Mazepa," "Liebestraum," and "Pesther Carnival" (Rhapsody, No. 9); Raff's Fantasia and Fugue (Op. 91); Impromptu by F. Lamond; and Valse by Nicholas Rubinstein. The entry of Liszt of course disturbed the smooth sequence of events, the audience rising to their feet and cheering wildly; but fortunately Mr. Lamond did not lose his nerve, though he certainly looked anxiously round at the master at the conclusion of each piece. The result was satisfactory, as the young pianist received, after the first part, a double recall for his really fine playing, while the Abbé stood up and bowed—a pleased observer of the success of his music.

Unless we mistake greatly, we shall hear more of the young Scotch pianist before long; it is stated that he is about to prosecute his studies under Liszt, in which case both he and the world of pianoforte music in general are to be congratulated.

SEÑOR SARASATE'S CONCERTS.

THE annual series of orchestral Concerts given by Señor Sarasate have become an established institution, and would be greatly missed were the eminent Spanish violinist to discontinue them. Of this there is little likelihood, however, so long as they are as well patronised as at present. Notwithstanding all the distractions of this busy musical season, St. James's Hall was well filled on Monday afternoon, the 19th ult., when the first of the new series was given. The juxtaposition of the Violin Concertos of Beethoven and Mendelssohn was certainly a great attraction, and it is probably the first occasion on which these two great works have appeared in the same programme. No other Violin Concerto comes near to either of them in popularity, nor, we may add, in abstract merit. As Herr Joachim had played both very recently, some among the audience were no doubt able to institute instructive comparisons. The rendering of these masterpieces by the

Hungarian violinist is broader, more masculine, and more impassioned than that of his brother-artist; but, on the other hand, Señor Sarasate possesses a silvery sweetness of tone peculiar to himself, and another great charm of his playing is the invariably perfect intonation which he maintains in passages of the utmost difficulty. These qualities were fully manifested on the 19th ult., and the delight of the audience was expressed by numberless recalls. The solo performances were completed by the artist's "*Zigeunerweisen*," which no one can execute like himself. The able orchestra under Mr. Cusins interpreted Beethoven's Overture "*Die Weihe des Hauses*," Liszt's Hungarian Rhapsody in F (No. 1), and Schubert's "*Rosamunde*" Overture in a praiseworthy manner.

ROYAL ACADEMY OF MUSIC.

AN orchestral Concert was given by the students of this institution at St. James's Hall, on the 16th ult., before an unusually large audience. Sterndale Bennett's Cantata, "*The Woman of Samaria*," was appropriately chosen for the commencement of the programme, its rendering both by soloists and choir being in every respect a worthy tribute to the genius of the composer. The principal vocalists were Miss Owen, Miss Jansen, Mr. Humphreys, and Mr. Marsh. Some variations on an original theme, for orchestra, by Mr. Macpherson, afforded an excellent specimen of the talent of a student who has already made a name at these Concerts, and Miss Meta Scott and Mr. E. Fowler were highly satisfactory representatives of the soundness of the pianoforte teaching at the Academy; Miss Clark and Miss Harrison deserving also most favourable mention as vocalists. Mr. William Shakespeare was the Conductor.

ROYAL COLLEGE OF MUSIC.

WANT of space alone compelled us to withdraw our usual monthly notice of the College Concerts from our April issue, and the same cause must be accepted as an excuse for the shortness of the present summary of the work done at the last four meetings before Easter. Two of these were orchestral, at which Symphonies by Schubert (No. 6, in C), Mozart in E flat, and Beethoven (No. 2), Henselt's difficult Pianoforte Concerto in F minor and Mendelssohn's "*Hebrides*" Overture formed the chief attractions. The "*extras*" in the orchestra only amounted to a dozen, and the finish and spirit with which these works were given, under the *baton* of Professors Holmes and Stanford, testify eloquently to the thoroughness of the instrumental instruction received at the Royal College. Amongst the vocalists, Mr. Price, who unites feeling and intelligence to the natural advantages of a resonant bass voice; Miss Russell, a light but sympathetic soprano, who was heard to great advantage in Madame Goldschmidt's own version of "*Una voce*" ("*Il Barbiere*"); and Miss Drew, another light soprano who has made great progress in style and production since her last appearance, are specially deserving of notice. The efforts of Misses Belcher and Albu and Mr. Ridding have also in them the elements of promise. Mr. Sutcliffe continues to sustain his reputation as the most finished violinist in the establishment, while, in different styles, Misses Crabtree and Fry have been the most ambitious and successful representatives of pianoforte playing.

WAGNER SOCIETY.

A highly interesting essay on "*The inner significance of 'Der Ring des Nibelungen'*" was read by Mr. W. C. Ward, at a meeting of the United Richard Wagner Society (London Branch), at Trinity College, on the 13th ult. Only incidental reference was made to the music of the great Trilogy, but the speaker dealt fully with the philosophical import of the poem, showing how it illustrated the moral and spiritual history of humanity. The characters of the drama symbolise the opposing forces with which man has to deal in his struggles towards perfection, Wotan representing formalism and the enslavement of the mind, the giants mere brutish ignorance, Alberich greed and avarice, and Loge cunning and malignity. With these Siegfried, the ideal hero, has to contend, the final victory and redemption being only secured by pure self-sacrificing

love, as represented by Brünnhilde. Mr. Ward evinced much familiarity with the myths of the Middle Ages, which Wagner has woven anew into his poem. The lecture was listened to with deep attention, and when published it should be read by all admirers of the great master.

THE STROLLING PLAYERS.

THE growth of Amateur Orchestral Societies is one of the most striking features of musical work in London at the present time. Within the last few years a large number of organisations for the study of instrumental music has sprung up, and among them the body styling itself as above, and founded, we believe, on the association known as the Wandering Minstrels, is entitled to a high, if not the highest, place. The work it accomplishes has the merit of being earnest and thorough, the Conductor, Mr. Norfolk Megone, happily possessing the spirit of enthusiasm which communicates itself to all with whom it comes in contact, the necessary musicianly qualities being of course added. His force consists of more than a hundred players, including, among the strings, a considerable number of ladies. At the last Concert of the present season on Saturday evening, the 10th ult., St. James's Hall was filled from end to end by a brilliant audience, and as the salutary rule of closing the doors during the performance was strictly enforced, the music was heard to the utmost advantage. It included Beethoven's Symphony in D, No. 2, Bizet's Suite "L'Arlésienne," No. 1, and smaller pieces, all of which were rendered in a highly satisfactory manner, considering that the professional contingent numbered less than a dozen players—mostly, of course, for the wind instruments.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE concluding Concert of this Society for the season, on the 12th ult., had features of peculiar interest and importance. The first performance of Beethoven's Choral Symphony was an event of no slight significance, as no other suburban Society, so far as we are aware, had previously ventured to take this colossal work in hand. That Mr. Prout's choir would prove equal to the demands it makes upon performers no one could doubt, but few could have anticipated so really excellent an interpretation. The most trying passages were given with perfect precision, and, on the whole, we are inclined to consider the performance as the best effort of the Society thus far. As a matter of course, the instrumental movements were well played, Mr. Prout and his orchestra understanding one another to the fullest extent. Miss Pauline Cramer, Miss Hilda Wilson, Mr. Holberry Hagyard, and Mr. F. King did ample justice to the solo parts. The work was most enthusiastically received, and it should be repeated at an early date. Previous to the Symphony, Handel's *Dettingen Te Deum* was performed, with Handel's original accompaniments. The most striking feature in these is the prominence given to the first trumpet part, a prominence which is, of course, destroyed by the addition of trombones. At the same time, in order to obtain the exact balance intended by Handel, a much larger number of oboes and bassoons would be required than is possible in a modern orchestra. Special commendation is due to Mr. W. Morrow for his playing of the trumpet part, but the effect would be less fatiguing to the ear in a larger hall. Though less excellent than that of the Choral Symphony, the general performance left but little to desire.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

IN spite of Lenten influences, the month of April has been a fairly busy one in a musical sense, and the Concerts given have been of a higher class than is customary here at the fag end of the season, including oratorio, pianoforte, and chamber music. Before noticing these, however, a few words are due to an interesting *remnant* of the previous month which occurred too late for mention in your April issue. I refer to the first Pianoforte Recital of Miss Fanny Davies, which took place in the Masonic Hall on March 30, in presence of an enthusiastic and overflowing audience. Miss Davies's selection, played entirely from memory and

without a single slip or hitch, comprised Bach's Organ Fugue in A minor, a couple of harpsichord Studies by Scarlatti, Graun's Gigue in B flat minor, Beethoven's Sonata in A (Op. 101), Mendelssohn's Scherzo Capriccio in F sharp minor, Schumann's "Carnaval," a Prelude and Nocturne in B major, by Chopin, and Rubinstein's Valse in F. As most of these pieces have been recently played by Miss Davies in London at the Monday Popular, Crystal Palace, and other high-class concerts, there is no need to dwell upon the merits of her performance, but the rapturous applause which it elicited from her townspeople may be cited in evidence of the fact that in Birmingham, at all events, you may be a prophet in your own country. Owing to the success of her first Recital and the impossibility of accommodating all who flocked to it, Miss Davies was induced to give a second on the 20th ult., when her selection comprised Bach's Chromatic Fantasia, a couple of Mendelssohn's Songs without words and Capriccio in E (Op. 7), Schumann's Etudes Symphoniques, Chopin's Polonaise in C sharp minor and Impromptu in F sharp, and Sketches by Maude Valérie White. Although this Concert fell in Holy Week, it drew a large and enthusiastic audience, and Miss Davies's playing evidently confirmed and deepened the admiration excited by her first performance.

The monthly Concert of the musical section of the Midland Institute, on the afternoon of the 3rd ult., took the form of a Violin Recital by Mr. Carrodus, who was assisted by Mrs. Hale at the pianoforte, and by a tenor vocalist, Mr. James Gawthrop, of Her Majesty's Chapel Royal. The renowned English violinist was heard to great advantage in Spohr's Concerto in A minor (Op. 47), Svendsen's melodious Romance (Op. 26), and three of Molique's graceful melodies (Op. 36); but his greatest effect was produced in De Beriot's Tremolo variations upon the Andante theme of the Kreutzer Sonata, in which the continuous feather bowing of the performer was a marvel of skill and endurance. Musical pedantry, which flourishes nowhere more luxuriantly than in Birmingham, was excited, as usual, by this "profanation" of a beautiful classic theme, but as the adapter has only followed and developed the treatment pursued by Beethoven himself in his variations, and as the result is a piece affording admirable scope for the display of a virtuoso like Mr. Carrodus, the majority of the audience were simply charmed. Mrs. Hale played with taste, feeling, and considerable technical skill, Beethoven's Sonata Pathétique, and Mr. Gawthrop impressed the audience very favourably both by his voice and style in Handel's "Where'er you walk" (from "Semele"). "The full moon is beaming" (from Smart's "Bride of Dunkerron"), and the Lurline ballad, "Home of my heart."

On the 7th ult., the Edgbaston Amateur Musical Union gave its annual Orchestral Concert in the Large Lecture Theatre of the Midland Institute. The band, numbering some fifty performers, was composed, as usual, of amateurs, with a few professional players of special instruments, and the solo violinist and solo vocalist—both ladies—were also amateurs. The orchestral playing, on the whole, was very effective, though wanting here and there in refinement and finish, more particularly in the execution of the passages for brass instruments. Beethoven's First Symphony in C was creditably played, with the exception of the Andante, in which the weakness and uncertainty of the violins was at times too apparent, but the most successful efforts of the band were in the Overtures to "Anacreon" (Cherubini), "Mirella" (Gounod), and "La Dame blanche" (Boieldieu), all of which were spiritedly and effectively rendered. An interesting feature of the programme was an excerpt (Chaconne and Rigaudon) from *De Monsigny's* forgotten opera "Aline," which was much admired. Mrs. S. Fenn, at short notice, replaced the solo violinist originally announced, and played with much taste and skill Pierre Rode's seventh Violin Concerto. Miss Preston exhibited a pleasing and well cultivated voice in Handel's "From mighty kings," Mozart's "Deh vieni," and Clay's song "She wandered down the mountain side." The conducting of Mr. A. J. Sutton left nothing to be desired.

A Pianoforte Recital, relieved by violin and vocal performances, was given by Mr. Rickard on the 8th ult., assisted by Mr. Ward (violin) and Miss Walkis (vocalist), in aid of the funds of the Jaffray Suburban Hospital, but the entertainment was more satisfactory in an artistic than

From Thy love as a Father.

May 1, 1886.

SOLO AND CHORUS FROM "THE REDEMPTION."

Composed by CH. GOUNOD.

Andantino. *Ob.* *Compos.* *Compos.*

PIANO. *p* *Corn.* *cres.* *cres.* *Ped.* *** *Ped.* *** *Ped.* ***

The piano introduction is in 3/4 time, marked Andantino. It features a melody in the right hand and a more active accompaniment in the left hand. The score includes dynamic markings such as *p* (piano), *cres.* (crescendo), and *Ped.* (pedal). There are also performance instructions like *Corn.* (cornet) and *Ob.* (oboe).

Andantino. 56. *Soprano Solo.*

From Thy love as a Fa - - ther, O

p *Cl. & Fag.* *p Str.*

The vocal entry is marked *Andantino.* and numbered 56. It is a Soprano Solo. The lyrics are "From Thy love as a Fa - - ther, O". The piano accompaniment includes parts for *Cl. & Fag.* (clarinet and bassoon) and *Str.* (strings), with a dynamic marking of *p* (piano).

Lord, . . teach us to ga - - ther That Life will con-quer

The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The lyrics are "Lord, . . teach us to ga - - ther That Life will con-quer".

Death : They who seek things e - ter - - nal Shall

Ob. *Cl.* *p*

The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The lyrics are "Death : They who seek things e - ter - - nal Shall". The score includes dynamic markings such as *p* (piano) and performance instructions like *Ob.* (oboe) and *Cl.* (clarinet).

rise to light su - per - - nal On wings . . of low - ly

The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The lyrics are "rise to light su - per - - nal On wings . . of low - ly".

faith. . . From Thy love . . . as a Fa - ther, . . from Thy

CHORUS. SOPRANO.

From Thy love . . . as a Fa - ther, . . from Thy

ALTO.

From Thy love as a Fa - ther, from Thy

TENOR.

From Thy love as a Fa - ther, from Thy

BASS.

From Thy love as a Fa - ther, from Thy

pp Str. & Wind.

[illegible]

ga - - ther That Life will con - quer Death : . . .

ga - - ther That Life will con - quer Death : . . .

ga - - ther That Life will con - quer Death : . . .

ga - - ther That Life will con - quer Death : . . .

ga - - ther That Life will con - quer Death : . . .

They who seek things e - ter - - nal Shall rise to . . light su -

- per - - nal On wings . . of low - ly faith . . .

From Thy Love as a

From Thy Love as a

From Thy Love as a

From Thy Love as a

From Thy Love as a

pp *p Str. & Wind.*

Fa - ther, O Lord, teach us to ga - ther That Life will conquer Death: They who seek things e -

Fa - ther, O Lord, teach us to ga - ther That Life will conquer Death: They who seek things e -

Fa - ther, O Lord, teach us to ga - ther That Life will conquer Death: They who seek things e -

Fa - ther, O Lord, teach us to ga - ther That Life will conquer Death: They who seek things e -

cres. *dim.*

cres. *- cen - do molto.*

Shall rise, . . shall rise to light su - *cres. molto.*

ter - nal Shall rise to light su - per - nal On wings of low - ly *cres. molto.*

ter - nal Shall rise to light su - per - nal On wings of low - ly *cres. molto.*

ter - nal Shall rise to light su - per - nal On wings of low - ly *cres. molto.*

ter - nal Shall rise to light su - per - nal On wings of low - ly *cres. molto.*

cres. molto.

f *poco rit.* *dim.* On wings of low - ly faith, . . rise to light su -
poco rit. *dim.* *pp* faith, . . on wings of low - ly faith, . . on
poco rit. *dim.* *pp* faith, . . on wings of low - ly faith, . . on
poco rit. *dim.* *pp* faith, . . on wings of low - ly faith, . . on
f *poco rit.* *dim.* *pp* faith, . . on wings of low - ly faith, . . on
f *poco rit.* *dim.* *pp*

per - - nal on wings of low - ly faith. . . .

wings of low - - ly faith. . . .

wings of low - - ly faith. . . .

wings of low - - ly faith. . . .

wings of low - - ly faith. . . .

Ped. * Ped. * Ped. *

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in a pecuniary sense. Mr. Rickard, who was in excellent form, impressed the audience greatly by his technical powers in Mendelssohn's Rondo Capriccioso (Op. 14), a Sonata (Op. 31) by Scarlatti, Chopin's Scherzo (Op. 39), Valse (Op. 42), and Etudes (Nos. 20, 21, and 18); Thalberg's "Last Rose of Summer," the Marche à la Turque of Beethoven, arranged by Rubinstein; a Spinnerlied by Wagner, arranged by Liszt; and other pieces by Moszkowski, Weber, and Henselt. Mr. Ward gave a very finished and expressive rendering of the Hymne Triomphale from the third Concerto (Op. 29) of A. Bazzini, and joined Mr. Rickard with excellent effect in the Andante con variazioni and Finale from Beethoven's Kreutzer Sonata.

The Festival Choral Society brought its season to a close on the 15th ult., with a creditable, but by no means immaculate, performance of Mackenzie's "Rose of Sharon," composed for the Norwich Festival of 1884, and performed on this occasion for the first time in Birmingham. The vocal principals were Mrs. Hutchinson, who undertook the music of *The Sulamite*; Miss Hilda Wilson, upon whom devolved the parts of *A Woman*, and a member of the Royal household; Mr. Edward Lloyd as *The Beloved*; and Mr. Watkin Mills as *Solomon*. The audience was greatly impressed by the earnestness, scholarship, picturesqueness, and masterly elaboration of the composition; but it is more dramatic in form than in spirit. Mrs. Hutchinson is ideally suited to the part of the fascinating *Sulamite*, both vocally and personally, and she made much of her opportunities, especially charming the audience in the beautiful love duet with *The Beloved*, and the reposeful song "The Lord is my Shepherd." Mr. Lloyd also was very effective in the principal tenor music, and in the scene in *Solomon's* palace, in Part 3, where the lovers are reunited, his impassioned singing contributed in no small measure to the enthusiastic outburst of applause with which the duet was greeted. Miss Wilson exhibited dramatic feeling as well as vocal power in her principal solo "Lo! the King," which was heartily applauded, and Mr. Watkin Mills did justice to the music of the amorous Monarch. The chorus singing generally was steady; but there were one or two slips, and the band was hardly heard at its best. The fine string of choruses depicting the Procession of the Ark was on the whole grandly given by both sections of the executive. Mr. Stockley conducted as usual with judgment and decision.

The concluding Chamber Concert of Dr. Swinnerton Heap's second series took place in the Masonic Hall on the 16th ult., and gave great satisfaction to an audience fit though few. The programme comprised Mendelssohn's string Quartet in D (Op. 44, No. 1), Brahms's Quartet for piano and strings in G minor (Op. 25), Beethoven's Pianoforte Sonata in F minor (Op. 57), a Sonata in E minor for pianoforte and violin, by Dr. Heap himself, the Sarabande from Bach's sixth Violoncello Sonata, and Vieuxtemps's Reverie in E flat for pianoforte and violin. Messrs. Carrodus, Speelmann, Bernhardt, and Vieuxtemps composed the string quartet, and the pianoforte was in the capable hands of Dr. Heap. Mr. Carrodus led the Mendelssohn quartet with great vigour and spirit, and produced a deep impression by his masterly playing of the Vieuxtemps "Reverie." Dr. Heap gave an admirable rendering of the Sonata Appassionata (after which he was recalled), and he contributed greatly to the effect of his own duet Sonata, which is full of charm and interest, and developed with musicianly skill and judgment.

On Good Friday the Philharmonic Union gave a performance, in the Town Hall, of "The Messiah," with organ accompaniment, and Madame Wilson-Osman, Miss Iggulden, Mr. Wright, and Mr. Harrison as vocal principals. On the same evening, Mr. Gaul's "Passion" Music was performed, under the composer's direction, at St. Augustine's Church.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Our musical season has, during the past month, been drawing to a close; the larger speculators have finished their work, and the suburban amateur societies have given their little performances, and shown to select circles of friends the results of their winter practice. The annual

Richter Concert, with very little novelty of programme, is announced, and everything betokens the coming of the swallows and the departure of the *prime donne*.

At the Concert Hall, Mr. Hallé gave, on Monday, the 5th ult., the last of his Recitals, selecting as his chief pieces Schubert's Fantasie Sonata (Op. 78) and Mendelssohn's Presto Scherzando, and playing with his customary delicacy of touch and style. The large audience increased our wonder that, long ago, the need of some such afternoon entertainments and the suitability of the room for them were not recognised. For orchestral celebrations the hall is too small and low. Even for choral undertakings it does not compare in brilliancy of resonance with the Athenæum Concert-room. But for quiet presentation of chamber music, and for the calm enjoyment of performances of a semi-drawing-room character no better place could be found. It is to be hoped that the afternoon *répertoire* may be materially enlarged.

Signor Risegari's admirable string party should be engaged two or three times during the season. Most suitable would be such a selection as that produced on the evening of March 29, when Beethoven's third Quartet, a Quintet by Kiel, Schubert's Trio, and a Tema con Variazioni for piano and violin (admirably performed by the author, Herr Max Meyer, and Signor Risegari) were given. Later, Mr. Hecht superintended the performance of a less pretentious programme, in which Mr. Gompertz (of Cambridge), made a favourable impression, and Miss Houfer—besides joining the conductor in a couple of piano duets—played with skill Schumann's "Faschingschwank." Mr. Hecht had also the assistance of Madame Clara Samuël, always the most welcome of ballad singers.

Among the miscellaneous Concerts I must mention Mr. G. W. Lane's crowded benefit at the Free Trade Hall, when the Philharmonic Choral Society sang, with considerable vigour, Mendelssohn's "Why rage fiercely the heathen," and several smaller works; and Mr. Seymour Jackson's equally successful summoning of his friends on Saturday, the 10th ult., when Madame Samuël and several local singers added our popular tenor, and Mr. De Jong and Mr. Edgar Haddock helped to vary the programme by flute and violin solos.

A review of the general result of the winter campaign leads to the hope that, financially, the season has been fairly prosperous, but does not afford much ground for congratulation on account of any special display of spirit or energy of production. Of new music we have had very little, and of new English music as nearly as possible none.

It is not pleasant, or creditable, that fresh works should be so long in finding their way into our Manchester programmes. Among the greater orchestral achievements of the last few years that have not yet reached here, may be mentioned Sullivan's Overture "In Memoriam," Mackenzie's two Scotch Rhapsodies (in which the national character is so admirably pictured), the "Belle Dame sans Merci," and the Violin Concerto of the same author, and several works by Stanford. Many other ambitious essays we are curious to hear, but not having attained to such general popularity, it is to be supposed that they may not yet have forced themselves upon the attention of our concert-givers.

For an adequate rendering of Prout's attractive Symphony in F—so well received everywhere else—we yet wait; the more impatiently, because we have been regaled with lots of far inferior things by foreign writers. Of one of the finest tone-poems yet produced by an English artist—the Symphony in B flat by F. H. Cowen—we have had only such an interpretation as is possible in the Concert Hall by the comparatively small band there engaged, and under the unfavourable acoustic conditions to which I have already alluded. That Mr. Hallé should have given three of the choral works written for the last Birmingham Festival (including even the English Oratorio), and should have passed by Cowen's most graceful and finished Cantata, "Sleeping Beauty," inevitably causes grave regret. And we still await—and appear likely to have, for a long time, to await—an opportunity of hearing "The Rose of Sharon."

All the compositions I have mentioned have been received with applause in the different musical centres of the country, and there is something unhealthy, therefore, in

the situation of affairs wherever such works fail to obtain representation.

In another way, the past season has been extremely hopeful and encouraging. It has given enhanced evidence of the growing practical skill and the increasing industry and perseverance of our young players and vocalists, and of the localization among us of talent sufficient for our ordinary requirements, and for the satisfaction of the ever-widening district that, in all important musical doings, draw upon Manchester for its chief aid. Everything that tends to develop in our large towns a self-reliant ability in art matters, must be eminently satisfactory. Not infrequently have we been taunted with our provincial helplessness by those who, with masterly inactivity, have contrived to do nothing tending to wipe off the reproach. But if ever the charge was altogether deserved—which I take leave to doubt—its injustice grows with each succeeding year more apparent. Happily it is not in this locality alone that musical culture is becoming more and more vigorous, earnest, and fruitful. Through the midland and northern portions of the Kingdom, as far at least as the Clyde and the Forth, musical meets with an ever growing welcome, and excites a love rapidly becoming more intense and passionate. In this neighbourhood each season shows a considerable advance. During the past winter we have marked with delight the progress of our executive musicians. Among instrumentalists, Miss Annie Goodwin is winning her way, and several young pianists and violinists are coming hopefully forward. Mr. Seymour Jackson is displaying a praiseworthy ambition to take a fair rank among the few tenors of the day. A young soprano, Miss Wallington, attracts much attention, and exhibits a determination to press to the very front. Miss Conway and Miss Dews, Messrs. Kendal Thompson, F. Gordon, James Whittaker, and others, prove the earnestness of their intentions.

Although we vainly look for a greater geniality in the higher influences, a warmer stimulation from above, we have ample evidence that a quietly, but steadily growing power is animating the lower ranks of our artistic community.

What an opportunity for self-help amid the difficulties of its premature old age, as well as of usefulness to those who have a right to look for its encouragement, is afforded just now to the society which claims to be our oldest musical association! Why should the directors of the Concert Hall resort only to amateur aid in their attempt to cater liberally but at small expense, to multiply entertainments while reducing expenditure? Let them put new life into their undertaking, by drawing around them all the young vigour of the neighbourhood, and atone for past missed chances by a better appreciation of the facilities of the present.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

OUR season is now fast ebbing away, and the musical record must necessarily diminish in importance and interest. Here at Liverpool, however, the forthcoming "Shippers Exhibition" is not only keeping general public feeling on the *qui vive*, but is likely to prolong the list of concerts, &c., throughout the year, until the thread is resumed in the late autumn, under normal conditions. It is, we believe, more than probable that when Her Majesty the Queen visits the city on the 11th inst., she will be present at a grand performance at the Exhibition buildings, the rendering of the choral work of which will devolve upon the Philharmonic Choral Society. The importance of their selection for such an occasion is significant.

It cannot be said that Liverpool has, during the past season, lent any material assistance to the introduction of great novelties; but a *quasi* exception to this may, perhaps, be made in the case of the last Concert of the Philharmonic Society, when Handel's "Belshazzar" was performed. It is a remarkable fact that the undoubted beauties of this work should only so recently have been discovered and appreciated, and it seems strange to have to record the first performance of a Handelian Oratorio of such magnitude a century and a half after its creation. Perhaps the undue length of "Belshazzar," and the occasional monotony of

the solos have militated against its more frequent appearance. The choruses, however, are not only distinguished by the massive power and dignity which is the essential characteristic of all Handel's writing, but in one or two instances make a special departure in the way of vivid dramatic effectiveness, more in keeping with the developed style of the nineteenth century, and this is heightened by the additional orchestral accompaniments from the hand of Mr. Hecht. The character of the execution of a new work—or, as in this instance, the first revelation of a time-honoured work—is always of vital consequence, and the performance under review was marked by a high state of intelligence, and bold, powerful treatment. This remark particularly applies to the chorus, which is always such an important factor in Handelian music, and the members added to their reputation by careful, well-balanced singing, always on the alert to take up their leads with promptitude, and ever conscious of the significance of their position in the evening's performance. The chorus "Ye tutelary gods," the swinging boisterous character of which was quite infectious, received a special share of *verve* and vigour of attack, and was redemanded. The principals comprised Mrs. Henschel, Madame Patey, Mr. Edward Lloyd, Mr. Henschel, and Mr. Bantock Pierpoint. Of these, Madame Patey and Mr. Lloyd particularly enhanced the success of the Concert by their finished artistic rendering of the dramatic recitatives allotted to them. The band, under Mr. Hallé's direction, ably supported the vocalists, and Mr. Best's assistance at the organ was invaluable.

Mr. Ross completed his short series of Concerts by a performance in the small Concert-room of St. George's Hall, on Saturday, the 5th ult., which served to introduce to Liverpool, in the capacity of solo violinist, M. Tivadar Nachéz. His chief selection was Wieniawski's Second Concerto, which is sufficiently difficult to put the executant to a high test. M. Nachéz, although perhaps somewhat deficient in repose and dignity, showed himself a master of *technique*, and roused the enthusiasm of the audience in his subsequent "Hungarian Dances." The orchestral work included the Overtures to "Oberon," "Nozze di Figaro," and Nicolai's popular "Merry Wives of Windsor." Mr. Ben Davies again proved himself a most capable and finished vocalist, earning an encore for a new song of Blumenthal's "Sleepest thou still, mine own?"

Miss Dora Schirmacher's annual Recital, an event without which the season's record would be incomplete, took place in the same hall on the following Saturday afternoon. Her programme was comprehensive and almost chronological, comprising Bach's Toccata and Fugue, Beethoven's Sonata quasi Fantasia in E flat, Brahms's Scherzo in E flat minor, and Schumann's "Carnaval." Of these the "Carnaval" certainly bears the palm for variety, and for the exacting demands which it makes upon the performer. It may, in fact, be taken as a standard which, if successfully attained, proves the sterling merit of the artist, and Miss Schirmacher certainly deserves such an encomium. Her playing throughout was distinguished by real sensitive force and sympathy, and the wonderful power of her left hand, aided by the tone of the instrument, a Blüthner, was the subject of general comment. We must not omit to mention that the fourth section of her programme was composed of some interesting little compositions of Miss Schirmacher's own writing, which were a nearer approach to genius than to mediocrity.

Another of the performances set on foot by the Cathedral Organist, Mr. F. H. Burstall, took place in St. Peter's Pro-Cathedral on the 15th ult., when Dr. Bridge's "Mount Moriah" and "Rock of Ages" were given. The occasion derived special interest from the fact that the composer himself presided at the organ, although, as previously remarked, the character of the instrument is not all that could be desired. The chorus numbered eighty voices, and the solos were on the whole efficiently rendered by the principals of the Cathedral choir.

One of the greatest events of the season, reserved to the last, is the visit of Herr Richter, with his splendid orchestra, but we must postpone any notice of the same until our next issue. The programme includes Beethoven's Choral Symphony, which will have the assistance of the Philharmonic Choral Society in its execution.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

The Grand Choral Night given in the Colston Hall, Bristol, on March 29, by the Monday Popular Concerts Society, was a most gratifying success. The citizens seemed to have been roused for once from their usual attitude of apathy towards fine music, and appeared in full force, filling the room as it ought to be filled at every one of the series of Concerts. The performance of Beethoven's Choral Symphony and Mendelssohn's "Hymn of Praise" were certainly extraordinary attractions, but the event justified the enterprise on the part of the Conductor and the Society most fully. Mr. George Riseley's band and choir, numbering together 300 performers, were the forces relied upon for the greater part of the works, the solos being entrusted to Miss Agnes Larkcom, Madame Rosa Bailey, Miss Gane, Mr. Bernard Lane, and Mr. Montague Worlock. The choir had been rehearsing weekly for two months previously, under the alternate direction of Mr. Riseley and Mr. John Barrett, and every number had evidently received most careful study. There were two full rehearsals with the band, so that no effort was spared to ensure a worthy rendering of the noble works selected. The choir was very fairly balanced, the usual weakness in the alto part not being apparent, but seeming rather to have been transferred to the tenor, in which there was an occasional lack of sufficient body of tone, although the quality was very good. The sopranos were very numerous, and sang splendidly, coming triumphantly through the most trying passages of the Choral Symphony, notably the upper A, sustained through thirteen bars. As for the basses, upon whom so much depends in the Symphony, they showed themselves fully equal to their difficult task, and attacked their upper F's with great vigour, keeping moreover, well in tune. The usual roughness of the bass part was wonderfully toned down, and their pianissimo passages were quite exceptional. The "Hymn of Praise" was rendered magnificently throughout, there being no sort of hitch, the choir seeming to sing it absolutely by heart. The performance certainly ought to teach our city that nothing is beyond the reach of such a choir and band, directed as they are, by such a conductor as Mr. Riseley, and after the experience of March 29, we may safely anticipate with pleasure the performance of Dvorák's "Spectre's Bride," Mendelssohn's "Loreley," and a selection from Liszt's "Saint Elizabeth" to be given at the last Concert for the present season. The playing of the band in the Choral Symphony was even in excess of that of last year in excellence, and approached perfection. The band was led by Mr. Carrington, as usual, and the drums were entrusted to Mr. Smith, of the Crystal Palace orchestra. The solos were carefully sung, and Miss Larkcom especially deserves praise for her creditable rendering of a most trying part. Mr. Riseley was most warmly received, and once more exhibited his perfect mastery of the art of conducting.

Great interest was excited by the announcement of a pianoforte Recital by M. de Pachmann, on the 8th ult., and the larger of the Victoria Rooms was filled by a most enthusiastic audience. The great Russian pianist selected his programme from the works of Beethoven, Raff, Henselt, Schumann, Barnett, Liszt, and Chopin. His exquisite touch was evidently fully recognised and appreciated, and his execution was, as usual, a marvel. Though such a pianist must play everything well, yet there is no doubt that M. de Pachmann excels chiefly in music of the romantic school, more especially Chopin's; therefore we were grateful to him for keeping the best till the last, and playing us out with the music of his own favourite and most studied composer. M. de Pachmann gave a Recital on the following day at the Assembly Rooms, Bath.

The Bristol Musical Association gave a miscellaneous Concert on the 10th ult., when Colston Hall was crowded as usual. The chief work given was Weber's "Jubilee" Cantata, which was very fairly rendered. The band was led by Mr. Gardner, and Mr. Gordon conducted. The choir was the same as usual, and Mr. Riseley presided at the organ. The solo vocalists were Miss E. Falkner, Miss E. Lloyd, Mr. E. T. Morgan, and Mr. Lawford Huxtable, and the instrumentalists Miss Maud Bennett (piano), Mr. Gardner (violin), and Mr. J. Bossi (cornet).

Mr. George Riseley gave Organ Recitals at Colston Hall on the 1st and the 17th ult., and a Recital of sacred music was announced for Good Friday.

Mr. Augustus Aylward gave an Organ Recital in the Congregational Church, Salisbury, in connection with the Literary Association, on March 24, which was very well attended, and seemed much appreciated. The programme included Handel's "Occasional" Overture, Batiste's *Offertoire* in D minor, and Beethoven's "Hallelujah" Chorus, among other works. Mrs. Wells was the vocalist.

The second of the Free Concerts for the working classes, given by Mr. Alfred Foley, took place in Salisbury, on the 3rd ult., before a packed audience, numbers having to be turned away from the doors through want of space. There were several vocalists and an orchestra of thirty-five performers, under the direction of Mr. Foley, and many works of popular interest were presented, and were evidently much enjoyed. It is hoped that these excellent entertainments may soon be placed on a secure and permanent footing.

The second Concert of the Bath Choral Union took place at the Assembly Rooms, Bath, on the 6th ult., when an interesting programme was performed. Mendelssohn's "Christus," in which the choruses and chorals were given with great precision and spirit by the choir, and the same composer's Motett "Hear my prayer" formed the two chief items, and Gounod's "Ave verum" also received a satisfactory rendering. Miss Charlotte Davies, a pupil of Madame Schumann's, charmed her audience by her delicate and expressive rendering of Beethoven's "Moonlight" Sonata; and Herr von Praag exhibited his well-known artistic skill in Handel's Sonata in A, for violin and piano. The vocalists were Miss Margaret Cockburn and Miss Adelaide Clarke, who both acquitted themselves very creditably. The Concert closed with Mendelssohn's 13th Psalm.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

In Yorkshire, the musical season is rapidly drawing to a close. Some of the numerous events of last month yet remain to be noticed.

In pursuance of his scheme, Mr. Edgar Haddock continued his musical evenings at the Philosophical Hall, Leeds, until the conclusion of the series on March 26. At the Concert on March 19, Mr. Haddock was assisted by Miss Amina Goodwin, who met with a favourable reception, and, with Mr. Haddock, gave a sympathetic rendering of the Kreutzer Sonata. Miss Goodwin's solos were selected from Chopin and Moszkowski, her performances evidencing the possession of much refinement and delicacy, and of highly cultivated technical powers. Mr. Haddock rendered items by Spohr, Prume, and Ernst. At the tenth Recital, on March 26, the pianist was Fräulein Marie Krause, a young artist who bids fair to take foremost rank in her profession. The date was the anniversary of the death of Beethoven, and received some significance from the fact that the first part of the Concert was entirely devoted to his music. The last of his Sonatas, for piano and violin, in G major, occupied the first place on the programme, and was approached by the executants with a becoming sense of its importance. Beethoven's Pastoral Sonata (Op. 28) was the subject of a highly finished and well-studied effort on the part of the pianist, and her solos comprised also an item by Pergolesi, one of Schubert's "Moments Musicaux," and Chopin's Waltz in A flat. Mr. Haddock gave as a solo performance a Concertstück by De Beriot. One of Mozart's Sonatas, for piano and violin, also had a place on the programme. This Concert was the last of twenty given by Mr. Haddock during the season, and, as may be imagined, a vast deal of musical ground has been covered by the course. Mr. Haddock himself has played no less than forty-six violin solos, in every instance from memory. Beethoven's ten Sonatas, for piano and violin, have been given in chronological order, and a variety of music, entirely new to Yorkshire audiences, has been produced, with, it may be assumed, valuable educational results.

The second of Herr Christensen's Subscription Concerts was given in the Philosophical Hall, on March 23. Herr

Christensen was assisted by Herr Giessing, a violoncellist of considerable ability, and Miss Fanny Sellers (vocalist). Herr Christensen's facility was well tested in compositions by Grieg and Gade, and he secured the hearty approval of the audience. His playing has latterly gained much in finish and intellectual quality. Herr Giessing played one of Piatti's beautiful compositions for the cello, and won much applause. Miss Sellers proved an acceptable vocalist. At the third Concert, which was given on the 13th ult., Herr Christensen was again assisted by Herr Giessing, and by Miss Emily Shinner, violinist, and Mr. Charles Blagbro', vocalist. Miss Shinner created something like a *furore* by her rendering of Spohr's Dramatic Concerto, the piano accompaniment to which was played by Herr Christensen. Herr Giessing gave a Fantasia by Servais, and the pianist selected Liszt's "Consolation," and a Valse by Leschetizky. The executants combined in the rendering of three Impromptus by Herr Christensen, to whose ability the audience gave emphatic recognition at the close of the performance. Herr Christensen deserves to be congratulated on the success of his venture, and the hope may be expressed in all sincerity, that he will see fit to resume his Concerts in due time.

The Leeds Philharmonic Society gave one of the most successful Concerts which the season has brought forth in Yorkshire, on March 24, in the Leeds Coliseum. As was the case twelve months ago, the Society presented one of Dvorák's works as the principal item of its programme. A year ago the "Stabat Mater" was performed, and on this occasion the Birmingham Festival production of 1885, "The Spectre's Bride," was given. The interest which the Bohemian composer has excited in the musical world was demonstrated by the crowded state of the Coliseum. The performance was complete, and satisfactory in every aspect. The only drawback was the absence of Mr. Edward Lloyd, who was prevented by indisposition from taking the part assigned to him, but his place was ably filled by Mr. Harper Kearton, who sang the tenor music with excellent effect. The soprano part was undertaken by Miss Thudichum, who acquitted herself successfully of a difficult task. The part of the *Narrator* found an able exponent in Mr. Barrington Foote, whose well-balanced voice and style told with much effect. The work had undergone careful preparation under the direction of Mr. Alfred Broughton, the Conductor, and the result was unexceptionable. The chorus was well balanced and the tone full and sonorous, the short broken phrases which form so considerable a feature of the score being taken up with precision, and delivered with expression and facility. The efficiency of the chorus was supplemented by an admirable orchestral accompaniment. The band, led by Herr Schiever, proved itself thoroughly efficient. The second half of the Concert was devoted to Mendelssohn's "Hymn of Praise," which was given with freedom and finish throughout. The principals were Miss Thudichum—who was joined by Miss Annie Woods in the duet "I waited for the Lord"—and Mr. Kearton, all of whom sang with much acceptance. Both works performed on this occasion were also given, under Mr. Broughton's direction, at Dewsbury, on March 23. The chorus consisted partly of the Dewsbury Choral Society and partly of the Leeds Philharmonic Society. The principals were Miss Thudichum, Mr. Seymour Jackson, and Mr. Riley. Mr. J. W. Bowling led the orchestra, which included many members of Mr. Charles Halle's band. In the duet "I waited for the Lord," Miss Thudichum was joined by Mrs. J. W. Hirst.

At a Concert given in St. George's Hall, Bradford, on March 26, the Bradford Festival Choral Society gave Dr. J. C. Bridge's Oratorio "Daniel," in the production of which at the Chester Musical Festival last July, a contingent of the Society took part. The work was well received by an audience which entirely filled the hall. Its massive choruses, fine descriptive episodes, and cleverly contrived and flowing instrumentation bear the impress of much constructive power and contrapuntal ability. The unaccompanied choral especially merited the distinction which was conferred upon it by the demand for a repetition. For the solo numbers terms of praise so general could scarcely be applied. With the performance Dr. Bridge, who conducted the work, would probably have every cause for satisfaction. The choruses were rendered most

impressively, the *Finale* to the first part, and the magnificent chorus "For all the gods" being given with vigour, precision, and fullness of tone. The band scarcely rose to the level of the occasion, and certainly did not make the most of its opportunities. The solos were rendered by members of the Society, namely, Miss Cockcroft, Mrs. Ashcroft-Clarke, Mr. Mellor, and Mr. Grice, who acquitted themselves skillfully. At the close of the performance Dr. Bridge received a well-deserved tribute from the audience. In the second part of the programme the band gave a very fine rendering of Auber's Overture "Marco Spada." Mendelssohn's Concerto in G minor, the pianoforte part of which was rendered by Mr. Fred Dawson, of Leeds, proved one of the most enjoyable features of the evening.

The Keighley Musical Union gave a highly satisfactory performance of the "Creation" at its second Concert in the Mechanics' Institute on March 23rd. The chorus numbered about 200 voices, and the accompaniments were rendered by a band of forty performers. The principals were Miss V. Beaumont, Mr. C. Blagbro, and Mr. George Owen. Mr. W. H. Summerscales conducted with marked ability.

The Bradford Musical Union gave its annual invitation Concert in the Technical College on March 29th. Admirable performances were given by the members of the Union under the direction of Mr. B. Watson, and songs were rendered by Miss Clara Marshall, Mrs. Ashcroft-Clarke, Mr. Mellor, Mr. Waddington, Mr. T. H. Scott, and Mr. Calverley. Mr. E. Misdale played Beethoven's Sonata in C minor, No. 8.

Mr. George Owen, a bass singer of exceptional promise, gave a Concert in the Bradford Technical College on the 13th ult., the proceeds of which, together with public subscriptions, were intended to assist him during a residence in London for the purpose of obtaining musical training. The Concert was well attended. Mr. Owen was assisted by Miss Cockcroft, Mrs. Ashcroft-Clarke, Mr. J. Mellor, Mr. T. Knowles, the members of the Bradford Musical Union, the Arion Quartet, and Mr. Misdale. The accompanist was Mr. H. Coates.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

On the 2nd ult. an Evening Concert was given, in the Queen Street Hall, by Herr Otto Schweizer, assisted by Miss Amy Sheridan as vocalist, and Mr. Franklin Peterson as accompanist. On this, Miss Amy Sheridan's second appearance in Edinburgh, she showed her brilliant powers to even better advantage than when introduced by Mr. August Manns at one of the Choral Union Concerts this winter. The songs by Schubert, Jensen, Eckert (Swiss Echo song), and the charmingly rendered Scotch songs (one of which was in response to an encore) created quite a *furore*. The instrumental contributions by the Concert-giver were Beethoven's Sonata in F major (Op. 54), Rheinberger's Fugue and "La Chasse" (from Op. 5), compositions of his own—Barcarole (Op. 22), Berceuse, and Valsette—in answer to a recall, an Etude of Chopin (Op. 10, No. 3), with Mr. Franklin Peterson, Schumann's "Ball Scenes" as duets; and, at the close of the Concert, Tausig's arrangement of Wagner's Vorspiel to "Die Meistersinger."

On the following afternoon, M. Vladimir de Pachmann gave his second Recital in the Music Hall. The programme was a very interesting one, comprising, as it did, Weber's Sonata in E minor (Op. 70), superbly played; Raff's Prelude and Fugue, and "La Fileuse," which had to be repeated in answer to an enthusiastic encore; compositions by Schumann, Chopin, Henselt, Barnett, and Liszt's "Rhapsodie Hongroise" (No. 13).

An interesting organ performance, the first of two historical Recitals to illustrate the development of the art of organ-writing from the earliest times to the present day, was given in Palmerston Place Church by Mr. Franklin Peterson, on the evening of the 6th ult. Compositions of Girolamo Frescobaldi (1580-1644), "Ricercare" (an unpublished fragment), Bach's "Passacaglia," and a Chromatic Fantasia by L. Thiele were the principal and most interesting numbers. The playing of the "Passacaglia" especially deserves favourable comment. Miss Clark, as vocalist,

sang Stradella's "Se i miei sospiri" and Bach's "My heart ever faithful."

The second of the two annual Concerts by Mr. Kirkhope's Choir, in aid of a local charity, was given in the Masonic Hall, on the 16th ult. Hiller's Cantata "The Song of Victory" was the chief item in the programme, which also included selections from A. C. Mackenzie's "Rose of Sharon" and numerous part-songs. Mrs. Ellis sustained the solo soprano parts, and, as usual, the accompanists, a small string band, led by Mr. Daly, gave able assistance. Mr. Della Torre, a young pianist of good promise, contributed solos by Raff and Liszt. Mr. Kirkhope conducted.

MUSIC IN GLASGOW AND WEST OF SCOTLAND. (FROM OUR OWN CORRESPONDENT.)

A STATEMENT of the income and expenditure for the past season of the Choral Union Concerts, was laid before the guarantors on the 2nd ult. The income amounted to £10,042, and the expenditure to £9,851, leaving on hand, with the former balance, a total surplus of £1,860. This balance, with the consent of the guarantors, has been retained on hand. The financial result of the past season is justly considered very satisfactory, taking into account the depressed state of trade. There was, further, no reason to complain that the artistic standard of the Concerts had not been maintained, for if economy has been exercised, as very probably it has had to be to help the result, it was not at the expense of the character of the music, or the efficiency of its production. The annual election of office bearers of the Choral Union took place a few evenings afterwards, when Mr. Andrew Myles, who has held the Presidentship for the past seven years, was again elected to that responsible post. The practices will continue till the month of June, when there will be the usual recess. The choruses in Rossini's "Stabat Mater" and Schubert's "Song of Miriam" have been put into rehearsal.

The Pollokshields Musical Association gave its second Concert for the season, on March 30, in the Dixon Hall. Gade's "Erl-King's Daughter" occupied the first part, and was fairly well rendered, with piano accompaniment. In the second part several part-songs were sung with marked finish and taste. Mr. W. T. Hoeck conducted. On the same evening the Musical Association connected with Trinity Congregational Church produced Dr. P. Armes's Church Oratorio, "St. John the Evangelist," Mr. James Greig conducting and Mr. T. Berry accompanying on the organ. The performance altogether was in keeping with the long and excellent reputation of the Society.

The choir of St. Vincent Street United Presbyterian Church gave a performance of Spohr's Oratorio "The Last Judgment," in the Church, on the 2nd ult. There was a full band and a large chorus, and the Oratorio was produced in an altogether satisfactory manner. The soloists were Miss Vinnie Beaumont, Miss Roxburgh, Messrs. Seligmann and Gillespie. The Society has been in existence for seventeen years, under the energetic *bâton* of Mr. Hugh McNabb, who conducted on the present occasion, and many works of considerable importance have been brought forward during that time.

M. Vladimir de Pachmann gave a Pianoforte Recital on the 5th ult., in St. Andrew's Hall, his second here this season; and Mr. J. A. Robertson, a local pianist of ability, gave a Concert of chamber music on the same evening, and in the same suite of buildings, both Concerts being fairly well attended.

On the 6th ult., the Partick Musical Association performed Barnett's "Ancient Mariner," in the Burgh Hall, which was filled by a large and appreciative audience. The solo vocalists were Miss Vinnie Beaumont, Miss Roxburgh, Mr. Seligmann, and Mr. Sweeney. Mr. Bannerman presided at the pianoforte and Mr. Hopper at the organ. The work was admirably rendered. Mr. McNabb was the Conductor.

A Concert was given by the Glasgow Amateur Orchestral Society, of which Mr. W. T. Hoeck is Conductor, on the 12th ult., in the Waterloo Rooms, in aid of the funds of the Western Infirmary. The amateurs played very well indeed, but there was unfortunately but a small attendance.

A Concert of sacred music was given by the Choir of St. Paul's Parish Church on the 13th ult., Mr. Robert Adams conducting, and Miss Adams accompanying on the organ.

Mr. William Moodie's Choir came forward in the Waterloo Rooms, on the following evening, with an attractive programme of harmonised part-songs, chiefly Scotch, the arrangements being all by local musicians, including Mr. Moodie, who submitted some new harmonisations and compositions of his own of his usual high merit.

A fairly effective performance of F. H. Cowen's Cantata "The Rose Maiden" was given by the Crosshill Musical Association, on the 13th ult., in the Dixon Hall of that Burgh. The choral singing was very fair but slightly lacking in expression. Mr. Alexander Patterson conducted.

The Hillhead Musical Association gave a Concert in the Queen's Rooms on the 15th ult. Hofmann's Cantata "Melusina" occupied nearly all the evening, and was rendered with great care and neatness under the *bâton* of Mr. W. T. Hoeck. The Society, which has had fluctuating fortunes, has issued a list of pieces produced since its formation fourteen years ago, the importance of these showing that it has filled a useful place in our musical world.

The annual Concert of the Glasgow Southern Boys' Choir, took place on the 22nd ult. The programme comprised Behrend's Cantata "The Ghost," the humours of which were heartily enjoyed, while the singing generally throughout the evening was fairly successful, remembering the defective acoustics of the hall. Mr. Hugh McNabb conducted.

Two performances of Dr. Stainer's "Daughter of Jairus," with other shorter sacred selections, were given on the 22nd and 23rd ult., by the united choirs of St. Matthew's and Pollokshields' Free Churches. The axiom that union is strength, holds especially good of a combination of two or more of our church choirs for Concert purposes.

On the 23rd ult., a Concert of chamber music was given in St. Andrew's Berkeley Hall, by Mr. W. H. Cole and party. Mr. Cole has done much to foster a taste for chamber music in Glasgow.

The Musical Association of Uddingston, near Glasgow, gave a Concert on the 9th ult., in which the principal item was "Spring" from Haydn's "Seasons." Mr. George Taggart conducted. The performance, though meritorious, was altogether hardly up to the high standard hitherto maintained by the Society.

A performance of F. Parker's "Silvia" was given on the 6th ult. by the Musical Association of the East U. P. Church, Johnstone, Renfrewshire, Mr. J. S. Allan conducting.

The Paisley Choral Union gave a Concert on the 9th ult., Cowen's Cantata "Sleeping Beauty" being the principal number in the programme. Ample justice was done to this melodious work by band, chorus, and principals, the latter being Mdle. de Lido, Mr. H. Jones, and Countess Sadowska. Mr. James Barr conducted and Mr. W. H. Cole led the orchestra. There was a very large attendance on the occasion.

Dr. Stainer's "Daughter of Jairus" was performed in Fintona United Presbyterian Church, Greenock, on the 12th ult., Mr. Methven conducting. The choir, which sang very well, was considerably augmented for the occasion.

Schubert's "Song of Miriam," together with a selection of shorter pieces of sacred music, was presented on the 13th ult., by the Mid-Kirk Choir, Greenock. Mr. G. Moffat was the Conductor. The Concert generally was a highly successful one.

A Concert was given by the Rutherglen Choral Society, in the Town Hall, on the 23rd ult., when E. C. Such's Cantata, "Narcissus and Echo," was performed, together with a selection of part-songs, &c. The Society, which is under the honorary conductorship of Mr. William Macintyre, made a most excellent appearance.

OBITUARY.

MARIE HEILBRON, the celebrated operatic singer, died on March 31, at Nice, after a painful and protracted illness. Born in 1849 at Lyons, where her parents, who were of Dutch origin, resided, her career has thus been prematurely closed at the age of thirty-seven. While yet in her teens, Mdle. Heilbron made her *début* at the Paris

Opéra Comique, at which theatre she, in association with M. Capoul and Mlle. Gérard, took a leading part in the first performance of M. Massenet's early opera "La Grand Tante." She subsequently became a great favourite at several other Parisian theatres, among her most successful impersonations having been that of *Zerlina* in "Don Giovanni" and of the *title-rôle* in "La Traviata," while an engagement entered into with the directors of the Grand Opéra proved to be of but short duration. By repeated extensive professional tours throughout Europe and the United States—in the course of which she also initiated herself into the favour of English audiences—Marie Heilbron acquired a cosmopolitan fame, due as much to her handsome stage presence and refined acting, as to her powers of vocalisation. The deceased lady was married in 1881 to the Vicomte de Lapanouze, and leaves, it is said, a considerable fortune to her only child.

We regret to have to announce the death of the excellent pianist and talented composer known to the musical world by the name of Théodore Ritter, but whose real name was Bennet. The deceased artist was born in 1841, at Nantes, and had thus only attained his forty-fifth year. He was one of the most gifted pupils of Liszt, under whose auspices, and partly in whose company, he, as a young man, undertook several most successful concert tours throughout Europe, whereby his fame as a brilliant and sympathetic pianoforte player became firmly established. Ritter subsequently turned his mind chiefly to composition, and amongst his numerous works those written for his special instrument are, perhaps, the most remarkable. His two operas, "Marianne," produced in 1861 at the Paris Opéra Comique, and "La Dea Risorta," brought out at the Theatre Alfieri, of Florence, in 1865, apparently met with little favour, being soon withdrawn from the *répertoire* of these establishments. His death—which occurred suddenly on the 5th ult.—leaves a conspicuous void amongst the music-lovers of the French capital, with whom he was a general favourite.

Josiah Pittman, whose death occurred suddenly on the 23rd ult., was for many years associated with Italian Opera in this country, both at Her Majesty's Theatre and Covent Garden. He held the post of Organist and Choir-master at Lincoln's Inn Chapel from 1852 to 1864, but latterly his operatic engagements, especially at Covent Garden, had chiefly occupied him. He studied the organ under Goodman and S. S. Wesley, and later the piano under Moscheles; and in 1836-7 he went through a course of theory at Frankfurt with Schnyder von Wartensee. For several years he delivered the annual course of lectures on music at the London Institution. Mr. Pittman was born September 3, 1816.

At the final rehearsal of the first season of the Novello Choir, on the evening of Monday, the 5th ult., the members took the opportunity to present their Conductor, Mr. Mackenzie, with an address, accompanied by an ideal representation in painted glass of his "Rose of Sharon." The occasion was rendered doubly interesting by the presence of Dr. Franz Liszt, who came in order to hear some of the choruses from his "St. Elizabeth," and afterwards played to the great delight of the members of the choir.

THE improved "Hand Guide" for the pianoforte, manufactured and patented by Messrs. Marsden and Wright, of Leeds, a specimen of which has been forwarded to us, consists of a horizontal bar of polished hardwood, the upper surface of which is oval in form, so as to fill the hollow of the player's wrist. The purpose of this invention is to enable students to acquire a correct position of the hand, especially in the performance of technical exercises, to promote independence of fingers, and to prevent undue fatigue in practising for a length of time. The appliance can be readily put on and taken off the instrument, and can be raised or lowered with the utmost ease. Considering that Logier's "Chiroplast" has so fallen into disuse, it seems tacitly admitted that mechanical methods of acquiring a good position at the key-board are of little service; but we can conscientiously say that to those who believe in their efficacy, Messrs. Marsden and Wright's invention will prove an invaluable boon.

THE opening of the Summer season of 1886, at the Crystal Palace, on the first of the present month, will be celebrated by a performance on the largest scale, of Gounod's Oratorio "The Redemption," a work, says the prospectus, "which in a few short years has ranged itself among the most popular masterpieces of the highest musical art." Produced with a completeness and grandeur attainable only in an establishment possessing a musical organisation capable of carrying out such gigantic demonstrations as the Handel Festivals, there can be little doubt that the presentation of Gounod's now popular Trilogy, will prove of the highest interest both to the musician and the general public. The soloists engaged are Madame Albani, Miss Annie Marriott, Madame Patey, Mr. E. Lloyd, Mr. F. King, and Mr. Santley; the chorus will number about 3,000 selected voices, consisting of the well-trained and experienced London contingent of the Handel Festival Choir, reinforced from the best Choral Societies of the metropolis and surrounding districts; and the band will comprise several hundreds of the best instrumentalists, Mr. August Manns being the Conductor. A feature of the season will be Mr. Manns's Benefit Concert which has been fixed for the 8th inst., and on June 19 a Concert will be given, at which Madame Christine Nilsson, Madame Trebelli, Mr. E. Lloyd, and Signor Foli, amongst other artists, will appear. In addition to some highly attractive dramatic performances, arrangements have been made with Mr. Carl Rosa for a series of representations of Opera in English, and a number of Comic Operas will also be given. During the season monster choral Concerts will, as usual, take place; daily performances by the Crystal Palace Orchestral Band will be given, under the conductorship of Mr. August Manns; the Company's Military Band will play every day in various parts of the Palace and grounds; and Mr. A. J. Eyre, the Company's Organist, or other well known organists, will give daily Recitals on either the Handel Festival organ or the Concert-room organ. So excellent a programme cannot fail to appeal most powerfully to the many who are attracted to this favourite place of summer resort.

At the weekly Concert held at the City Temple, Holborn, under the direction of Mr. E. Minshall, on Tuesday evening, the 15th ult., there was a crowded attendance. During the first part there was a very interesting competition for two prizes by seven lady vocalists, whose place on the programme were decided by lot. Miss Clara Dowle secured a double recall for her rendering of "Waiting" (Millard), ably accompanied on the pianoforte by Miss Adela Duckham, the only other competitor who received a similar honour being Miss Helen Killik (pupil of the late Madame Sainton-Dolby) for her singing of "The river of years" (Marzials). Miss Muriel Wood gave, with good effect, "Tell me my heart," and was much applauded and recalled. When the tickets were collected, Mr. Minshall announced Miss Clara Dowle to be the winner of the first prize, and Miss Muriel Wood of the second. Places were allotted in the second part of the programme to whoever might be the prizetakers, Miss Clara Dowle singing "Poor wandering one" ("Pirates of Penzance"), and Miss Muriel Wood "Heaven and earth" (Pinsuti). Miss Adeline Dinelli's violin solos were given in her usual finished manner and were much appreciated.

THE cycle of seven Historical Pianoforte Recitals to be given at St. James's Hall, by Herr Rubinstein, on the afternoons of the 18th, 21st, 24th, and 27th inst., and the 1st, 4th, and 8th June, will be amongst the most interesting events of the season. At the first Recital specimens will be performed of the works of composers from William Bird to Mozart; the second will be devoted to Beethoven's Sonatas; the third to Schubert, Weber, and Mendelssohn; the fourth to Schumann; the fifth to Clementi, John Field, Hummel, Moscheles, Henselt, Thalberg, and Liszt; the sixth to Chopin; and the seventh to Chopin (continued), Glinka, Mily Alexejewitch Balakireff, Cesar Cui, Rimsky Korsakoff, Anatole Liadoff, Peter Tchaikowsky, Anton and Nicolaus Rubinstein. Although we miss the name of Sterndale Bennett, amongst others, from this list, and meet with many at present unknown in England, so rich and comprehensive a programme cannot but be welcomed by all lovers of sterling pianoforte music.

THE programme for the Triennial Festival, to take place at Gloucester in September next, is now definitely arranged. The opening service will be held on Tuesday morning, September 7, when the Dean of Gloucester has consented to preach the sermon in aid of the Clergy Widows and Orphans' Charity. The service will be followed by a performance of "Elijah." A Concert will be held on the Tuesday evening, the programme for which includes Mr. C. H. Lloyd's new Cantata, "Andromeda"; and Miss Fanny Davies will play a Pianoforte Concerto. The programme for Wednesday morning will consist of Dvorák's now popular "Stabat Mater," Hiller's "Song of Victory," and two ancient Cathedral Anthems. In the evening Mr. Rockstro's new sacred Cantata, "The Good Shepherd," and the "Hymn of Praise," will be given. M. Gounod's latest work, "Mors et Vita," has been selected for Thursday morning; and the programme for the evening includes Mr. Cowen's Cantata, "Sleeping Beauty," composed for the Birmingham Festival, 1885, and a new orchestral work by Dr. Hubert Parry. "The Messiah" will be performed on the Friday morning, and there will be a special closing service in the Cathedral in the evening, for which Mr. C. L. Williams, the Conductor, is, on the invitation of the Stewards, composing an Orchestral Service. On most of the days tickets as low as 1s. will be issued, and for the Wednesday evening the former prices of all the seats have been reduced. The principal vocalists engaged are Madame Albani, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Mr. E. Lloyd, Mr. Winch, Mr. Santley, and Mr. Watkin Mills; and Mr. Carrodus will lead the band. The Stewards deserve every credit for such judicious and liberal arrangements; and we hope and believe that their efforts will secure a decisive success, both artistically and financially.

THE third Concert of the present season was given by the St. Peter's Choral Society in St. Peter's Hall, Wickham Road, on Tuesday, the 13th ult., when Dr. Stainer's "St. Mary Magdalen" and Barnby's "Rebekah" formed the programme. Dr. Stainer directed the performance of his own work, and the choir, numbering about 100, sang the choral numbers with much effect, especially "Come ye sin defiled and weary," "For none of us liveth," and the chorus for ladies' voices, "He is not here." Dr. C. J. Frost, conductor of the Society, directed the performance of "Rebekah," in which the members of the choir acquitted themselves with quite as much credit as in the previous work. The solo music was ably rendered by Madame Wilson-Osman, Miss Alice Heale, Mr. Henry Guy, and Mr. Thomas Kempton. Miss Alice Heale, who took the important part of the contralto in the "Magdalen," especially pleased with her sympathetic rendering of the music allotted to her. At the conclusion of the performance of Dr. Stainer's Cantata the composer was enthusiastically recalled.

MR. WINDEYER CLARK gave an Organ Recital, on Tuesday, March 30, at Westbourne Grove Chapel, Bayswater. The programme included Bach's Prelude and Fugue on his own name, and Handel's Concerto in F (No. 4), for organ and orchestra. Madame Wilson-Osman sang with her accustomed grace "Angels ever bright and fair," "Saviour of sinners," and "Rejoice greatly." Miss Cheadle (pianoforte), and Mdlle. Gabrielle Vaillant (violin), were much applauded for their fine interpretation of Beethoven's Sonata in G (Op. 30, No. 3). The effective performance of Gounod's Trio "La Colombe," for violin, pianoforte, and organ, was greatly appreciated. In the absence of Mr. Norfolk Megone, the very efficient orchestra was ably conducted by Mdlle. Vaillant. Mr. Clark gave an admirable rendering of a Religious March, by Sir G. A. Macfarren, and of the "Scherzo Symphonique," by Lemmens.

A MEMOIR of Ole Bull, the famous Norwegian violinist, will shortly be published by Mr. T. Fisher Unwin. It has been prepared by Sara C. Bull, and, besides a full biography, will contain Ole Bull's "Violin Notes" and Dr. A. B. Crosby's "Anatomy of the Violinist." The book will be furnished with several portraits, and contain interesting reminiscences of Franz Liszt, Chopin, Wagner, Paganini, Fanny Ellsler, Malibran, Adolina Patti, Whittier, Longfellow, and other celebrities.

HERR HERMANN FRANKE, in the prospectus of the Richter Concerts for the season commencing on Monday, the 3rd inst., announces that, as he is unable to realise his desire of forming a scheme for the performance of German Opera, he intends to give the entire second act of "Tristan und Isolde," and the entire third act of "Siegfried," as specimens of Wagner's later works. For the performance of these compositions engagements have been made with Fräulein Theresa Maiten (*Isolde* and *Brünnhilde*), Fräulein Helene Hieser (*Brangäne*), Herr Heinrich Gudehus (*Tristan* and *Siegfried*), and Mr. George Henschel (*Marke* and *Kurwenal*). Both these excerpts will be given twice. The novelties are the Symphony (No. 4), by Brahms, and that by our own countryman, Eugène D'Albert, and the choruses and incidental music to "The Eumenides" of Æschylus, by C. Villiers Stanford (for the first time in London), the choruses to be sung in Greek by members of the Cambridge Musical Society. Beethoven's Mass in D and the Ninth Symphony, Wagner's final Chorus from "Die Meistersinger," and excellent selections, not only from those of both the composers named, but from those of Cherubini, Schumann, Mendelssohn, Berlioz, and Liszt, make up a programme of extraordinary attraction. There will be an orchestra of 100 performers, under the leadership of Herr Ernst Schiever; the Richter Choir, directed by Herr Frantzen; and Herr Richter, as usual, will conduct. The season will consist of nine evening concerts.

THE Tufnell Park Choral Society gave its last Concert of the season in St. George's Church Room, on Friday evening, the 16th ult., when the following works were performed:—"The Passion" (Haydn), "Spring's Message" (Niels Gade), and "The Bride of Dunkerron" (Smart). It would not be easy to name a more appropriate work than that by Haydn, presenting, as it does, themes admirably adapted for choral practice, as well as a subject appropriate to the solemn season of Lent. Evidently the choristers had availed themselves of the advantages afforded by the weekly rehearsals, under their accomplished and indefatigable Conductor, for each detail of the exquisite movements was clearly defined, while the *ensembles* were satisfactorily sustained. The soli passages were taken by Miss Bayley, Miss J. M. Kell, Miss Stephenson, Miss Philips, Mr. Kent Sutton, and Mr. Puzey. Gade's music gave them an opportunity of showing the lightness and elasticity of their vocalisation, and Smart's dramatic composition supplied strains wherewith to exhibit their force and energy. The solos in the last-named work were well rendered by Miss Margaret Hoare, Mr. Charles Chilly, and Mr. Bridson, and Miss Eleanor Rees gave an admirable rendering of Gounod's "The Worker." The accompaniments were performed by Mr. King Hall and Mr. Frank Lewis Thomas, and Mr. W. Henry Thomas conducted.

MR. TODHUNTER'S play, entitled "Helena in Troas," will be performed for the benefit of the British School of Archæology, at Athens, on the afternoons of the 17th, 19th, 21st, 24th, 25th, and 27th inst., at Hengler's Circus, Argyl Street, which will be altered to represent the Greek arrangement of Proscenium, Orchestra, and Thymele. The music has been specially composed by Mr. B. Luard Selby, and the principal characters will be sustained by Miss Lucy Roche, Miss Alma Murray, Mrs. H. Beerbohm Tree, Mr. Hermann Vezin, and Mr. H. Beerbohm Tree, the leader of the chorus being Miss Helen Kinnaird. The subject of the dramatic action of the play is taken from the cycle of stories respecting the Siege of Troy, and it will be placed on the stage under the superintendence of Mr. E. W. Godwin, F.S.A.

A CONCERT in aid of the Wycliffe Sunday Schools, Philpot Street, under the direction of the Choirmaster, Mr. George Merritt, G.T.S.C., was given on Friday, March 26. The vocalists were Miss Annie Hood, Miss Kate Hemming, R.A.M., and Mr. P. McAuslane, all of whom were very successful in their solos. The accompaniments were ably rendered by Miss Bonallack (pianoforte), and Mr. and Mrs. Coke (harmonium). The programme also included a pianoforte solo and duets for pianoforte and harmonium, well played by Miss Bonallack and Mr. Coke, the performance concluding with a humorous Catch, capably rendered by Messrs. Merritt, McAuslane, and Doig.

THE 26th Consecutive Monthly Concert of the St. George's Glee Union was given on the 2nd ult., at the Pimlico Rooms, Warwick Street. This Concert, falling in Lent, was one of sacred music throughout, and the bold and effective rendering of the anthems and choruses by the choir under Mr. Joseph Monday's direction, showed that great pains had been taken in rehearsal to make this Concert rank in excellence with the usual secular Concerts so successfully given by this Society. The first part of the programme comprised solos by Madame Lita Jarratt, Madame Osborne-Williams, Mr. Reginald Groome, and Mr. Thurley Beale, and the anthems "Praise the Lord, O my soul" (Goss); "Cry aloud and shout" (Croft); "Why rage fiercely the heathen" (Mendelssohn); and "The Lord is a man of war" (Handel); arranged for tenors and basses. Dr. Stainer's sacred Cantata "The Daughter of Jairus" occupied the second part of the programme, and with Madame Lita Jarratt, Mr. Reginald Groome, and Mr. Thurley Beale as soloists, a most efficient rendering of this work was achieved. Miss Lini Hagemeyer presided at the pianoforte, and Mr. F. R. Kinkead at the harmonium.

THE Hampstead Conservatoire of Music gave the first of a projected series of Students' Concerts on the 3rd ult., at Prince's Hall, under the direction of the principal, Mr. George F. Gaussent. Some ten pupils presented themselves on this occasion, who, in vocal and instrumental solos, rendered a good account of the tuition afforded by the above institution, Mrs. Templeton, in a brilliant rendering of Mendelssohn's "Variations Sérieuses," and Mr. R. E. Miles, in his delivery of some songs, were more especially deserving of the applause freely bestowed by the audience during the Concert. Nor should we omit to mention the very able performance on the part of Miss Waite and a choir of ladies, of Heinrich Hofmann's "Song of the Norns," conducted by the principal. A distinct feature of the programme was a recitation contributed by Mr. Charles Fry (one of the professors of the Conservatoire), who, though evidently suffering somewhat from a relaxed throat, gave Macaulay's "Virginia" with admirable taste and perfect elocution, producing a most legitimate effect upon his numerous auditors.

THE second Concert of the Woodside Park Musical Society took place at Woodside Hall, North Finchley, on Thursday, March 25, when Cowen's Cantata "Sleeping Beauty" was performed with great success. The solos were well rendered by Miss Emily Buxton, R.A.M., Madame Florence Winn, Mr. Percy Palmer (who ably filled the place of Mr. Henry Piercy, absent through indisposition), and Mr. Alfred Reynolds. The accompaniments were well played by Mrs. G. Williams at the pianoforte and a professional string quintet led by Mr. E. Halfpenny. The second part of the Concert, which was miscellaneous, consisted of well known madrigals and part-songs, &c. A violoncello solo by Mr. E. Woolhouse received a well deserved encore, and each of the soloists contributed songs with much success. Mr. Alfred J. Dye, A.Mus., conducted.

THE close of the Easter term at the Royal Academy of Music was celebrated on the 15th ult., as usual, by the performance of selections by the operatic class, from new and standard operas. The programme included the first act of a new *opéra de salon* entitled "The Two Poets," written by W. H. Scott and composed by J. Edward German (student). The work was most favourably received, and the composer was again and again recalled to bow his acknowledgments to an appreciative audience. Mr. Musgrove Tufnail and Mrs. Osman-Wilson took the principal characters, and each were thoroughly successful in the parts assigned to them. The room was crowded. The full performance of the complete work (which is in two acts) is fixed for July 24.

AT the third Concert of the season given by the Strolling Players' Amateur Orchestral Society, on the 10th ult., at St. James's Hall, a highly attractive programme was provided, including Mendelssohn's "Fingal's Cave" Overture, Beethoven's second Symphony, a selection from Bizet's "L'Arlesienne," and the Galop Chromatique by Liszt; the vocal numbers being chiefly by French composers—viz., Gounod, Massenet, and Ambroise Thomas. There was a very good attendance.

ON Thursday evening, the 8th ult., the Finsbury Choral Association, under the direction of its Conductor, Mr. C. J. Dale, performed Mendelssohn's Oratorio "St. Paul" at the Holloway Hall. The soloists were Miss Edith Marriott, Miss Eleanor Rees, Mr. Harper Kearton, and Mr. Bridson. The orchestra was led by Mr. Carrodus, and Mr. Marchmont presided at the organ. The chorus numbered about 200 voices. Miss Eleanor Rees was highly successful in "But the Lord is mindful"; Mr. Kearton, in "Be thou faithful unto death," with cello obbligato, being warmly received. Mr. Bridson was in fine voice throughout. The choruses were well sung, the spirited rendering of "Rise and shine" and "O, great is the depth," being especially worthy of mention.

THE third Concert of the sixth season of the Clapham Choral Society, which is now amalgamated with the Surrey Conservatoire of Music, took place at Brixton Hall on the 13th ult. The first item in the programme was Mendelssohn's "Hear my prayer," the solo of which was beautifully rendered by Master Henry Humm. This was followed by Cowen's Cantata "Sleeping Beauty," which was highly appreciated by a large audience. The choruses were sung with spirit and refinement, and the solos excellently rendered by Miss Bertha Moore, Miss Emily Dones, Mr. Charles Chilley, and Mr. W. Webster. Mr. Clement Colman conducted. We understand that the Society will henceforth be known as the Surrey Conservatoire of Music Choral Society.

THE members of St. Mary's Choral Society, Hornsey, gave the last Concert of the third season in the Boys' Schoolroom, on Tuesday, the 13th ult., when the "Creation" was exceedingly well rendered under the direction of Mr. G. W. Spencer, Honorary Conductor. There was a large audience, and the efforts of the Society met with enthusiastic approval. The soloists were Madame Ellen Lamb, Mr. Tattersall, and Mr. Sackville Evans. Mr. Walter Hughes accompanied in a very able manner. During the evening the members of the Society presented Mr. Spencer with a handsome silver-mounted ivory *bâton* as a slight token of their esteem.

THE usual Concert was given on Good Friday at the West Kensington Park Wesleyan Church. The principal item was Mendelssohn's "Forty-second Psalm," in which Miss Emily Taylor gave a tasteful rendering of the soprano solo part. In the miscellaneous part, choruses from the "Messiah," the double quartet from "Elijah," "For He shall give His angels charge," and the trio "Ti prego," by Curschmann, were given. Miss Ilma Waldene, R.A.M., Mrs. West, Miss Oliver, Mr. Beale, and Mr. W. J. Tomes contributed solos. Miss Annie Crisp presided at the piano, and Messrs. A. J. Willoughby and C. G. Beale at the organ. The choir-master, Mr. J. Barratt West, conducted.

A CONCERT was given by Miss E. Hastings Warren, on Tuesday evening, March 30, at the Surrey Masonic Hall, Camberwell. The *bénéficiaire* was assisted by Miss Jessie Royd, Miss Louise Robins, Madame A. H. Watkins, Miss Lucy Sheppard, Madame Lansdell Sims, Miss Annie Morley, Mr. Arthur Weston, Mr. W. P. Richards, Mr. F. H. Horscroft, and Mr. Frank May, vocalists. Solos for the pianoforte and cello were ably performed by Miss Warren and Mr. Gilbert Tinson. A trio, in which they were joined by Mr. W. Fuller (violin), was a feature in the programme. Miss Warren accompanied throughout in her usual effective style.

ON Thursday, the 15th ult., the choir of Trinity Congregational Church, Poplar, gave a performance of Farmer's Oratorio "Christ and His Soldiers." The soloists were Mrs. Harrison, Miss Ellen M. Cooper, Mr. Joseph Gostick, and Mr. John Buley. Mr. E. Reynolds Conder presided at the organ, and Mr. Ernest Blandford (Organist and Choir-master of the Church) conducted. There was a large audience.

ON Saturday, the 10th ult., the terminal Students' Orchestral Concert of Trinity College, London, took place at Prince's Hall, Piccadilly, under the conductorship of Mr. George Mount. The programme was unusually long, and included Mozart's Symphony in E flat, Mendelssohn's Concerto for pianoforte and orchestra in G minor, and Beethoven's "Prometheus" Overture.

At the Wellington Hall, Islington, on Thursday evening, the 8th ult., Mons. J. Greebe gave a Violin Recital before a large and enthusiastic audience. The programme contained but one item of a classical nature, a Sonata by Rust; in this and in difficult works by Wieniawski, De Beriot, Léonard, Ernst, and others, the violinist gave ample evidence of the possession of great executive ability. Miss Annie Greebe performed one of De Beriot's Concertos in a manner which showed that the teaching of her father had not been neglected. Mons. Greebe could certainly be heard more often; his performance of the "Carnaval de Venise" was a veritable triumph of technical skill.

THE Jury Commission, acting on the recommendation of the juries appointed by H.R.H. the Prince of Wales, President of the Exhibition at South Kensington, has awarded a Gold Medal to Messrs. F. Besson & Co., for the general goodness and quality of tone of the instruments manufactured by them. We are also informed that these makers have received an order to supply the band of the 4th Battalion City of London Fusiliers with brass and reed instruments, the clarinets being made of Messrs. Besson's new patent material "Reliable," which is guaranteed neither to warp or split whatever climate they may be exposed to.

A BIOGRAPHICAL Dictionary of Musicians, with a Bibliography of English writings on music, compiled and edited by James D. Brown, assistant librarian, Mitchell library, Glasgow, is announced to be published during the present month. The "Bibliography" will form an appendix to the Dictionary, and will display, under appropriate headings, the English literature of any subject connected with the art. Another feature of the work will be a list of the musical periodicals which have been published in the past, or are now in existence, with the dates between which they flourished. In every respect this promises to be a valuable book of reference.

ON the 6th ult., the Southgate Choral Society, conducted by Mr. W. Horsey, gave a performance of selections from "The Messiah," glees, and part-songs, in the Holly Park Lecture Hall, to a large and appreciative audience. The choruses and part-songs were given with much precision and steadiness, evincing very careful training. The solos were sustained by Miss Emily Buxton, R.A.M.; Miss Tombleson, Mr. John Probert, and Mr. James Blackney. Mr. Wheeler, Organist of St. Luke's, Old Street, presided at the organ, and Miss Rowley, accompanist to the Society, at the pianoforte.

A CONCERT was given by Miss Edith Cooke on Thursday evening, the 8th ult., at Brixton Hall, the programme including several of the *bénéficiaire's* compositions. Madame Patey introduced a new song by Miss Cooke, entitled "The Child's Dream," and also sang F. N. Löhrr's "Needles and Pins," both being encored. Solos for violin were well played by Miss Cécile Elieson, and vocal music was efficiently rendered by Miss F. Venning, Mr. James Budd, Mr. M. Conrath, and Mr. C. Hayden Coffin. Messrs. O'Conner and C. Reddie presided at the pianoforte.

THE second Concert of the Streatham Amateur Orchestral Society took place in the Lecture Hall of the Congregational Church, Streatham Hill, on the 6th ult. The principal feature in the programme was Beethoven's Symphony in C minor, which was very creditably rendered, as were also the Overture "Merry Wives of Windsor" (Nicolaï), and the March "Prophète" (Meyerbeer). Miss Upton Jones played as piano solo Mendelssohn's "Serenade and Allegro gioioso," and Miss Lizzie Jones contributed songs. Mr. Henry Morley was the Conductor and also gave a violin solo, De Beriot's Concerto.

WE hear that a project is on foot to present a testimonial to Mr. Julian Adams, as a fitting termination to his connection with the Devonshire Park Concerts, at Eastbourne, which he has directed for seven years, with the utmost credit to himself and benefit to the art of which he is an earnest disciple. Mr. Adams has many friends in London who would gladly lend their aid in furtherance of the object in view; and we have much pleasure, therefore, in giving increased publicity to the fact of so well deserved a mark of recognition being contemplated.

A CONCERT was given on Monday, March 29, at Clapham Hall, by the Clapham Pilgrims Football Club, at which the following artists appeared:—Madame Fannie Arnold, Miss Maude Hayter, Miss Winnie Parker, Messrs. Alfred Pawsey, Francis Lloyd, H. W. Pawsey, E. Matheson, S. Smith, and J. Donnell Balfe, vocalists. Flute solos were effectively given by Mr. Raine Flaskett and Miss Parker, and Mr. W. A. Douthwaite, Organist of All Saints', Clapham Park, accompanied. The Concert was under the direction of Mr. H. W. Pawsey.

MISS ANNIE MATHEWS gave her Annual Concert at Brixton Hall, on Thursday evening, the 15th ult., assisted by Miss Agnes Larkcom, Miss Meta Russell, Miss Spencer Jones, Miss Grace Woodward, Miss Alice Boquet, Mr. Orlando Harley, Mr. Henry Yates, Mr. James Budd, Mr. Franklin Clive, and Miss Dunbar Perkins (violin). The Concert-giver, who met with a hearty reception, gave an excellent rendering of Mendelssohn's "Infelice," and H. Smart's "Birds of Passage," the latter being encored. Mr. Turle Lee accompanied.

A CONCERT was given on Monday evening, the 12th ult., at St. Andrew's Church, Battersea. The soloists were Mrs. Carter, Miss Agnes Hardy, Miss Selina Foster, Madame Courtenay, Mr. Hamp, Mr. Welsford, and Mr. F. E. Choveaux, Organist and Choirmaster. The programme consisted of solos from Handel's "Messiah," and Mendelssohn's "Elijah" and "Hear my prayer," which were sung with great expression. Miss Minnie Pyne and Mr. F. E. Choveaux acted as pianists and accompanists. There was a large audience.

AN excellent performance of Mendelssohn's "Elijah" was given by the New Court Choral Society, Tollington Park, on Friday, the 9th ult. The solos were most ably rendered by Miss Annie Mathews, Miss Frances Hipwell, Mr. Edwin Bryant, and Mr. Frank May, the last-named gentleman being highly successful in the music assigned to the *Prophet*. The singing of the choir, under the direction of Mr. Arthur J. Greenish, Mus. Bac., Cantab., was worthy of all praise.

MR. C. G. BELL gave his fifth annual Concert on Tuesday, March 30, at the Athenæum, Shepherd's Bush, when an excellent programme, consisting of Mendelssohn's "Hymn of Praise" and a miscellaneous selection, was ably rendered. The soloists were Miss Alice Fairman, Madame Gwynne, and Mrs. C. G. Bell; Messrs. C. T. Grimsdick and Sydney Beckley; piano, Madame Jessie Morison; accompanists, Miss Millen and Mr. Sidney Hill. Mr. Bell conducted with care and judgment.

A SERVICE OF SONG, comprising the Passion music from Handel's "Messiah," was given at St. James's Church, Knatchbull Road, Camberwell, on the Wednesday evening preceding Easter. The choruses were interpreted in a highly commendable manner, the singing of the boys, to whom the work was new, reflecting credit upon the Organist and Choirmaster, Mr. R. Felix Blackbee. The solos were satisfactorily rendered by Mr. Greir and Mr. J. S. Holliday.

THE last Entertainment of the nineteenth season was given on Tuesday evening, the 13th ult., at the Brompton Hospital, by Mr. John Elwin, an old and valued friend of the Institution. The vocalists were Mrs. Coles, Miss Maud Pawle, Mr. George Pottinger, Mr. Nash, Mr. J. Elwin, Mr. Lacy Stocken, and Mr. D. Fleet; pianoforte and violin solos were contributed by Miss Pawle and Mr. Pawle respectively, and Mrs. Elwin accompanied.

At a meeting to inaugurate the South-Eastern Section of the National Society of Professional Musicians, at the Charing Cross Hotel, Mr. E. Prout in the chair, the following gentlemen were elected to the council: Messrs. Prout, Cowen, Cummings, Alfred Gilbert, C. E. Stephens, H. C. Banister, E. H. Thorne, Alfred King, McNaught, Warwick Jordan, Humphrey Stark, Dr. C. J. Frost, Dr. Longhurst, and Dr. Arnold.

At Wandsworth Town Hall, on March 30, Bradbury's Cantata "Esther, the beautiful Queen" was successfully performed, under the able direction of Mr. Cresswell. A miscellaneous programme followed, the vocalists being Madame Edwards, R.A.M., and Mr. Dewi Greville.

ON the afternoon of Ascension day, an interesting service will take place in Westminster Abbey, when the second and third parts of Gounod's "Mors et Vita," and Dr. Bridge's setting of "Rock of Ages" will be sung. Madame Albani has kindly consented to sing the solos in Gounod's work and also "I know that my Redeemer" (Messiah). The proceeds of the collection will be devoted to the funds of the Westminster Hospital.

A CONCERT was given on Tuesday, the 20th ult., in the Welsh Wesleyan Chapel, City Road. The soloists were Madame Edith Wynne, Miss Eleanor Rees, Mr. Ben Davies, and Mr. Ap Herbert. Mr. John Thomas (harp), Mr. H. C. Tonking (violin and organ), and Mr. W. Henry Thomas (pianoforte). The last named gentleman also acted as accompanist.

A VERY successful Concert was given by Miss Yeatman, R.A.M., at Cricklewood, on the 9th ult., at which she was assisted by Madame Marian McKenzie, Mr. J. H. Müller-hausen, Mr. Albert Rayment, and Mr. H. V. Broughton Black as vocalists. Miss Winifred Robinson played two violin solos, and Mr. A. A. Yeatman was solo pianist and accompanist.

A CONCERT was given in the Lammas Hall, Battersea, on Monday, the 5th ult., when the following vocalists took part:—Madame Minnie Gwynne, Miss King, Miss Selina Foster, Miss Minnie Pyne, Mr. Charles Lockwood, Mr. F. E. Choveaux, Mr. J. Pyne, and Mr. Charles Lidbury. The violinist was Mr. Beach, and pianoforte solos were given by Miss Minnie Pyne and Mr. F. E. Choveaux.

At the annual Soirée of the New Court Mutual Improvement Society, Tollington Park, held on Thursday, March 25, a Concert was given, under the direction of Mr. T. W. Kingston. The following vocalists assisted:—Messrs. Haydn Grover, Arthur Weston, T. W. Kingston, and Stanley Smith. Mr. Joseph Douce, R.A.M., presided at the pianoforte.

MR. SINCLAIR DUNN gave his sixth Annual Concert at the Cavendish Rooms, on Wednesday, March 24, when a varied selection of popular music was well rendered. Mr. Dunn was assisted by Miss Fusselle, Miss Fenner, Miss Susetta Fenn, and Mr. Neville Doone, vocalists; flute solos were contributed by Mr. H. A. Chapman, and pianoforte solos by Miss Florence Waud.

ON Monday, March 29, a Concert was given at the Queen's Park Hall, under distinguished patronage. The artists were Miss Grosvenor Gooch, Miss Minnie Laurie, Mr. Henry Prenton, Mr. François Choveaux, Mr. F. Goodwin, and Mr. H. A. Godfrey. Locke's music to "Macbeth" was performed by the West London Temperance Choral Society. Mr. Gilbert Hine conducted.

A PERFORMANCE of Farmer's Oratorio, "Christ and His Soldiers," was given at Brixton Church on Wednesday in Holy Week. The choir numbered about fifty voices. The solo parts were taken by Miss A. Patten, Miss Medland, Mr. E. Smith, and Mr. R. Poole. Mr. F. G. Shinn, A.C.O., presided at the organ, and Mr. Geo. Shinn, Mus.B., conducted.

MADAME BRUCE gave a very successful Concert on the 1st ult., in aid of the funds of Berkley Road Chapel, Chalk Farm. The artists were Mesdames Bruce, Vernon, Alice and Agnes Douglass, Messrs. Frank May, R.A.M., Wedlake, Allen, and Gebhardt. Mr. Theo. Ward, R.A.M., conducted.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah" in St. John's Church, Waterloo Road, on the 21st ult. The soloists were Mrs. Harrison, Miss Minna Vivian, Mr. Reginald Groome, and Mr. Albert Orme. Mr. E. H. Turpin accompanied on the organ.

THE memorial tablet to Sir John Goss in St. Paul's Cathedral will be uncovered on the 10th inst., the anniversary of his death. The music for the service on the occasion will be wholly selected from Sir John Goss's compositions.

THE Civil Service Vocal Union's final Smoking Concert of the season, was given at Cannon Street Hotel on the 15th ult. Mr. J. H. Maunder conducted, as usual.

SPOHR'S Oratorio "The Last Judgment," was given at Clapham Congregational Church on the 2nd ult. The solo singers were Masters Henry Humm and Edwin Lewis, Mr. T. W. Hanson, and Mr. H. Coates. The chorus numbered fifty voices. Mr. J. P. Attwater, A.C.O., presided at the organ, and Mr. Clement Colman conducted.

SPOHR'S "Calvary" was performed with full orchestral accompaniments at St. Luke's, Chelsea, after the evening services on the 2nd, 4th, and 6th Sundays in Lent, under the direction of Mr. Everard Hulton, Mus.B., Oxon. The principal solos were most ably rendered by Mr. Lawrence Fryer and Mr. Musgrove Tufnail.

THE third volume of the "Boston Musical Year-Book," announced to be published during the present month, will retain all the chief features of former seasons, and the scope of the work be extended, a condensed record of the musical events of the whole country being given, and those of important cities classified.

ON Saturday, the 3rd ult., Mr. Arnold Kennedy gave a lecture on the characteristics of Beethoven's life and music, at the College for Men and Women, Queen Square, Bloomsbury. Mr. Kennedy illustrated the lecture by playing movements, and parts of movements, from the pianoforte Sonatas and from the Symphonies.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of the "Creation" in Holy Trinity Church, Islington, on the 7th ult. The soloists were Miss Clara Hoschke, Mr. John Probert, and Mr. Albert Orme. Mr. E. G. Crogier accompanied on the organ.

MR. ALFRED MOUL, the London agent for Herr Hase-mann, lessee of the Wallner Theatre, Berlin, has arranged with Mr. D'Oyly Carte for Messrs. Gilbert and Sullivan's opera "The Mikado" to be produced in English at the above-named theatre early in June.

AN Invitation Concert was given by Mr. Stretton Swann's pupils at Bermondsey on March 30. The programme, which was selected from the works of Weber, Smart, Wekerlin, &c., was very creditably rendered.

IN consequence of the success of their Quartet Competition, the Council of the Musical Artists' Society contemplate offering another opportunity to composers of Chamber Music.

DR. J. F. BRIDGE has composed an Overture on Tennyson's "Morte d'Arthur," which will be produced in Birmingham, on the 6th inst., at Mr. Stockley's Orchestral Concert.

IT is announced that Signor Lago will give a season of Italian Opera at Covent Garden, commencing on the 25th inst.

MR. W. G. WOOD, Professor of the Royal Academy of Music, has been appointed Organist and Music Master of Highgate Grammar School.

REVIEWS.

Jean Jacques Rousseau als Musiker. Von Alber Jansen. [Berlin: Georg Reimer.]

"QUAND on entreprend un livre, on se propose d'instruire le public de quelque chose qu'il ne savait pas." Such is the excellent motto appended to this volume, in the place of the customary preface. It embodies, in the terse language of the great "citizen of Geneva," an obvious maxim indeed, but one not unfrequently disregarded in the present book-manufacturing age. Herr Jansen, as may be inferred, lays himself open to no such charge. The "public" even the specifically musical section thereof, it may be safely asserted, knows little, and probably cares less, about the precise views disseminated in his numerous writings upon our art by the author of "Emile" and of the "Contrat Social." In this mental attitude, however, we deprive ourselves not only of a source of intellectual pleasure, but also of an important element in the full appreciation of the historical development of the modern music-

drama. To have directed the attention of students to this fact, and to have contributed thereby to a revival of an acquaintance with the Geneva philosopher "as a musician," is an achievement which will meet with its reward in the gratitude of the reader, and which constitutes one of the principal merits of Herr Jansen's interesting and painstaking work. While tracing in mere outline the general career of Jean Jacques, with the details of which everyone is more or less acquainted, the author is here concerned mainly with the musical aspects of that career, and of the epoch which generated and developed them. Although Herr Jansen is inclined somewhat to over-estimate the importance of his hero as a COMPOSER, he nevertheless furnishes us with abundant, and in some cases entirely fresh evidence of that scanty and irregular, almost haphazard, musical training which, partly through circumstances, partly on account of his restless temperament, Rousseau had alone been able to acquire during his youthful wanderings, and the defects of which, from the technical side, have debarred his subsequent compositions from rising above the level of the *dilettante*. It is as exaggerated, therefore, to point, as our author does, to the collection of songs known as "Les consolations des misères de ma vie" as having been the important forerunner of Schubert's winged lyrics, as it is, on the other hand, beyond question that the style which characterises the "consolations" is the same that pervades the simple airs of "Le devin du village," and that this spontaneous production of the *dilettante* Rousseau has marked a new departure in the development of the specifically French lyrical drama. Again, the same lack of a solid original grounding is apparent in the strictly theoretical articles of the famous "Dictionnaire de Musique," the lasting merit of which, as having been the first of its kind, and the corresponding difficulties attending its compilation, no one will assuredly call in question. Yet here also Herr Jansen is apt to become over zealous in defending its author against the certainly somewhat invidious strictures of his great opponent and contemporary, Rameau. Enough of paramount superiority there remains in Rousseau's influence upon the art-consciousness of his age, to justify even his biographer in leaving unstirred the ashes of a controversy deprived long since of all its significance. The department of our art, wherein the great philosopher was not only *facile princeps* in his time, but greatly in advance of his age, is that of the æsthetics of music, more especially as applied to the musical drama. It is surprising to what extent the reforms wrought in this direction by Gluck, and in our own day by Richard Wagner, may be found foreshadowed in some of the literary productions of Rousseau. And here we likewise arrive at the most valuable portion of Herr Jansen's volume. His summaries of the more important essays in question, to wit of the "Lettre à M. Grimm," "Lettre sur la musique Française," "Observations sur l'Alceste," and others, are masterly digests of the opinions advanced therein, and backed up as they are by a lively and faithful picture of the different periods in the art-history of last century France, we are able to understand the storm of angry controversy which their appearance aroused, and even to appreciate in a measure the risk of personal security which their author is said to have incurred in their publication. That due prominence has also been accorded here to the quarrels between the adherents of Lulli and of Rameau, and to the subsequent still fiercer feuds of the Buffonists and Anti-Buffonists, it is scarcely necessary to add. And from out this turmoil of conflicting art principles and strivings, in it but scarcely of it, emerges more and more distinctly before the eyes of the reader the personality of the great seer in matters musical as well as in many others concerning human progress—slandered and reviled by his enemies, forsaken, one by one, by his friends, yet an object of the vulgar curiosity and of the secret admiration of all. Such is briefly the portrait drawn by Herr Jansen of Jean Jacques Rousseau as a musician. Although the author's diction is not always very happy, he succeeds in communicating to the reader not a little of the keen sympathy he himself feels with the noble qualities, both of heart and intellect, possessed by his hero; while as a contribution to art history his work cannot safely be ignored by any future historian of the important epoch whereof it treats.

Organum. A series of pieces for the Organ, selected and arranged by Dr. W. Spark. [Forsyth Brothers.]

SOME time since it was announced that a comprehensive series of compositions for the organ, similar to Mr. Charles Hallé's admirable Pianoforte School, would be issued under the editorship of Dr. Spark. The present is the first instalment of the work, which is divided into three series, denominated respectively Classical, Sacred, &c.; Original Compositions, English and Foreign; and Miscellaneous and Popular. The six numbers before us of the first section consist of arrangements from Oratorios, Masses, and instrumental works. In the second section are comprised a number of original pieces, several by composers who are unknown to fame. So far, the distinction is well preserved, but not so in the contents of the third section. Why, for example, should Handel's "Zadok, the Priest," be considered "Miscellaneous" or "Popular," while his Pastoral Symphony is classed as "Classical, Sacred, &c." Among the miscellaneous pieces we find Mendelssohn's "But the Lord is mindful," and among the classical the chorus "O be gracious," from the same oratorio. In fact, the first and third series might change places with perfect propriety. It would have been far wiser to have divided the pieces into elementary, difficult, &c., as in Mr. Hallé's work. This, however, does not affect the intrinsic value of each original composition or arrangement. The latter are, for the most part, excellent and unassuming, executive difficulties being avoided; while Dr. Spark does not proceed on the assumption that all organs have four manuals and every possible variety of stops. As an exception, we must protest against the unnecessary curtailment and distortion of the Symphony in the Coronation Anthem. The new pieces are, for the most part, poor and uninteresting, the most commendable being a Festival March, in D, by Townsend Driffild, and an Offertory, in E flat, by D. H. Engel.

Tutors for the Violin, Viola, Violoncello, Double-Bass (three strings), Double Bass (four strings), Flute, Clarinet, Oboe, Cornet, and Bassoon. Selected, arranged, and composed by Otto Langey. [Rivière and Hawkes.]

THESE Instruction-books, although fairly suited for young students, suffer to a certain extent from the fact of the letter-press portion of them not having been supervised by an English editor, the preface, even, being evidently written by a foreigner, and some words in the course of the books being misspelt. Musically, however, they are entitled to commendation, and have a right to take their place amongst the many existing Tutors. The Exercises are generally well considered, and good directions are given for bowing on the string instruments, and for producing a full tone upon those played with the breath. Each book contains an explanation of the rudiments of music which, on the whole, is tolerably clear. We must take exception, however, to the words "Single Common" and "Single Triple." We do not agree, too, with the assertion that an Appoggiatura takes, as a rule, half the value of the following note; nor that "when crossed by a small line, its value is but one-fourth of the note which follows it." In the latter case, it is not an Appoggiatura at all, but an "Acciaccatura," and takes scarcely any appreciable value from the following note.

Te Deum in E; Benedictus, Kyrie, &c., in E; Te Deum in D. By Edward Hodges, Mus. Doc. [Novello, Ewer and Co.]

THESE services were composed forty years ago, but are now published for the first time by the composer's daughter. That the talent of Dr. Hodges did not meet with due recognition in his lifetime may be explained by the fact that the great revival of activity in church music had not then set in. He was undoubtedly a musician of great ability, the *Te Deum* in E giving the most abundant evidence of this. In place of the chromatic harmonies in which composers are so fond of indulging at present, we find clever contrapuntal writing, the service abounding in passages of imitation and concluding with a well developed fugue. The style is that of 18th century church music as exemplified in the best works of Croft, Greene, Battishill and others. These services, especially that in E, are well worthy the attention of cathedral choirs.

Magnificat and Nunc dimittis in D. For men's voices.
Magnificat and Nunc dimittis, arranged to Gregorian Tones.

Pater Noster. By Battison Haynes.
 [Novello, Ewer and Co.]

THE increasing demand for service music, arranged for men's voices only, is being met in a satisfactory manner; but among recent publications we do not remember anything so meritorious as Mr. Haynes's setting of the Evening Canticles. Melodious throughout, without any sacrifice of dignity; modern in feeling, but strictly sober and church-like, the service is calculated to please musicians, and to edify all who listen to it. The accompaniment offers ample scope to the skilful organist for varied and legitimate effects. In the Gregorian Service the composer's talent is, of course, less freely displayed, though he describes it as a "festal setting," and doubtless has held in view the requirements of those churches where Gregorians are *de rigueur*. Some of the verses are to be sung in four-part harmony, others in unison, and in some the canto is assigned to the "melodists and congregation," the rest of the voices and the organ supplying the counterpoint. The setting is clever, and will certainly please those for whom it is intended. The *Pater Noster* is intended for use in the Communion, and consists of simple inflections for voices in unison with an equally unpretending accompaniment. In the latter is an ugly pair of consecutive fifths in the fifth bar from the close—probably an inadvertence.

The Morning and Evening Service, together with the Communion Office in G. By J. F. Bridge, Mus. Doc.
 [Novello, Ewer and Co.]

THIS is an important addition to the rapidly-extending list of meritorious settings of the Liturgy, suitable for Cathedral use, and not too elaborate for ordinary well-trained choirs. It is very complete, including a version of the Jubilate, as well as the Benedictus, an Introit, three Offertory sentences, the Benedictus qui venit, and the Agnus Dei. It need hardly be said that the technical quality of the music is irreproachable, but this would be of little use had not Dr. Bridge written with the spirit as well as the understanding. This he has done, and his Service may be commended for its devotional feeling and sincere, though dignified and chastened expression. In the matter of accent, the composer is always correct in places where many good composers go wrong. The word "Sabaoth," and the sentence "Being of one substance," may be taken as instances of this.

Te Deum and Jubilate in E. By Joseph Mosenthal.
 [Novello, Ewer and Co.]

THE composer of this service is an organist in New York, and as the work of an American musician it possesses a claim to notice apart from its intrinsic merits, which are considerable. Mr. Mosenthal's *Te Deum* is in E, 3-4 time, and is constructed mainly on a single motive of a dignified character, this being repeated again and again with endless modifications, so that monotony is avoided though unity is preserved. The Jubilate is based on another figure, but the original phrase returns in the Gloria. In general the writing is broad and diatonic, and the service presents no difficulty whatever to an ordinary choir.

Musical Readings. Words from "Paradise Lost."
A Child's Dream. Words by the late Rev. E. Caswall.
A Lesson from a Cloud. Words by the late Rev. E. Caswall.

Love's Garden. Words by the late F. T. Dowding.
 Composed by Olga.
 [Novello, Ewer and Co.]

THE three songs under the title of "Musical Readings" are too dreamy to demand criticism as artistic works, yet all show that the composer has a sympathetic feeling with Milton's words; indeed, they give the impression of having been produced by meditating, in a desultory manner, upon the pianoforte, and lazily humming some notes to the poetry. Viewed in this light, although feeble, they are not devoid of a certain merit. The other vocal pieces on our list, though scarcely open to the same objection, lack that intensity of expression without which songs appeal not to the cultivated musical listener. "A Child's Dream" is the best of the

three, and might prove effective if sung by an accomplished vocalist. "Olga," despite the defects of style which we have considered it our duty to point out, may still give us works of more importance; and we shall then be glad to review them under the real, instead of the assumed, name of the composer.

Six Two-part Songs for Ladies' or Boys' Voices. Composed by Myles B. Foster. [Novello, Ewer and Co.]

WE can award unqualified praise to this group of two-part songs, not only for their charmingly fresh and melodious character, but for their artistic treatment and true sympathy with the words. No. 1, "To sea," will unquestionably become a favourite, especially with boys; No. 2, "If Hope were but a Fairy," has an attractive theme, carefully harmonised; No. 3, "The Willow and its Lesson," has an appropriately placed melody, the voices proceeding almost throughout in loving company; No. 4, "The Promised Land," in E minor and major, has some good contrapuntal effects, and appropriate changes of key; No. 5, "Song should breathe of scents and flowers," is an excellent setting of Barry Cornwall's well-known words; and No. 6 is a "March," the varied feeling of the poetry being happily expressed in the music. We sincerely trust that these songs may become as extensively known as they deserve to be.

Lead, kindly Light. Song. Words by Cardinal Newman.
London. Song. Words by Francis Bennoch.
 Composed by Alfred Allen. [Novello, Ewer and Co.]

THE song "Lead, kindly Light," beginning with a short symphony on a tonic pedal, and written on three staves, shows much ambition on the part of the composer, many of the harmonies indeed being unduly complicated, and noted so that it would puzzle even an accomplished student in harmony to figure them. Some phrases, however, are extremely vocal and happily expressive of the text. "London" may please patriotic vocalists, but artists will object to the consecutive fifths which occur between the last chord on page 2 and the first on page 3. The melody is bold, but, like most songs of this class, somewhat commonplace.

A Farewell. Song. Words by Lord Tennyson.
Edith. Serenade for the Pianoforte.
 Composed by Edward R. G. W. Andrews.
 [Novello, Ewer and Co.]

THAT Mr. Andrews has decided musical feeling is proved both by the song and pianoforte piece before us; but we infinitely prefer his instrumental to his vocal writing. The words of the song ("Flow down, cold rivulet") have been so often set that it is difficult for a composer to forget the attempts of former writers to do justice to Tennyson's beautiful verses, and if Mr. Andrews' efforts to be original are somewhat apparent, he must be freely forgiven. The subject of the Serenade commands attention for its tunefulness; and its treatment is graceful and effective. We shall be glad again to meet with this composer (whose name is new to us) in some work of more importance.

Marche Moderne. For the organ. By Edwin H. Lemare. [Weekes and Co.]

COMPOSERS are so fond of bestowing fantastic and unmeaning titles on their efforts that Mr. Lemare should be commended for the simple and suitable appellation he has given his piece. Admirers of showy organ music cannot fail to be pleased with this march, for it is exceedingly bright, tuneful, and grandiose, if not grand. It is, moreover, not without a certain spice of the dignity which should, at all times, characterise music intended for the king of instruments.

Minuet in D. For the Organ. By D. R. Munro.
 [E. Donajowski.]

THE composer of this simple and unassuming trifle has some feeling for melody and a fair amount of musicianly skill. But he apparently labours under the delusion that a chromatically descending passage should always be written with flats, for he persistently writes A flat where G sharp should be; and he cannot escape a charge of carelessness, for the middle section of his piece, which is obviously in the key of G, has two sharps throughout.

Voices of the Sea. Suite for the Pianoforte. Composed by Gerard F. Cobb. In two books.

[Music Publishing and General Agency Company.]

We have already given favourable notice upon some very charming songs by this composer; and can conscientiously award equal praise to the poetical little pianoforte pieces before us. They are all avowedly written in dance rhythms, and each number is prefaced by a verse descriptive of the character of the music. Not only on their intrinsic merits, but as excellent exercises for variety of touch, the Suite may be strongly recommended to all whose sympathies are with expressive, rather than "brilliant," music. Nos. 3 and 6 are, in our opinion, the best of the set, although they are all evidently the work of a thoughtful and intellectual artist.

Good day, sir. Song. Words by Charles Rowe.

White Heather. Song. Words by L. L.

Composed by Louis Diehl. [J. and J. Hopkinson.]

THERE is refined humour in the words of the first of these songs, the spirit of which is happily caught by the composer; but the common-place Waltz which occurs at the end of each verse—in accordance with an absurd prevailing custom—is most wearisome. "Wild Heather" is a good and unpretentious composition, which should certainly find favour with vocalists. We particularly admire the change from minor to major on the words "Take it, she said," the effect of which is aided by the delicate arpeggio accompaniment.

FOREIGN NOTES.

On the 29th of March last, fifty years had elapsed since the production at the Magdeburg Stadt-Theater, of Richard Wagner's first opera "Die Novize von Palermo," an event which the subsequent fame of the then Magdeburg Capellmeister has rendered memorable. The work itself belongs to the "unrecognised" lyrical productions of the poet-composer, having been written before he had formed any style, or conceived any definite ideal, of his own. An interesting account of the above first performance will be found in THE MUSICAL TIMES for March, 1883.

Heinrich Schütz's "Passions-Musik" was performed for the first time in Berlin, on Good Friday last, by the Schnöpl'sche Gesangsverein. A further step has thus been taken in the revival of the works of the "Father of German Music," the forerunner of Sebastian Bach, and one of the most interesting among the composers of the seventeenth century. The history of music affords no more striking example of the organic development of a peculiar art-form, than that presented in the several settings of the "Passion" by Schütz, as compared with those of the later master, which have become so familiar of late years to amateurs in this country. If Bach's genius was by far the greater of the two, it is well also to remember how much he owes in his sublimest works to the inspiring and directing influence of Heinrich Schütz.

A highly successful first performance of Hector Berlioz's opera "Benvenuto Cellini," took place last month at the theatre at Carlsruhe, under the direction of its zealous Capellmeister, Herr Felix Mottl. We extract the following interesting paragraph ament the work and its performance at the above theatre from the pen of Richard Pohl. Writing in the *Musikalisches Wochenblatt* of the 8th ult., that eminent critic remarks: "Felix Mottl has systematically educated his public for the appreciation of Berlioz by Concert performances. He wisely commenced with 'Faust,' the most popular of his works. He then produced instrumental portions of 'Roméo et Juliette,' followed by the 'Symphonie Fantastique,' and, as a crowning effort, the grand Requiem; a truly noble artistic achievement! With the 'Carnival' Overture the Carlsruhe public had been for some time familiar, and thus the way had been fully prepared for Berlioz's first and greatest operatic work. The history of the 'Cellini' representations is a curious one. First produced in Paris, in 1838, it was a failure. Again brought out in London, in 1852, it failed to attract, while in the same year it was well received by the public at Weimar. Revived at the latter place, under Liszt, in 1856, 'Cellini' was not again heard

of until 1878, when Hans von Bülow produced it at Hanover, an example which was followed by the Leipzig Stadt-Theater two years later, Herr Anton Schott singing the title-part. To these must now be added the recent performances of the opera at Mannheim and Carlsruhe. Munich and Prague are to follow next, and Paris also seems at length to be again stirring in the matter, where M. Carvalho, of the Opéra Comique, is said to be preparing the work for next season. This, then, has been the entire past career during nearly fifty years of a work abounding with genius and originality, truly grand in many of its scenes, and distinctly interesting throughout."

A biography is about to be published in German of J. G. Kastner, the Alsatian composer and musical savant, the intimate friend of Berlioz. The work, which has Herr H. Ludwig for its author, will form an interesting contribution to the musical history of the early part of the present century.

The newly founded Liszt Verein of Leipzig gave a grand orchestral Concert on the 8th ult., at the Stadt-Theater, including a performance of the "Faust" Symphony by that master, for which no less than seven rehearsals had been held by the Conductor, Herr Nikisch. Richard Pohl, the well-known critic, and one of the champions of Liszt's music, has just been elected honorary member of the Society, concerning which a German contemporary writes: "There can be no question at all that the Liszt Verein has already become a real power in the musical world of Leipzig with which those (and there are not a few) who are hostile to this modern phase of our art will have to reckon. It is but just to add, however, that some of the most pronounced antagonists of the composer have paid their tribute of admiration to the 'Faust' Symphony, after the masterly interpretation of the work under the direction of Herr Nikisch."

By a curious coincidence two German composers have lately been employed, unknown to each other, upon the composition of operas founded upon identical subjects—viz., that of Merlin, the prophet and enchanter of British legendary fame. Both operas have, moreover, been accepted for performance during next season, when Herr Goldmark's "Merlin" will be brought out at Vienna and Leipzig, and Herr Th. Rüfer's opera, with the same title, will be submitted to the audience of the Berlin Opera House. The coincidence, as we have said, is a curious, though by no means an unprecedented one, the most notable example being, perhaps, the simultaneous occupation of Spohr and Weber with the subject of "Freischütz," which, however, the former wisely abandoned as soon as he became aware of the intentions of his rival in the field of operatic romanticism. The success of two operas of "Der Freischütz" would scarcely be conceivable, but a "Merlin" suggests dramatic situations and psychological problems akin to "Faust," and readily admits of various musical treatment. Thus the production of the two new operas in question will be looked forward to with some interest.

A new five-act historical drama, entitled "Die von Hutten," was produced on the 10th ult. at the Leipzig Stadt-Theater, and exceedingly well received by a distinguished and critical audience. The author, who has adopted the *nom de plume* of Carl Marius, is a grandson of the composer Carl Maria von Weber.

About one half of the sum required (£1,000) for the projected Weber statue to be erected in the composer's native town, Eutin, has so far been subscribed for. Hopes are still entertained by the committee that sufficient funds will eventually be forthcoming, not only for the above purpose, but likewise for the acquisition by the nation of the small house where the composer of "Freischütz" first saw the light. To be sanguine is one of the cardinal virtues of festival committees, and hopefulness displayed under circumstances so little promising constitutes in itself an element of ultimate success, though it may now appear somewhat doubtful whether the Weber statue will be far enough advanced to be unveiled at the centenary of the composer's birth in December next.

At a recent sale of autographs held at Berlin, the following from the pens of celebrated musicians were amongst the most noteworthy. The prices realised on this occasion (which we give in English currency), although

of course regulated in a great measure by the intrinsic importance attaching to the respective manuscripts, may also serve as a kind of barometer of the ever-changing popular estimation of genius. Thus the sum of £15 was paid for three songs by Schubert, while two minuets (as yet unpublished) from the hand of Mozart, scored for a small orchestra, fetched £12 10s. A setting for male chorus of Goethe's weird verses "Im Nebelgeriesel" (the gipsy song in "Götz von Berlichingen") from the pen of Mendelssohn, dedicated to the violinist, Edward Rietz, and likewise unpublished, was knocked down for £7 10s. Wagner figured in the catalogue with a sketch of the first scene of "Rienzi," dated Riga, August 7, 1838, and with a letter written to Capellmeister Reissiger, of Dresden, dated July 3, 1848, and another to Bülow, without date, which realised £5 5s., £3 13s., and £2 1s. respectively. The complete manuscript of Weber's overture entitled "The Ruler of the Spirits," dated November 8, 1811, was sold for £15, and a letter by the same composer directed to a friend in Vienna for £4 2s.

Herr Nicolaus Oesterlein, the wealthy Viennese Wagner-enthusiast, has just published a second pamphlet in favour of the establishment in one of the central towns of Germany of a "Richard Wagner Museum," an institution the appropriateness of which no one will call in question. Considering, moreover, that Herr Oesterlein has offered his own collection, comprising no less than upwards of 8,000 Wagneriana, as a substantial contribution towards the realisation of his scheme, his efforts in so interesting a cause should certainly ere long be crowned with success.

The dates of the forthcoming festival performances at Bayreuth have been fixed as follows: "Parsifal" will be given on July 25, 26, and 30, August 2, 6, 9, 13, 16, and 20, and "Tristan and Isolde" on July 27 and 29, August 1, 5, 8, 12, and 15. The price of admission for each performance will be the same as on former occasions—viz., twenty marks.

Johann Strauss's new operetta "The Gipsy Baron" has already reached its fiftieth performance at the Friedrich-Wilhelmstadt Theater of Berlin.

At the Darmstadt Hof-Theater an opera entitled "Antonius und Cleopatra," by the Count Sayn-Wittgenstein-Berleburg, was brought out with great success on the 17th ult. This distinguished amateur has already become favourably known to the German musical public by an orchestral work illustrative of scenes from the "Fritihof-Saga," produced by the Darmstadt orchestra in 1874.

A Symphony in C minor, by Herr Xaver Scharwenka, the pianist and composer, well-known to English concert-goers, met with a highly favourable reception at a recent Concert of the Berlin Concerthaus. Herr Scharwenka has been for some years the director of a flourishing musical academy in the German capital.

Dr. Langhans, the well-known German musical author, has returned to Berlin, after a short visit paid to this country in connection with the recent festivities in honour of Franz Liszt. The doctor is now engaged upon the completion of his important work, "The History of Music during the seventeenth, eighteenth, and nineteenth centuries," dedicated to Liszt, a review of which will shortly appear in our columns.

Herr Wilhelm Tappert, the well-known Berlin musician, and former editor of the *Allgemeine Deutsche Musik Zeitung*, has started upon a journey of musical research, with especial regard to the study of lute tablature, a subject upon which he has been engaged for some years past, and for the elucidation of which much remains yet to be done. Herr Tappert, who in the course of his investigations will visit this country, is, we understand, undertaking the journey at the expense of the German Government—a remarkable, because unfortunately rare, instance of state aid being afforded for the encouragement of our art in its purely historical and antiquarian aspects.

A Requiem by Felix Draeske, recently performed for the first time at Dresden, is spoken of in competent quarters as one of the most remarkable productions of that gifted composer.

A new opera, "Das Sonntagskind," by Herr A. Dietrich, has just achieved a great success at the Bremer Stadt-Theater.

An interesting revival, in concert-form, of Marschner's opera "Adolf von Nassau" was given, on the 13th ult., by the Opera Verein of Berlin. The work was last produced on the Berlin stage in 1859.

The *Neue Zeitschrift für Musik*, of the 2nd ult., reproduces a highly characteristic and hitherto unpublished letter directed by Beethoven to King Carl Johann, of Sweden. The letter is dated March, 1823, and is written in the French language.

A Stradivarius violin, formerly in the possession of a London collector, has just passed into the hands of the violin virtuoso, Herr Hugo Heermann, of Frankfurt, for the sum of £1,000. The instrument in question is said to be an exact pendant to the famous Stradivarius owned by Señor Sarasate.

At a Court Concert given on the 2nd ult. at Meiningen, under the direction and with the co-operation of Johannes Brahms, the following was the interesting programme—viz.: Concert-Overture in C minor (Richard Strauss), Prelude and Liebestod from "Tristan and Isolde" (Wagner), songs (Weber and Brahms), Variations on a theme by Haydn, and Symphony, No. 4, in E minor (Brahms).

Madame Pauline Lucca, who has just recovered from a serious illness, is again delighting Viennese audiences in her favourite rôle of *Carmen* in Bizet's opera.

Herr Ignaz Brüll, the composer of the opera "Das goldene Kreuz," has written the music to a ballet entitled "Champagner Märchen," to be shortly produced at the Vienna Hof-Theater.

The French normal diapason has now been definitely introduced in the orchestras of the Berlin Philharmonic Society and of the Vienna Hof-Theater.

The great attraction of the "Concert Spirituel" at the Châtelet Theatre, on Good Friday, was Gounod's last work, *Fantaisie on the Russian National Hymn*, for pedal pianoforte and orchestra, which, written in the broad style of Bach, proved a decided success. Madame Palicot, who played the pianoforte part, was very much applauded.

Marie Wieck, the sister of Madame Schumann, who enjoys the greatest popularity with Scandinavian audiences as a pianist, is again engaged upon a brilliant Concert tour in the principal towns of Sweden and Norway.

At the Berlin opera, Victorien Joncières' "Le Chevalier Jean" (the successful performance of which, at the Cologne Stadt-Theater, we some time since recorded), was performed for the first time on that stage on the 17th ult., and met with a very sympathetic reception.

Under the title of "Le Songe d'une Nuit d'Été, Fête d'après Shakespeare," "A Midsummer Night's Dream" was produced at the Paris Odéon, on the 14th ult., for the first time in France. M. Paul Meurice, the adapter of the French version, has compressed the original play into three acts, and has made sad havoc with Shakespeare's beautiful creation. The whole of Mendelssohn's music was executed by an excellent orchestra and chorus, under the direction of M. Colonne.

Liszt's oratorio "St Elizabeth" is to be produced at the Paris Trocadero during the first week of the present month, under the direction of Signor Vianesi.

The Maestro Verdi paid a visit to the French capital last month, with the object probably of coming to an arrangement with the directors of the Grand Opéra respecting the performance of his new opera "Iago," or as it appears now to be called "Othello." No definite understanding seems however to have been, as yet, arrived at.

Herr Anton Rubinstein, continental journals inform us, has been created by the Emperor of Russia a General Music Director, a title which raises the eminent pianist-composer to the rank of a Russian "Oberhofmarschall," and entitles him to the wearing of a, no doubt, most gorgeous uniform.

Anton Rubinstein delighted all musical Paris last month with his famous series of Historical Pianoforte Recitals. During his stay at the French capital, the genial artist conducted a performance of his ballad "La Nymphé," for female chorus and contralto solo, at the vocal academy of Madame Marchesi, where he was also prevailed upon to play several pianoforte pieces by Chopin, and of his own composition.

Victor Massé's posthumous opera, "Une Nuit de Cléopâtre," was produced on the 15th ult. for the first time at

Geneva, where it met with a favourable reception. At the same town a new Symphony, entitled "David Livingstone," was performed at one of the Concerts Classiques and greatly applauded. The composer is M. Kling.

Liszt's Mass, known as the "Graner Fest-Messe," was the principal item in the programme of the Liszt Festival recently organised in the music-loving Belgian town of Liège, under the direction of M. Hutov.

An opera, "Gwendoline," by M. Emmanuel Chabrier, was successfully brought out on the 10th ult., at the Théâtre de la Monnaie, of Brussels. In the meantime, however, the director of that establishment, M. Verdhurt, has been obliged to declare his insolvency, and the performances are being carried on by a temporary management, pending fresh arrangements to be made in order to save the leading Belgian stage from a serious collapse.

According to *Le Ménestrel* there have been 650 new operatic works by native composers produced at Italian theatres during the last eighteen years, giving an average of thirty-six annually.

The Italian opera of St. Petersburg appears to be in a bad way, its director, M. Karkoff, having deemed it prudent to disappear, while the company continue for the present to give representations of opera on their own account.

Arrigo Boito, whose one opera "Mefistofele" has rendered him famous, and who for the space of some ten years has produced no fresh operatic work, is said to have completed a lyrical drama entitled "Nerone," which will ere long be brought out at one of the leading theatres of Italy.

A new operetta by the Maestro Vincenzo Galassi was recently produced and much applauded at Naples. It is entitled "Il Testamento dello zio Saviero."

One of the finest theatres in Italy, the Teatro Apollo of Rome, which but a few years ago was completely renovated, is about to be demolished to make room for the carrying out of an extensive scheme for the regulation of the river Tiber.

"Les Pêcheurs des perles," an early opera from the pen of Bizet, was recently brought out with much success at the Scala, of Milan.

A Polish National Theatre is to be built in Cracow, for which purpose the sum of 60,000 florins has been contributed by an anonymous art-lover in that town.

The journal *L'Arte*, of Catania, some time since offered to award two prize medals to successful competitors in the composition of a vocal quartet. Among the thirty-eight applicants none were found worthy of the distinction, and the medals, a gold and a silver one, remain as yet in the keeping of the generous editor of *L'Arte*.

A new periodical, devoted to the cultivation of the harmonium, is being published in France, under the title of *L'Harmonium au Salon*. It is edited by a musical professor, M. Clément Loret, of Saint-Louis d'Antin.

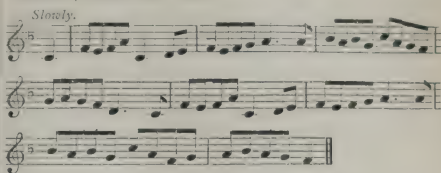
We have received the current numbers of the *Leipziger Musik und Kunst Zeitung*, a fortnightly journal, formerly entitled *Parisfal*. It appears to be an ably conducted paper, dedicated to general art interests, and is published by Edwin Schloemp, of Leipzig.

The death is announced, at Paris, of Louis le Bel, formerly a professor of singing at the Conservatoire, and Director of the Chorus at the Opéra Comique, aged seventy-three.

At Vienna died, on March 24, Max Wolf, at the early age of forty-six, the composer of numerous successful operettas.

Madame Marie Heilbron, the well-known *prima donna*, died, on March 31, at Nice, having only reached her thirty-seventh year. She was born at Lyons, her parents being of Dutch nationality.

be heard in the streets and new to my ears, though obviously not of modern origin? The old tune of the "frozen-out" to the words "We've got no work to do-o-o!" is familiar to every one and is a well-known melody of traceable lineage, but this winter the rogues and vagabonds who defraud the charitable by posturing as "the unemployed" have adopted a song of superior character, which runs thus:—



There are two verses, of which the first is as follows:—

What will become of England if things goes on this way.
When crowds of honest working men are starving day by day!
They cannot get employment, for bread their children cry,
And hundreds they have died for want and now lies in their graves.

The last line should of course be "and in their graves now lie." These touching lines, added to the really pathetic ring of the tune, produce more practical results than did ever Orpheus with his lute. Did but a small portion of the silver and copper harvest fall to the hands of the "honest working man" we might exult in the power of divine music, but as this is unhappily not the case we may confine ourselves to curiously enquiring into the history of this tune. The words, of course, are of to-day, but the melody cannot be. The drop of a third from the tonic in the fourth bar would seem to point to an Irish origin, but at least it never came from the music-hall. Any information would oblige

Yours truly,

F. CORDER.

CHARLES DIBDIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The baptismal record quoted by Mr. Joshua D. Horwood, in your April issue, rather tends to make the question as to the date of Dibdin's birth still more complicated. The generally received date is March 15, 1745; but obviously this is wrong, if the Charles Dibdin baptised on March 4 in that year was the future composer. The name Dibdin, or Dibden, is indigenous to Southampton and neighbourhood (there is a village, Dibden, near Hythe), and to me it seems not impossible that the entry in question refers to another person. This is supported by the description of the father as "clerk of this parish," whereas Dibdin himself says his father was "a silversmith, and a man of considerable credit." A substantial silversmith is not usually found acting as parish clerk.

The inscription on Dibdin's tombstone only proves that his widow thought his age to be 69. As her information presumably proceeded from her husband, who was himself astray as to the early dates of his life, her opinion cannot be taken as conclusive.

I should like to correct the last statement in my former letter. Licences were refused both to the Circus and the Helicon. In the former case, the difficulty, originating in the intrigues of Grimaldi and Hughes, was at last surmounted; in the latter, a gale blew down the building, and the license was no longer required.—Yours faithfully,

EDWARD RIMBAULT DIBDIN.

Orme's View, Liscard, Cheshire, April 15, 1886.

MADRIGALS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I had hoped that Mr. Baptie's interesting letter in your February number would have elicited a response from some professor of authority in the musical world, or perhaps from the Conductor of some well-known Choral Society, who could have told us the real reason why Madrigals are now neither published nor performed.

It seems to me unfair to suggest that it is in consequence of want of enterprise in the music trade, for on looking through Messrs. Novello's catalogue alone, I find about

CORRESPONDENCE.

NAME OF OLD TUNE WANTED.

TO THE EDITOR OF THE "MUSICAL TIMES."

SIR,—In the universal decay and disappearance of Folk-music and Folk-lore before the devastating progress of the Board School, so small a matter as the present may not be devoid of interest to the musician. Can any of your readers then throw light upon the genesis of a song now to

thirty-seven madrigals of the English and foreign schools in the "Glee Hive," twenty-five in THE MUSICAL TIMES, twenty-three in Leslie's Collection, and several in the "Part-Song Book"; besides these, twenty-seven in the "Triumphs of Oriana," nineteen in Webbe's Collection, and seventy-nine in "Oliphaunt's," are published in parts. All of these are low enough in price, and, although a number of duplicates may be found among them, would form a repertory large enough to keep a Madrigal Society at work for several seasons, at the end of which time the question of publishing more might be raised.

This is a subject on which I write with great interest, as for some years past I have had a small party of amateurs meeting at my own house to sing works of this description, and my experience is, not that the material available is insufficient, but that for some unaccountable reason the taste of the day has been diverted to the more modern Part-song, and that not a tithe even of the Madrigals, which may be bought for a few pence, are at all known to the present generation of choral singers.

As an orchestral player, I have constantly been present at Concerts of small choral Societies, where, after a Cantata, the second part has been miscellaneous; but hardly ever is a Madrigal introduced: always Part-songs, good, no doubt, but surely not in a higher style of art than the works of the Madrigalian Era.

Of course there are slight practical difficulties, such as the extended compass of some of the parts, but they are as nothing compared with the awkwardness, say, of Palestrina's "Missa Papæ Marcelli," which has been made practicable, at all events, by the late Conductor of the Bach Choir; but the Concert of the Bristol Madrigal Society at the Albert Hall last season must have convinced the thousands present that nothing in the way of unaccompanied vocal music can be more sonorous and satisfactory to an audience than a Madrigal when well performed.

I fear the plan suggested in your last number by Mr. Heywood will hardly create a demand for music of this character; and really with the melancholy example of the Musical Antiquarian Society before us, and the suspended animation of the Purcell Society in our own time, we can have but little hope of successful publication by subscription.

What is needful is, I think, that our Conductors should introduce to their choirs those works which can already be obtained; and from my own experience I can almost promise that a demand will arise, from both singers and listeners, for further efforts in the same direction.

Yours faithfully,

J. W. MATTHEW.

92, Finchley Road, N.W.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will be obliged by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The Notices of Concerts at Portsmouth should have been sent in time for our last number. We shall be glad if our Correspondent will occasionally furnish us with condensed accounts of musical performances in his immediate neighbourhood, for our "Brief Summary."

E. A. S. ORR.—We are unable to recommend anything for the purpose you name.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—The Junior Guild of St. George gave a Children's Concert in the Council Chamber on Saturday, the 10th ult. A crowded audience testified to the general interest felt in the performance of the

young students, in whose work Mr. Ruskin has so kindly expressed his sympathy and interest. The Concert brought to a successful close the first series of practices by the musical pupils of the Guild, which commenced in January last, under the direction of Mrs. Slade Baker. The programme included part-songs by Kinross, vocal solos by Arne and Dvůřák, piano solos by Beethoven, Haydn, Heller, and Liszt, violin solos by Wiener, Hauser, and Rossini, and two trios for piano, violin and cello, by Beethoven and Mozart. The Concert was very enjoyable and reflected much credit on all who took part in it.

ASHTON-UNDER-LYNE.—A very successful performance of *Proust's Hereward* was given by the Philharmonic Society on March 29. The solo vocalists were Miss Leslie, Miss Halsey, Mr. Hall, Mr. Seymour Jackson, and Mr. Musgrove Tunfai. Mr. Irvine Dearnaley, Organist of the Parish Church and Musical Director of the Manchester Gentlemen's Glee Club, conducted.

BANGOR, COUNTY DOWN.—The Bangor Musical Society gave the last Concert of the season on Thursday, the 16th ult., in the Ward Schoolroom. The principal vocalists were Mrs. Morgan Byrne, Mrs. Thos. H. Crowe, Mrs. Purdon, Miss Burne, and Messrs. Benson, Dalgair, and Macfarlane. Miss Maguire played Weber's "Polacca Brillante" in a B flat in good style. A Beethoven Trio, for piano, violin and violoncello, played by Messrs. Thos. H. Crowe, W. Benson, and R. E. Ward, was well received. The part-songs were admirably sung by the members of the Society, and their Conductor, Mr. Thos. H. Crowe, is to be congratulated on the success of his efforts. The new organ, built for the Parish Church by Messrs. Anneson, of Granmont, was opened on Easter Sunday at the Morning Service. The Service was fully choral, consisting of *Smarts' Te Deum* in F, *Garrett's Jubilate* in F, and *Stainer's anthem* "They have taken away my Lord." The Evening Service was also choral, and at the conclusion, the Organist of the Church, Mr. Thos. H. Crowe, who had presided at the instrument at both services, gave selections from *Bach, Handel, and Smart*. The good singing and pure tone of the instrument reflects great credit on the builder.

BELFAST.—The twelfth season of the Philharmonic Society was brought to a close on the 2nd ult. by the annual Members' Concert. The third part of Schumann's *Faust* commenced the programme. The solos were well rendered by members of the Society, and the choruses, as a rule, went well. The second part of the Concert, which was miscellaneous, included a duet, "Weep you no more," by Professor Grosvenor, excellently given by Mr. and Mrs. Hall, and a Trio, by the composer, and two movements of Goldsmann's Concerto, for violoncello and orchestra. Mr. Edgar Haines led the band, Herr Werner accompanied, and Herr Beyschlag conducted.—The members of the Queen's College Musical Society terminated their fifth season on the 9th ult., with a Concert in the Examination Hall of the College. The principal items in the excellent programme provided were Haydn's Motet, "Distracted with care and anguish," well sung by the members of the Society; Rubinstein's "Die Nixe," for female voices and solo, finely rendered by Miss Milligan and the ladies of the Society; the solo, with chorus, from *Orpheus*, "Oh in pity be moved by my grief," the solo part most effectively given by Mrs. R. J. Porter; and two violoncello pieces, so exquisitely played by Herr Ruderdorf as to excite the utmost enthusiasm. Amongst the vocal solos must be mentioned Mrs. Porter's "Only once more" (Moir), Mr. Louis Mantell's "I arise from dreams of thee" (Salaman), and Mr. T. B. Boyd's "The Erl-King" (Schubert). Herr Beyschlag conducted with his usual care and judgment. Mr. Carl Leckie playing the accompaniments with much effect. The evening's entertainment was given by the St. Cecilia Society, rendered, very creditably, selections from *The Messiah*, the solos being taken by Mrs. Freeman Dudley, Miss C. Milligan, and Messrs. Picton and Imrie; Mr. R. Kent Atkinson, conducted. The Hillsboro' and Lurgan Societies have also given Concerts in those towns, Mr. W. Hartz conducting on each occasion.

BLACKBURN.—The members of the Vocal Society brought their eleventh season to a successful conclusion, on March 31, with a fine performance of Cowen's *Sleeping Beauty*. The solos were sustained by Miss Bear, Miss Carmichael, Mr. Seymour Jackson, and Mr. O. Thompson. The second part of the programme was miscellaneous. The band, selected from Mr. Hall's orchestra, was most effective. The Concert was conducted by Mr. W. H. Robinson with his usual earnestness, and was thoroughly appreciated by a crowded audience.—The second Concert of the eleventh season of the St. Cecilia Society was given at the Victoria Hall on Thursday, the 8th ult., under the conductorship of Mr. J. H. Hooks, of Bradford. The work selected for the first part was the dramatic legend *Cinderella*, by Hofmann, the principal parts in which were ably sustained by Miss Thudicum (Cinderella), Mrs. Clarke of Bradford (the Fairy Queen), and Mr. John Higginson (the King). The band comprised many of the most eminent members of Mr. Hall's orchestra. The second part of the Concert rendered, very creditably, selections from *The Messiah*, the solos being taken by Mrs. Freeman Dudley, Miss C. Milligan, and Messrs. Picton and Imrie; Mr. R. Kent Atkinson, conducted. The Hillsboro' and Lurgan Societies have also given Concerts in those towns, Mr. W. Hartz conducting on each occasion.

BOLTON.—On Saturday, March 27, the Philharmonic Society gave a performance of *Yule's Macbeth* in the Temperance Hall. The solo vocalists were Madame F. Hyde, Miss A. Walker, Mr. H. Taylor, and Mr. Scholes.—The Choral Society held an "open" meeting in the Town Hall on the 14th ult., when Villiers Stanford's "God is our hope and strength," Handel's *Acis and Galatea*, and Dr. Bridge's part-song in memory of Joseph Maas were presented to a large audience. A Fantasia by Liszt, well played by one of the members, was highly appreciated. Mr. E. W. Appleyard conducted.

BRISTOL.—The annual Recital of Sacred Music by the United Presbyterian Church Choir, under the conductorship of Mr. R. W. Pearce, took place in the Church on March 25, in presence of a large number of members and friends of the congregation. The programme consisted of miscellaneous selections, and the choir, numbering about thirty-five voices, evidenced a very commendable degree of

CHURCH.—The principal choruses were "And the glory" (Handel), "Ye shall dwell in the land" (Stainer), "Praise His awful name" (Spohr), and "O Father, whose Almighty power" (Handel). Several solo vocalists contributed with much effect to the programme, and were cordially received. Two piano and harmonium duets—Overture (Mendelssohn) and March (Elia)—were performed during the evening by Mr. Pentland and Mr. W. P. Gale, in both of which these gentlemen evinced thorough mastery of their respective instruments. Before concluding with the "Hallelujah" chorus (Handel), Mr. James Thain proposed a vote of thanks to Mr. Pentland and the choir, which was seconded by Councillor Robert Anderson, and cordially responded to.

BROUGHTY FERRY, N.B.—On Thursday evening, the 1st ult., the Church Union gave a very satisfactory rendering of H. C. Myers' *Sleeping Beauty*. The vocalists were Miss Eleanor Farnol, Miss Josephine Cravino, Mr. Redfern Hollins, and Mr. J. Bridson, all of whom were highly successful. The choruses were sung with spirit and precision, and evinced careful training on the part of the Conductor, Mr. Neale, who is to be congratulated on the success of his efforts. The second part of the programme, which was miscellaneous, included a sketch for orchestra, "The Procession of the King," by Mr. J. More Smieton, which obtained a most favourable reception.

CARSLHOLM.—Farmer's Oratorio *Christ and His Soldiers* was admirably rendered at Mr. J. H. W. Ocleas' Concert, given at the Public Hall, on Thursday evening, the 15th ult. The solos were well sung by Masters Sadler and Middleton, Mr. Cripps, and Mr. Foster. There was an excellent orchestra, conducted by Mr. Ocleas. The second part of the programme was miscellaneous.

CHELLENHAM.—The Musical Society, under the conductorship of Mr. Von Holst, gave its final Concert of the thirtieth season, in the Assembly Rooms, on Monday evening, the 5th ult. The programme included the first part of Mendelssohn's Oratorio *Elia* and selections from Weber's *Oberon*. The chief singers were Mrs. Frank Danbury, Mrs. Ferguson, Miss Cookworthy, Miss Mary Morgan, Mr. D'Arcy Ferris, and Mr. Montague Worlock, all of whom were most successful. There was an excellent band and chorus.

CHESTER.—Dr. J. F. Bridge's Oratorio, *Mount Moriah*, was sung in the Cathedral, at a Special Nave Service, on Tuesday in Holy Week.

CHISWICK.—On March 30 a Concert was given in Chiswick Hall by the pupils of Mr. R. W. Lewis. The chief features in the programme were Mozart's Sonata in F (given by Mr. L. Potons), an Allegro Brillante, an Impromptu (by A. H. West), and Beethoven's Sonata in G, all of which were well played. Amongst the vocal items must be mentioned two new songs, "Not alone" and "When the storm is over," by Mr. Lewis, which were very cordially received.

CREWE.—The members of the Philharmonic Society gave their second and last Concert of the season in the Town Hall, on Wednesday evening, March 31, before an appreciative audience. The work performed was Handel's *Samson*, the principal vocalists being Miss Kate Fusselle, Miss Louise Bowman, Mr. Holberry Hayday, and Mr. A. S. Kinnale (the latter gentleman in place of Mr. Robert Grace, who, in consequence of a sudden family bereavement, was unable to fulfil his engagement). The orchestra, which had been considerably reinforced by members of the bands of Messrs. Charles Hallé and De Jong, was under the able leadership of Mr. Henry Nuttall, and proved very efficient. The choral numbers of the Oratorio were, with slight exceptions, well rendered, and much praise is due to the conductor, Mr. G. Young, for the care and attention bestowed in rehearsal, and also for the manner in which he directed the Concert. Mr. Henry Richardson, a member of the Society's orchestra, played the trumpet obligato to "Let the bright Seraphim" in a masterly manner.

DALEKEITH, N.B.—Haydn's *Creation* was performed by the Philharmonic Society, on the 8th ult., the soloists being Miss Winnie Beaumont, Mr. D. Macdonald, and Mr. A. McColl. Miss Beaumont's solos were given with considerable taste and executive skill, and the piano and duets were admirably rendered. Mr. Charles Guild conducted. The choir numbered upwards of 20 voices.

DARLINGTON.—The members of the Orchestral Society gave their sixth annual Concert on the 2nd ult., under the conductorship of Mr. Fred. Tovey. The programme was an excellent one, the principal item being the C minor Symphony of Beethoven. The Concert was in every respect the most successful yet given by this flourishing Society. Mr. Fredericks, of Lichfield Cathedral, was the vocal soloist, his songs being rendered with great taste and judgment. Two violin solos were admirably given by Mr. J. H. Beers, of Newcastle. The band (consisting of fifty performers) was highly efficient.

DINGWALL, N.B.—Tipton's Service of Song, entitled "Uncle Tom's Cabin," was most successfully given in the Masonic Hall, on Wednesday evening, March 31, by an efficient choir under the conductorship of Mr. Naughty; the reader was Mr. McMillan, Inverness. Miss Ross contributed a pianoforte solo, and Mrs. Binning accompanied throughout on the harmonium.

EDLING.—The last of the series of Popular Concerts was given at the Lyric Hall on Saturday, March 27, when the secretary, Mr. Harold Savery, took a well-deserved benefit. The honours of the evening were shared by Mrs. Dyke, who sang "The Worker" and "Only for one" admirably; Mr. Harold Savery, whose songs "Les Rameaux" and "The Devout Lover," were excellently rendered; Mr. Herbert Thorndike, who contributed "The Toreador's Song" and "Across the blue hills, Marie"; and Mr. Alfred Izard, whose piano-forte solos had to be a brilliant execution. Valuable assistance was also given by Miss Chappell (violin), Miss Annie Chappell, Miss Winifred Dyke, Mr. Ralph Dawes, Mr. William Pinney (harmonium), and Herr Victor Gollmick. On Wednesday, the 14th ult., a Lecture on the "Life of Mozart," with musical illustrations, was given by Mrs. Charles Clark at Haven Green Church, in aid of the Choral Illustrations. It included several of the most valuable compositions, from the earliest period to the great "Jupiter" Symphony, and were all most creditably given. The orchestra was under the able direction of Mr. S. Dean Grimson, assisted by Messrs. A. Pittman, Lawrence, J. E. Hambleton, W. L. Beddome, &c.; Miss Evelyn Goring, A.R.A.M., Miss Ellen Haas, and Mr. Skinner contributed

vocal selections from Mozart's operas, and the choir sang effectively in the Kyrie from the Twelfth Mass, &c. Mr. George Tomling presided at the organ, and Mr. W. H. Treffy was the Conductor.

EASTBOURNE.—The members of the Musical Society gave an excellent performance of Sir Michael Costa's Oratorio, *Naaman*, at the Pavilion, Devonshire Park, on Monday, the 29th ult. The solo artists were Miss Bertha Moore, Miss Eliza Thomas, Mr. Fredericks, and Mr. Bevan. The orchestra was led by Mr. E. J. Sangster, and Dr. Sangster conducted.

EDINBURGH.—We understand that Mr. W. Harrison, conductor of the local Choral Union, has been commissioned to compose some new music for the next meeting of the Diocesan Choral Association, which takes place in St. Mary's Cathedral on June 26. The meeting is one of considerable importance, the clergy being drawn from all the Episcopal churches of Edinburgh, and composed for the most part of trained and thoroughly efficient singers.

FALKIRK, N.B.—The Falkirk Local Chorus gave a miscellaneous Concert on the 9th ult., when a selection of part-songs was capitally rendered, under the conductorship of Mr. F. Bridgman. Miss Winnie Beaumont, Miss J. Pearson, and Mr. J. Fleming contributed songs, all being well received.

FOLKESTONE.—At a special Lenten Service held at Church House on the 20th ult., a selection from Haydn's *Passion* was sung by the Choir and Choral Union in connection with the Church. The soloists were Masters Fidge and Norman, and Messrs. Rous and Baker. Mr. Rose also sang the tenor air "For there is mercy" from Bunnett's "Out of the Deep," and Master Norman, Handel's "He was despised." The service was under the direction of Mr. W. E. Fairclough, the Organist and Choirmaster, who also played C. H. Lloyd's Organ Sonata in D minor during the service.

GALASHIELS, N.B.—The annual Concert given by the Choral Union took place on the 7th ult., when *Judas Macabæus* was performed. The service was given by some of the young members of the Union, assisted by Miss Winnie Beaumont, Mrs. Mackenzie, and Mr. G. Welch. The florid soprano solos were sung with great effect, and the band rendered efficient aid in the accompaniments. Mr. W. Morris, Organist of St. Peter's Church, accompanied, and Mr. Oxley, Organist of St. Paul's Church, conducted. Spohr's *God, Thou art Great*, was given at a special musical Service in St. Paul's Church on the evening of Good Friday, the 3rd ult. The soprano solos were taken by Miss Vine Beaumont, who also sang two sacred airs with excellent effect. Mr. Johnstone gave a bass solo, and Mr. Oxley, S.Mus., T.C.L., contributed three organ solos.

GRAHAMSTOWN, CAPE COLONY.—At a meeting of the Select Vestry, held on the 11th ult., at the Chapter House, St. George's Cathedral, the Lord Bishop in the Chair, Mr. H. Winny was confirmed in his appointment as Organist and Choirmaster of St. George's Cathedral.

HARROGATE.—The members of the Philharmonic Society gave a performance of Haydn's *Creation* on the 6th ult., in the Spa Concert Room. The principal vocalists were Miss Bessie Holt, Mr. Seymour Jackson, and Mr. Dan Billington, all of whom were highly successful. The choruses were well rendered, and the band lent most efficient aid. Mr. John Shaw conducted. There was a large audience.

HEYWOOD.—The members of the Glee Club gave a Concert on Tuesday evening, March 30, in the large Hall of the Reform Club. The glees were well rendered, and vocal solos were contributed by Miss Ashworth, Miss Dews, Messrs. W. Rowe, W. H. Kershaw, H. Greenhaigh, W. Gorton, and J. H. Greenwood. The Concert was under the direction of Mr. Kershaw.

LEEDS.—The first Saturday Concert, under the management of the Coliseum Company, was held on the 10th ult. The solo artists were Miss Bessie Holt, R.A.M.; Miss Sara Cragg, Miss Singleton, Mr. J. Atha, Mr. J. Browning, and Mr. Wadsworth. Glees were contributed by members of the Leeds Sacred Harmonic Society. Miss Holt was highly successful in all her songs.

LEWISHAM.—The St. John's Choral Society, numbering about 120 members, gave its third and last Concert of the season in the Church Room, on Friday, the 16th ult. The programme included Stainer's Cantata *The Daughter of Jairus*, Spohr's *God, Thou art Great*, and in the miscellaneous selection Schubert's Psalm for ladies' voices, "The Lord is my Shepherd," and Mendelssohn's "Judge me, O God." The almost perfect rendering of these works reflects the highest credit upon all concerned. The solo parts were taken by the following members of the Society: Mrs. Abbott, Miss Simson, Miss L. Pyne, Miss Schmidt, Mr. F. H. Fulkes, Mr. E. Harris, Mr. Tindall, Mr. Manwaring, and Mr. Kerfoot. In the instrumental parts, Mr. J. H. Pyne, Mr. Thabber, Mr. "Mose in Egito," and Mr. Bridge sang Handel's "Honour and Arms." Mr. Herbert J. Smith was the accompanist, and Mr. F. A. Bridge conducted.

LEYTON.—A Concert was given in the Town Hall on Monday evening, March 29, under the direction of Mr. Courtenay Woods, R.A.M., Organist of the Parish Church, in aid of the choir. The artists were Miss Kate Fusselle, Miss Annie Dweley, Mr. William Nicholl, and Mr. Frank Mack, vocalists; and Messrs. J. Courtenay Woods, Mr. Courtenay Woods, solo pianists and accompanists. The Concert was well attended and much appreciated. The singing of Miss Fusselle, Miss Dweley, and Mr. William Nicholl was of a high order, and Mr. Frank Mack deserves special mention for his singing of Mendelssohn's "I'm a roamer," and Hiller's "Cozy maid." Miss Scott Gardner proved herself an efficient pianist by her rendering of Schubert's Impromptu in B flat.

MALTA.—Boito's *chef-d'œuvre*, *Mefistofele*, was performed at the Theatre Royal on Thursday, March 25, before a crowded house. The parts were ably rendered by Mlle. Bevilacqua, who sustained the characters of Marguerite and Elena; Signora Guidetti, Marta and Pantalio; Signor Bello, Faust; Signor Dondi, Mefistopheles; and Signor Scopini, Wagner and Nereo. The orchestra was under the direction of Signor Ronzani, and Signor Proposito was director of the chorus. The opera was well rendered, and highly appreciated.

MANCHESTER.—Mr. John Towers gave an excellent Concert in the Association Hall on Saturday evening, the 3rd ult., which was

thoroughly appreciated by a large audience. The programme consisted of English and Scottish songs, duets, part-songs, &c., all of which were well rendered by the members of Mr. Towers' Select Choir and Mdlle. Christine's Balmoral Scotch Party, the latter of whom appeared in full Highland costume.

MARGATE.—The annual Concert of the Cliftonville Choral Society was given in the Cliftonville Hall on Tuesday evening, March 23. The programme consisted of Dr. Bridge's *Rock of Ages*, C. H. Lloyd's *Hero and Leander*, and a collection of songs. The vocalists were Madame Worrell, Mr. Fred. Bevan, and Mr. W. Gripps. Mr. V. Fladgate played a pianoforte solo with much ability, and Mr. W. J. Page contributed a violin solo. Mr. C. Gann led the band, and Mr. W. J. Pearson conducted. The works were exceedingly well rendered, and the Concert most successful.

MARYPORT.—On Friday evening, March 26, the members of the Amateur Orchestral Society (assisted by several friends), gave a Complimentary Concert as a tribute to the memory of their old and respected member, the late Mr. John Brown. The Concert was exceptionally well patronised, and a capital programme was ably rendered. The vocalists were Mr. Swinburn and Mr. J. Thompson. "The trumpet shall sound" was sung by Mr. Thompson, and the obligato finely played by Mr. H. Thompson.

MELBOURNE.—The 105th Concert of the Metropolitan Liedertafel was given, on February 22, to gentlemen only, at the Athenaeum Hall. The Conductor, Mr. Julius Herz, resumed his *baton* for the first time since his recovery from Handel's palsy, and was very warmly welcomed. Contrary to the usual custom, there were no soloists, the programme being confined to the part-singing of the Society, and to selections by a small but thoroughly satisfactory orchestra of twenty-five performers, led by Mr. Henry Curtis. Of the six orchestral numbers, the most popular was Beethoven's "Turkish March" from the *Ruin of Athens*, Schumann's "Träumerei," with which it was bracketed, served to exhibit the sympathy of the vocal instruments, while Chopin's "Marche Funèbre" afforded the Conductor the best opportunity for the display of the pains he had taken to thoroughly drill all his exccutants into subordination. Hitherto the Society has confined itself rather closely to the modern German and French writers. On this occasion it produced four familiar numbers from the old "Orpheus" school, the popularity of which is attested by the fact that "The Soldier's Love," with its tramping hum of chorus obligato to the tenor solo "Dearest maid now fare thee well," was the first. In this Mr. Smith, of Williamstown, whose high-chest register is a standing source of strength to the Society, surprised and delighted the audience by a rendition throughout in the falsetto. The humorous glee, "Dr. St. Paul," met with a boisterous reception, and the part-songs "Oft when ye" and the "Sabbath Call" were sung with rare sympathy. Eisenhoer's canon of 2 in 1, "He who trusts in ladies fair," was the most skilful piece of contrapuntal work of the programme; but the Society seemed to have reserved itself for a final effort to do honour to their old friend and *confère*, the late Mr. Ellassar, by their excellent and spirited rendering of his favourite vocal waltz, "Thus ever." This number closed the best smoking Concert that the Liedertafel has yet given.

MONTREAL.—Mrs. Page Thrower's two Concerts at the Queen's Hall—the first on Friday evening, March 19, and the second on Saturday morning, March 20—were in every respect thoroughly successful. At the evening Concert, Rheinberger's Sonata in E flat, for pianoforte and violin (Madame Helen Hopekirk and Herr Gustav Dannreuther), the Theme, with variations, by Beethoven, Op. 18, No. 3 (the Buffalo Philharmonic Club), Fried. Hermann's Capriccio for three violins (Messrs. Gustav Dannreuther, Thies and Otto Schill), and Mendelssohn's Trio in D minor (Madame Helen Hopekirk, Messrs. Gustav Dannreuther and Heydler), received an admirable rendering, and were much applauded, the vocalist, Herr Max Heinrich, by his excellent singing, also sharing the honours of the evening. The pianoforte playing of Madame Helen Hopekirk, who has already won European reputation, elicited great enthusiasm, her marvellous powers being equally displayed in expounding the depth and subtleties of Beethoven, the romantic mysticism of Schumann, and the brilliancy of Mendelssohn. The talents of all these artists were again displayed at the Concert on the following morning, when Madame Hopekirk played a number of works in varied styles, her fine rendering of Beethoven's Sonata Appassionata creating a profound sensation, with a highly appreciative audience. The music-loving people of Montreal are certainly much indebted to Mrs. Thrower for these two Concerts, the success of which it is hoped will induce her to repeat them at no distant date.

MONTROSE.—On Tuesday evening, the 13th ult., the Harmonic Union gave its last Concert for the season in the Assembly Hall, which was crowded by the honorary members and their friends. The programme, which was miscellaneous, was well rendered, the singing of the Union being especially good, and the accompaniment of the piano being famed. Solos were excellently sung by the members, and highly appreciated. Miss Taylor presided at the pianoforte. At the close Bailie Scott proposed a hearty vote of thanks to Mr. C. B. Taylor, the conductor.

MUSSELBURGH.—The Choral Society gave its second Concert in the Town Hall on the evening of Tuesday, the 20th ult. The principal items in the programme were *The Sun Worshippers*, by A. Goring Thomas, and *Hero and Leander*, by C. H. Lloyd. The solos in the first work were taken by Miss Adela Duckham, and Mr. C. E. Gledhill, who did every justice to the parts assigned to them. In *Hero and Leander* the soloists, Mr. Charles R. Laing and Mr. Ralph Moore, gave an excellent interpretation of the music of their respective characters. The choruses in both works were rendered with great care and expression by the choir, who also sang the Chorus of Shepherds "Forth to the meadows" (from Schubert's *Rosamunde*) in excellent style. The whole performance was of a high order, and the Conductor, Mr. George Maxwell, Organist of Inveresk Parish Church. The programme also comprised two violin solos by Mr. van der Bergh, songs by the soloists, and the trio "Queen of the Night" by members of the choir. The pianoforte accompaniments to the choruses were played in a finished manner by one of the young lady members.

NOTTINGHAM.—Mr. William Press gave his grand Concert in the Albert Hall, on the 3rd ult., before a good audience. The principal vocalists were Miss Spencer Arden, R.A.M., Madame Clara Gardiner, Miss Fannie Lynn, R.A.M., Mr. A. Castings, Mr. Longmore, Mr. C. Gerring, and Mr. Bingley Shaw; solo pianoforte, Mdlle. Marie Fromm; Conductors, Mr. J. Cullen, R.A.M., Mr. Cockcroft, Mr. F. Marshall Ward, &c.; solo violin, Mr. Alf. R. Watson. There was an excellent band under the conductorship of Mr. T. L. Selby, and a select part-song choir conducted by Mr. J. Adcock.

OLDHAM.—Mr. Lawton's last Recital for the season was given on Tuesday evening, March 30. The programme consisted of high-class music, which was excellently rendered. The vocalist was Madame Du Pré, and Mr. F. Brown contributed violin solos with great success. Mr. John Lawton accompanied.—The St. Cecilia Musical Society gave a performance of Handel's Oratorio *Samson* in the Baptist School-room, Union Street West, on Wednesday evening, the 17th ult. The choruses were well rendered, especial mention being due to "Great Dagon" and "Let their celestial creatures." The solos were taken by Mrs. Wood, Miss M. McNeil, Miss Chadderton, Miss M. A. Dronfield, and Messrs. Chadderton, J. H. Davenport, Mills, Kilner, Moysie, and Malcolm, all members of the Society. The accompaniments were played on the pianoforte (Mr. W. Lawton) and harmonium (Miss F. Hartley). Mr. James F. Slater, F.C.O., conducted with care and decision.

PORTMADOC.—On the 16th ult., Haydn's *Creation* was performed by the Choral Society, before a large audience. The principal vocalists were Miss Julia Jones, who made her first appearance in Portmadoc with much success, Eos Morlais, and Mr. John Henry, R.A.M. There was an efficient orchestra, led by Mr. F. Duncanson, and Mr. John Roberts conducted. These annual Oratorio Concerts are most appreciated in the town and neighbourhood.

RAVENSTHORPE.—The members of the Choral Society gave the second Concert of the season in the Co-operative Hall, on Saturday evening, the 17th ult. The first part of the programme, Mendelssohn's *Van Brue's Cantata*, St. Cecilia's *Day*, and the second part were miscellaneous. The solo vocalists were Miss Cockcroft, Mr. Henry Newcome, and Mr. J. Turner. Mr. Tom Lee conducted, and Mr. S. B. Thornton accompanied.

SELKIRK, N.B.—A selection from St. Paul was given by the Choral Union on the 22nd ult. Miss Minnie Beaumont, who was the only professional vocalist engaged, sang the soprano part admirably, and Mrs. Anderson and Messrs. Oliver and Foster rendered their parts well. Mr. W. Morris, Organist of St. Peter's, Galashiels, conducted, and Mr. Colledge, Organist of Selkirk, acted as accompanist.

SHEFFIELD.—The annual Musical Festival, in aid of the Chapel Trust Fund, was given on the 19th ult., in the Hanover Chapel, before a large audience. The programme included Rossini's *Stabat Mater*, Weber's *Mass in G*, and Hummel's *Aima Virgo*. The solo vocalists were Miss Kate Drew, Miss A. L. Morton, Mr. T. C. Royle, and Mr. S. Johnson. Mr. J. W. Phillips presided at the organ, Signor Ginesi at the pianoforte, and Mr. Morton, Organist of the chapel, conducted.

SHERBROOKE (P.Q.), CANADA.—The Organ Recitals at St. Peter's Church, on Sunday evenings, by Mr. William Reed have been much appreciated, a large portion of the congregation usually remaining after Evensong. Selections from the works of Bach, Mendelssohn, Handel, Guizot, Buxtehude, and Lemmens are regularly given, varied by smaller works and arrangements by other composers.

SPRINKYMOOR.—On the 6th ult., a Concert was given on behalf of the Floral Society, by the members of Mr. G. Johnson's Glee party, assisted by Mrs. Burdon, Miss McGuinness, and Mr. John H. Moffitt. The Concert was very successful, the singers acquitting themselves in the most satisfactory manner.

STAFFORD.—The members of the choir of St. Mary's Church gave a performance of Farmer's Oratorio, *Christ and His Soldiers*, in the Borough Hall, on Thursday evening, March 25. The solo vocalists were Mrs. Thompson and Mr. Reginald F. Wright. Dr. Taylor conducted. The work was admirably rendered.

STRATFORD.—On Thursday, March 25, a Concert was given by Miss E. J. Gollidge, the artists being Miss Clara Dowle, Mr. R. Leng, Miss Woodmansee, Mr. Brewerton, Mr. Farrar, and Mr. Whiteman, vocalists; Miss Adela Duckham (Guildhall School of Music), solo violin; Miss Wayman, Miss Gollidge, Miss Adela Duckham, and Mr. Joseph Scora, pianoforte. Miss Adela Duckham's violin solos were admirably played and encored.

THURSO.—On Friday, the 16th ult., the Musical Association performed Bradbury's Cantata *Ezra* in the Town Hall, before a large and appreciative audience. The Queen and the King were sung with great taste and ability. The part of the King was taken by Mr. Leslie, who displayed a powerful voice. Miss Sutherland, as Zeresh, was loudly applauded. The choir sang with precision and taste. Mr. S. Townshend conducted, the accompaniments being played by Mrs. Sutherland (harmonium) and Miss Murray (piano).

TOOTING.—The members of the Tooting and Merton Harmonic Society, gave their second Concert, on Tuesday, March 23, in the Vestry Hall. The first part of the programme was devoted to Mendelssohn's *Lauda Sion*, and the second was miscellaneous. The rendering of the choruses testified to the care with which the voices had been trained by Mr. James H. Weager, the Conductor of the Society. The solo vocalists were Miss Laura Brown, Miss Hayter, Mr. J. A. Weager, and Mr. W. Paris. Mrs. J. H. Weager presided at the pianoforte and Miss Ginn at the harmonium.

TORQUAY.—Mr. T. Craddock, Mus. Bac., Oxon., at the request of the rector and churchwardens of St. Mary Magdalen, has been giving a series of Organ Recitals during Lent, the programmes being selected from the works of Bach, Mendelssohn, Beethoven, Haydn, Rheinberger, Bennett, Silas, &c. On the 14th ult., the Misses K. and G. Hicks gave their valuable assistance and sang with much effect the following compositions: "O lovely peace" (Handel), "These are they" (Gaul), "There is a green hill" (Gounod), and "Quis est homo" (Rossini). Mr. Craddock is to be congratulated on the success of these Recitals.

TENNERIDGE WELLS.—The members of the Vocal Association gave an excellent performance of Mendelssohn's *Elijah* in the Great Hall, on Monday evening, the 12th ult. There was a good orchestra, consisting of a portion of the string band of the Royal Engineers. The solo vocalists were Mrs. Hutchinson, Miss Eleanor Rees, Mr. Henry Guy, and Mr. Henschel; Mrs. Skillen, Miss Laubach; Miss Everest, Mr. Skinner, Mr. Hosmer, and Mr. Oliver giving efficient aid in the concerted music. Mr. Clarke, Organist at Kusthall, presided at the harmonium, and Mr. N. E. Irons, Organist of Trinity Church, conducted.

WARRINGTON.—A new Cantata, *Ecce Homo*, composed by Mr. W. Johnson, was given with much success on the evening of the 22nd ult., in Holy Trinity Church. The soloists were Miss Riley, Master Sudlow, Mr. H. J. Westbrook, and Mr. Rose. The choir was augmented for the occasion. The composer presided at the organ.

WESTERHAM.—The Public Hall was filled to overflowing on Thursday evening, the 15th ult., on the occasion of a Concert by the Church Choir, under the able conductorship of Mr. Ernest H. Smith, A.C.O., the Organist. The excellent training of the choirboys was conspicuous in the "Hallelujah" chorus and the chorus from *Judas Macabæus*. A quartet, "Andantino," by Herman Eberens, was excellently rendered by Miss Thompson (violin), the Rev. H. J. White (cello), Miss R. M. Warde (pianoforte), and Mr. E. H. Smith (harmonium). The solo vocalists were Mrs. Adlerson, Mrs. Alex. Rooke, Mr. Cooper, Mr. S. C. Grover, and Mr. E. C. Sutton.

YORK.—Bach's *Passion* (according to St. Matthew) was sung in six weekly portions during Lent, at the Minster, to very large congregations. This was the third annual performance, and it is gratifying to notice so growing an appreciation of the sublime music of Bach.

ORGAN APPOINTMENTS.—Mr. Richard Cooper, to St. John the Baptist's, The Brook, Liverpool.—Mr. R. Holden, Organist and Choirmaster to Holy Trinity Church, Blackburn.—Mr. Edward Tregoning, Deputy Organist and Choirmaster to Gulval Parish Church, near Penzance.—Mr. C. Swindelhurst, Organist and Choirmaster to Christ Church, Blackburn.—Mr. William Faulkes, to St. Margaret's, Afield, Liverpool.—Mr. B. Jackson, Organist and Choirmaster to St. Andrew's Parish Church, Hingham, Norfolk.

CHOIR APPOINTMENTS.—Mr. W. R. Barr (Tenor), to Christ Church, Streatham, S.W.—Mr. Frederick Williams, Choirmaster to All Souls', Langham Place.—Mr. Alfred Lord (Bass), to Hereford Cathedral.

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JUNE 1, 1886.

"THE TROUBADOUR."

THIS is an Opera in four acts; libretto by Francis Hueffer; music by A. C. Mackenzie; to be produced at Drury Lane Theatre, on the 8th inst. We will tell the story of each act.

Act I. *The Vintage.* *Guillem de Cabestanh*, a noted Troubadour, arrives at the Court of *Count Raimon*, an illustrious noble of Provence. His appearance times with the holding of a vintage feast, and the poet-singer is therefore hailed with special cordiality. *Guillem* is not unknown to at least one of his entertainers. He and the Countess *Margarida* have met before, and they cherish a mutual passion. His coming so agitates *Margarida* that the Count observes her confusion, and speaks of it to *Count Robert*, a nobleman betrothed to his wife's sister, *Azalais*. *Robert* treats the matter lightly, without removing his friend's suspicions. *Margarida*, on her part, is troubled with a presentiment of approaching ill, but receives comfort from her sister and confidante. The vintage revel goes merrily on, and a Masque is performed, towards the close of which a youth representing *St. Medardus*, patron of the vineyards, offers *Margarida* grapes of a sort yielding wine called "*Sanh del Trobador*" ("*Blood of the Poet*"). The Countess starts at the ill-omened name. Presently, *Guillem* takes his lute and sings a song which is a veiled address to his host's wife. Much moved, *Margarida* crowns the Troubadour with a vine-wreath. *Guillem* kneels before her, and *Azalais* quickly steps to her side, "so that it appears doubtful for whom the homage is intended. The 'two Counts' look on." "Behold a mystery!" exclaims *Robert*; "Which I shall fathom," significantly replies *Raimon*. The train thus laid for trouble, the curtain falls.

Act II. *The Hunt.* *Guillem* and *Margarida* are together in the forest, and the Troubadour reads to his companion the appropriate story of *Launcelot* and *Guinevere*. To them enters *Azalais*, dressed for the chase. She playfully rallies her sister with warnings against the "poet's wile." *Count Raimon* overhears her closing words, and, entering, asks an explanation. *Azalais* lightly puts him off, and the hunt begins, but the two men do not join it till the host has requested, and the guest has promised, an interview on the same spot when the chase is done. Presently the Countess returns alone, to recall the circumstances of a loveless, childless marriage, and to contemplate the fate which she feels must attend her passion for *Guillem*. She associates herself with the hunted deer, exclaiming, when the death shout is heard, "The victim waits your coming." *Count Raimon* appears to keep his appointment with *Guillem*, unsuspecting of the fact that *Margarida* is hidden close at hand. A bowman attends him, and receives instructions so to conceal himself as that, at a given signal, he can send a bolt through *Guillem's* heart. *Guillem* enters. The Count demands the name of his innamorata; the Troubadour refuses, and the fatal signal is about to be given when *Margarida* rushes forth and seizes her husband's hand. *Azalais* also appears. The plot has failed. But *Raimon* is equal to the situation, and gaily asks *Azalais* to decide whether *Guillem* should or should not answer such a friendly and sympathetic question. Instantly the devoted sister grasps the opportunity, and declares that she herself is the fair and favoured one. *Guillem* assents, to save *Mar-*

garida; the Countess is astonished and dismayed; the Count remains suspicious. The curtain falls as, with joyous song, the hunting train departs for Liët, *Count Robert's* castle.

Act III. *The Feast.* At the Castle of Liët, *Guillem* waits by night in the garden, under *Margarida's* balcony. The Countess appears above, soliloquising upon her passion and the treachery that, she thinks, has rewarded it. *Guillem*, overhearing, makes protest of unabated devotion, and soon *Margarida* joins him in the garden. A long love scene follows, presently interrupted by the entrance from the Castle of *Count Robert* and some departing guests. The host catches sight of *Margarida's* white dress, but is restrained by his friends from spoiling "good sport." Some gallant Troubadour, they hint, is looking for his "pearl" (*Margarida*=pearl) among the bushes. The resumed love scene is not made happier by this revelation of a passion become notorious. However, it continues till dawn, when the watchful *Azalais* deems it prudent to call the pair to their sober senses. This she does by means of a song from a window of the Castle. Having come to their senses, the lovers naturally separate. As the morning grows, certain games take place in presence of the noble visitors, and are followed by a scene in which *Count Robert*, worked on by *Count Raimon*, assails *Guillem*, in whom he sees a rival for the love of *Azalais*. As the two men cross swords, the wily *Raimon* cries for help against him who would kill the poet. *Margarida* hears, and rushing between the combatants cries, "You shall not slay him, he is mine!" *Tableau*.

Act IV. *Sanh del Trobador.* *Margarida*, at a window of her apartment, bids farewell to *Guillem*, who has scaled the balcony. The devoted *Azalais* keeps watch for both. *Margarida* is more than ever a prey to foreboding, but her sister utters cheering words. *Guillem* will return, she urges, from the hunting to which *Count Robert*, now his friend, has invited him. As the Troubadour's song fades in the distance, *Count Raimon* enters and invites the ladies to join him at the festal board. Sardonically he drinks to *Guillem*, and sings a song full of terrible significance, which his hearers do not fail to appreciate. The Count's manner changes on receiving a signal from a huntsman without. Affecting boisterous gaiety, he orders a fresh supply of wine. It is brought, glowing red in a crystal goblet. The Count praises it as choicest "*Sanh del Trobador*," and invites his wife to partake. She assents; pledges an absent friend, looks steadily in the glass and imagines she sees there an ambush and a victim done to cruel death. Then, protesting freely her love, she drinks. The Count exclaims that the blood of *Guillem* has passed her lips, uncovers a bier which has been brought in, and shows the Troubadour's dead body. *Margarida* answers that never shall food nor wine take away the sweetness of the draught. She flings herself from the window into the depths below. Curtain.

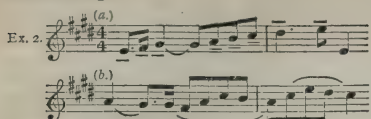
Let us now describe Mr. Mackenzie's share of the work, doing this, also, act by act.

Act I. An orchestral introduction (*Adagio*) precedes the rise of the curtain. It is founded, for the most part, upon three themes—one afterwards used in attendance upon *Guillem*:—

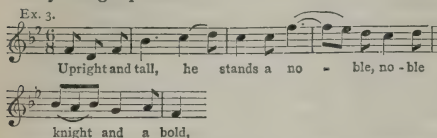
EX. I.



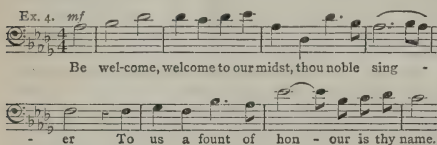
the remaining two—



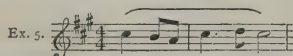
anticipating phases conspicuous in the terrible final scene. When the curtain rises the people in chorus describe *Guillem's* appearance and bearing, prominently using a phrase—



which may be considered as giving its character to the entire number. The chorus is constructed with a free flow of parts, well sustained animation, and the varied rhythm which belongs to the composer's method. The theme last quoted, by the way, follows *Count Raimon's* message of welcome to the Troubadour, and may be significant of his cordial reception. *Guillem* enters, attended by the subject shown in Ex. I.; the *Count* then addressing him in dignified strains—



powerfully contrasting with the agitation that marks the words of courtesy uttered in turn by his wife. An *ensemble* of welcome follows; all the resources of principals, chorus, and orchestra being brought to bear upon the subject sung by *Raimon* (Ex. 4). This is an effective example of massive writing. *Guillem's* answering solo, lightly built, courtly and graceful, presents no point for special remark save the recurrence again and again of a short phrase—

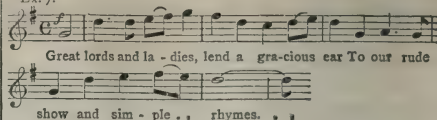


which should be noted. As *Guillem* retires for "repose and comfort," he is accompanied by his theme (Ex. 1), which is also heard in the dialogue of the two Counts. Here the composer happily contrasts *Robert's* unconcern with *Raimon's* anxiety. "I opine that they met before this," observes the husband. The friend answers—

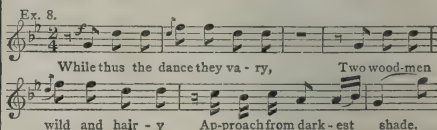


Both in this dialogue, and that which follows for *Margarida* and *Azalais*, the composer has more nearly approached recitative proper than in his previous work—wisely, because strain upon attention thus becomes gratefully relaxed. Throughout the Masque music Mr. Mackenzie successfully aims at rustic simplicity and an old-fashioned quaintness. Take this vocal passage as an example—

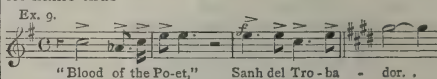
Ex. 7.



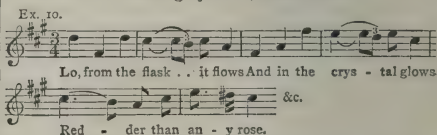
There is an engaging waltz in the same antiquated style, carried on into a solo and chorus with excellent effect. Vocal music, it may be added, plays a chief part in the Masque; that of the Peasant who speaks in Ex. 7, and acts as manager of the show, being exceedingly happy. Here is an archaic utterance—



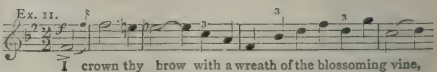
Mention should also be made of a cheery vintage duet with chorus; but, indeed, Mr. Mackenzie has entered so fully into the spirit of the quaint revel that terms like "excellent" and "most appropriate" may be applied to the entire result, in view of which it is easy to forgive a long halt in the development of the plot. Let it be noted, before dismissing this incidental matter, that the Peasant, referring to the wine, "*Sanh del Trobadour*," utters its name thus—



We shall meet with this phrase again—it occurs, indeed, in the very next solo, when *Azalais* sings "let him prove withal that the 'Blood of the Poet' runs in his veins." The re-entry of *Guillem* is attended by the phrase conspicuous in his first solo (Ex. 5), now greatly emphasised and followed by the Troubadour's song, "The sunrays shine," with which the *Finale* of the act begins. This song takes verse form, the melody being repeated to different words, while the phrases are more regularly constructed and carefully balanced than is sometimes the case in the composer's works. A typical strain, and the one most largely used, runs thus—



As *Guillem* sings to his lute, the accompaniment is chiefly in *arpeggio*, and of a light character, but the air lacks nothing of the vigour born of passion. Now and then the chorus break in, with rich effect, but without disturbing the flow of the song, while the entire piece is marked by the free harmonic treatment which belongs to Mr. Mackenzie's method. The act ends with another *ensemble*, based upon the melody to which *Margarida* crowns her guest with vine-leaves—

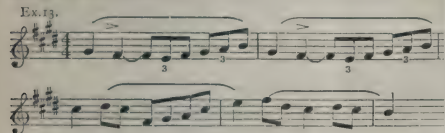


Over all this falls a sinister shadow when, as *Count Robert* exclaims, "Behold, a mystery!" and *Raimon*

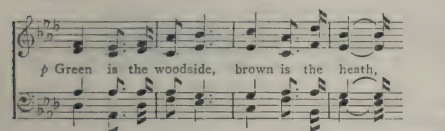
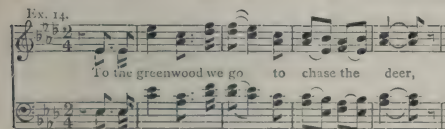
answers, "Which I shall fathom," the orchestra gives out the "Blood of the Poet" phrase—



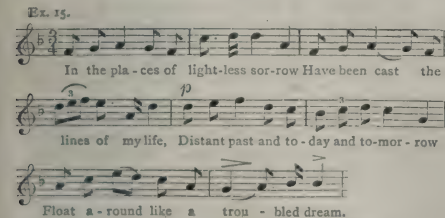
Act II. The reading, and brief dialogue between *Guillem* and *Margarida*, with which this act begins, are chiefly carried on in a style approximating to recitative, and the main musical interest belongs to the orchestra. Here we have a fluent and interesting melody (*Andante tranquillo*), with the subjoined as its chief feature—



The playful solo of *Azalais*, "Sister, what ails thee?" and her answer to *Raimon's* question, "Who speaks of poet's wile?" we pass to reach the hunting chorus, "To the greenwood we go." In this case the composer permits himself to be conventional, and thoroughly popular—not without excellent reason, since measured accent and definite phrasing come well after the comparative vagueness, in these respects, of the preceding dialogues. The style of the hunting song will be recognised at a glance—



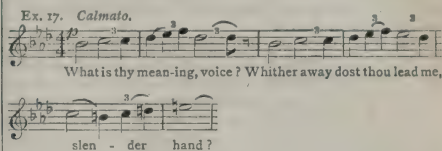
Very different matter is presented in *Margarida's* soliloquy after the hunt has departed. This takes *scena* form, with a short recitative, and a *Lento* and *Allegro*, answering respectively to cavatina and cabaletta. The *Lento* is a movement of intense sadness, freely constructed as to its melody, which, however, is in some parts beautiful and expressive, and not devoid of the form which brings back the principal theme. Such a theme as this, let us add, is welcome to come back—



The accompaniment, rich in colour and changeable harmony, adds much to the effect. Passing to the *Allegro agitato*, we find it ushered in by an orchestral passage—



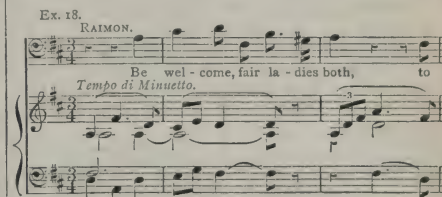
which will reappear, and may be expressive of *Margarida's* fateful passion. The movement, twice interrupted by incidents of the hunt, is declamatory in character, and of strenuous utterance. One passage cannot be passed over—



What is thy mean-ing, voice? Whither away dost thou lead me,

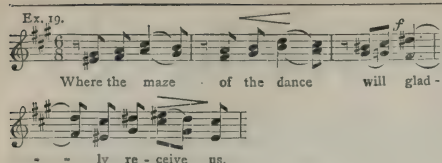
slen - der hand?

because these phrases are used (and an answer given to the question) when *Margarida* exclaims, after drinking the blood of her lover, "No meat nor earthly drink shall touch these lips," &c. A repetition of the hunting chorus brings us to the scene of the attempted assassination. We hear the Troubadour's representative subject (Ex. 1), as he joins his deadly foe in the glade, and there are several points of thematic (orchestral) interest in the dialogue which ensues. It may be that the orchestra is too busy here; distracting attention from a verbal contest in which every word has importance. At the close of the dialogue, and as *Raimon* is about to give the death-signal, the orchestra introduces the sinister phrase last quoted. This strikes us as a happy touch, as does the change to courtly gaiety when the ladies intervene and *Raimon* dissembles. What contrast to murderous intent could be greater than this?—



The same strain serves when, a little later, *Azalais* makes the sacrifice of truth which, for a time, postpones the *dénouement*. A trio opens the *Finale* of the act; *Margarida*, *Azalais*, and *Guillem* giving distinctive utterance, through clever part-writing, to their individual emotions, the number being carried on by the joyous music to which the hunting train prepares for the journey to Castle Liêt. *Raimon*, dissembling more than ever, sings a rollicking song, anticipating the pleasures to come, and his people take up the strain in a capital and most animated chorus. Mark how lightly it moves—

Ex. 19.

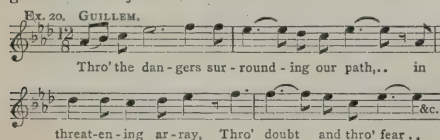


Where the maze of the dance will gladly
- - ly re - ceive us.

After the stage is cleared, a fragment of the hunting chorus brings down the curtain amid gloomy forebodings. The words sung are "Swifter than horses and hounds is death."

Act III. This act begins with the balcony and garden duet of *Guillem* and *Margarida*, introduced by an orchestral Prelude (*Allegro giovane*), intended to suggest the festive proceedings within *Count Robert's* castle. This is straightforward writing of an obvious and appropriate character. The Countess's mournful soliloquy on the balcony is preceded by the *motif* of her passion (Ex. 16), and attended by various fragments of themes, significant to those who may remember and recognise them. A like method of reminiscence is pursued in the following dialogue of the lovers. When, for example, *Guillem* explains *Azalais's* generous deception, we have the theme of the *Tempo di minueto* to which her words were sung, and so on. Otherwise, there are no musical features that can be dwelt upon advantageously here. Greater interest arises in the love duet of the now reconciled pair. This begins with an *Allegro*, having an energetic chief subject—

Ex. 20. GUILLEM.



Thro' the dan-gers sur-round-ing our path... in
threat-en-ing ar-ray, Thro' doubt and thro' fear..

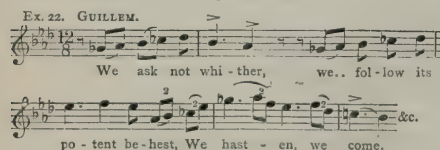
and carried on, for the first part, by the voices in alternation, with the composer's studied irregularity of phrase and freedom of rhythmic device. The duet, however, is in customary form. Thus it has episodes—one given out in completeness by the orchestra—

Ex. 21.



and another first stated by the tenor—

Ex. 22. GUILLEM.

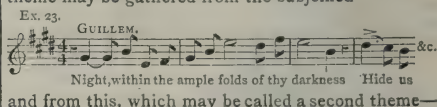


We ask not whi-ther, we.. fol-low its
po-tent be-hest, We hast-en, we come,

after which the leading theme comes back, followed by a strenuous and passionate *Coda*. The duet is richly accompanied throughout, with all the free play of harmony to be expected from this composer. As *Count Robert* and his departing guests emerge from the Castle we hear passages from the festal Prelude, while light and cheerful conversation, interspersed with bursts of laughter, has been used by Mr. Mackenzie to relieve the intense earnestness so far characteristic of the act. The duet then resumes with *Margarida's* complaint that her name is in men's mouths, and *Guillem's* self-reproach for that his song (in Act I.) had betrayed her. The Countess consoles her lover, and as she does so we

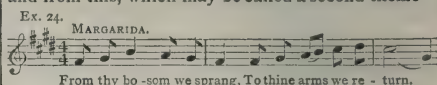
hear the theme of the song in charming accompaniment. This episode ended, another love duet begins, in which *Night* is called upon to hide them from prying eyes. Here the music (*Larghetto soave*) becomes an expression of extreme tenderness and abandonment to the influences of the situation. To this end the vocal phrases are more regularly constructed, more diatonic in character, and attended by a more natural flow of rich harmonies. An idea of the theme may be gathered from the subjoined—

Ex. 23. GUILLEM.



Night, within the ample folds of thy darkness Hide us
and from this, which may be called a second theme—

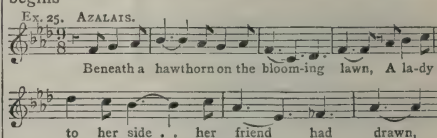
Ex. 24. MARGARIDA.



From thy bo-som we sprang, To thine arms we re-turn.

When the voices cease the subject of the Troubadour's song, and that shown in Ex. 23 above, follow, in order of mention, with powerful suggestiveness. Morning breaks, and *Azalais*, who has kept watch over the lovers (a convenient Provençal fashion, it seems), proceeds to warn them in a song—one of those irregular effusions which indicate a local character, and are, at any rate, characteristic. It is in verse form, with a *refrain* on the words "Ah me! the dawn, it comes too soon." Thus the number begins—

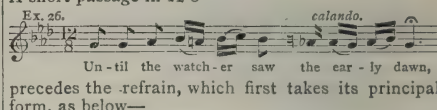
Ex. 25. AZALAIS.



Beneath a hawthorn on the bloom-ing lawn, A la-dy
to her side... her friend had drawn,

A short passage in 12-8—

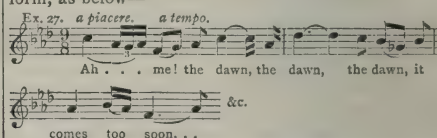
Ex. 26. *calando*.



Un-til the watch-er saw the ear-ly dawn,

precedes the refrain, which first takes its principal form, as below—

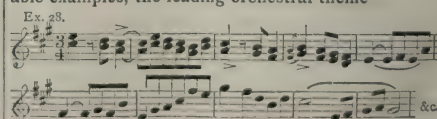
Ex. 27. *a piacere. a tempo*.



Ah... me! the dawn, the dawn, the dawn, it
comes too soon, ..

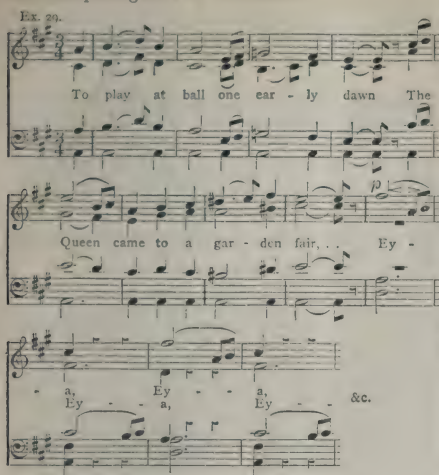
The opera contains no more engaging number than this. When *Azalais* concludes, the lovers rouse themselves with the theme of the refrain upon their lips, and separate as a very brief trio runs its course. The morning advances; trumpeters summon the people to sports prepared by *Count Robert* in honour of his guests; the stage fills, and the revels begin. Much light and pleasant music attends the preliminary ceremonies, and the "Jeu de Paume" (a species of tennis) is accompanied by a chorus (*tempo di valse*) in which is told the story of an old king who had a young wife and a handsome page. The music here is exceedingly quaint and pretty. Take, as favourable examples, the leading orchestral theme—

Ex. 28.



and the opening bars for the voices—

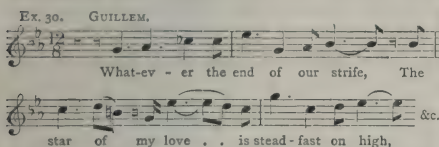
Ex. 29.



To play at ball one ear - ly dawn The
Queen came to a gar - den fair, . . Ey -
a, Ey - a, Ey - a, Ey - a, &c.

In this attractive manner the chorus runs on to its end, beyond which the orchestral *tempo di valse* continues as an accompaniment to the dialogue wherein *Raimon* directs the anger of *Robert* upon *Guillem*. When the conversation turns upon the Poet, his theme (Ex. 1) is heard in the orchestra. Presently he himself enters, and is insulted by *Count Robert*, but before they fight they sing—as do the combatants in “Faust” and “Les Huguenots.” The piece is a trio for *Guillem*, *Raimon*, and *Robert*, opened by the Troubadour alone, thus—

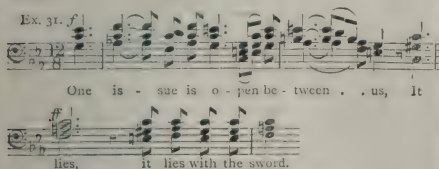
Ex. 30. GUILLEM.



What-ev - er the end of our strife, The
star of my love . . is stand-fast on high, &c.

and worked at some length and with considerable elaboration. Many may think that the elaboration is too great for a situation demanding something “short, sharp, and decisive,” but passages of exceptional vigour tend to disarm the criticism. Here is one—

Ex. 31. f.

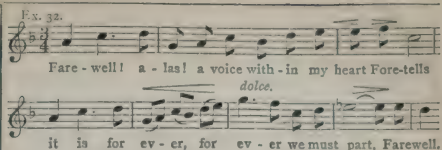


One is - sue is o - pen be - tween . . us, It
lies, it lies with the sword.

When the trio ends, the Act hurries to a close with crossed swords and *Margarida's* fateful declaration, declaimed to the theme (Ex. 17) originally associated with the words “What is thy meaning, voice? Whither away dost thou lead me?”

Act IV. The last Act is introduced by a brief orchestral Prelude, partly founded on the theme (Ex. 16) which we have associated with *Margarida's* passion. Following this comes a trio for the Countess, her sister, and the Troubadour, having the subjoined as its leading theme—

Ex. 32.



Fare - well! a - las! a voice with - in my heart Fore - tells
it is for ev - er, for ev - er we must part, Farewell.

and presenting a contrast between the part of cheerful, hopeful *Azalais* and those of the desponding lovers. To the *motif* of her passion *Margarida* begs that *Guillem* will let her hear his voice as he goes away. He disappears from the balcony, and the strains of his song in Act I. become fainter and fainter in the distance. *Raimon* enters to light and flippant music, as becomes the mock geniality in which he indulges. The board is spread, and as the three sit down the orchestra has merry music—

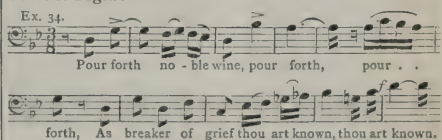
Ex. 33.



Pour forth no - ble wine, pour forth, pour . .
forth, As breaker of grief thou art known, thou art known.

to which the Count rallies the ladies upon their abstraction; sardonically pledges the absent poet, and offers to sing a “posy.” The drinking song which follows is one of the successes of the opera. Thus it begins—

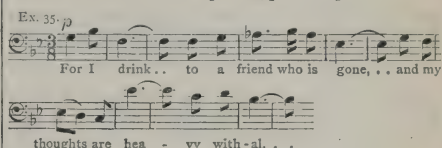
Ex. 34.



Pour forth no - ble wine, pour forth, pour . .
forth, As breaker of grief thou art known, thou art known.

The second verse is an episode, *più tranquillo*—

Ex. 35. p.



For I drink . . to a friend who is gone, . . and my
thoughts are hea - vy with - al . .

but the third brings back the principal melody which now, however, is for some time but one part in a trio, the two others being supplied by the alarmed ladies as they question themselves concerning the sinister significance of *Raimon's* words. The combination is highly effective—

Ex. 36.



Oh! MARGARIDA, that my spi - rit could find
AZALAIS, Oh! that the night, the night were
RAIMON.
Pour forth no - ble wine, pour forth . .
rest. Oh! that the &c.
pour . . forth, As breaker of grief thou art

When *Raimon* receives the signal that *Guillem* has been done to death, he boisterously calls for the better wine, “Sanh del trobador,” and to more light

and flippant music (ghastly contrast) the blood-red liquid is brought; while, to make the mockery complete, the theme (Ex. 10) of *Guillem's* song, "Lo, from the flask it flows" (Act I.), is heard in the orchestra as the Count sings—

Ex. 37. RAIMON.
espress.

p See in the flask it flows Red-der than an-y rose,

Margarida takes the glass, and begins her final scene—

Ex. 38. MARGARIDA.
Andante.

I . . drink . . to an ab-sent friend. . . To a friend most leal . . and true. . .

The short *Andante* thus opened is followed by a *Lento*, commencing with a phrase heard in the orchestral Introduction, Ex. 2 (a)—

Ex. 39.
declamato.

I drink, and on the gob-let's ground ap-pears

and now largely used in accompaniment. Great intensity, emphasised by all the composer's distinctive art, marks this slow movement; reaching its climax in the last phrase, and greatly contrasting with the soothing music of alarmed *Azalais*—

Ex. 40.
AZALAIS.

Lis-ten, dear sis-ter, fol-low me, con-ceal, . . conceal What but too loud-ly speaks of your

At the suggestion of concealment, *Margarida's* passion breaks loose again. Once more the ominous theme (Ex. 39) appears, and with it a melody, Ex. 2 (b), which is its close companion in the orchestral Introduction—

Ex. 41. MARGARIDA.

Drag-ging my love, . . my high-est sa-cred love.

The *Andante* (Ex. 38) presently resumes, on the words "Farewell to the days that pass," and is followed by the draining of the glass, which *Margarida* dashes to pieces on the floor. At that moment a curtain is drawn back, and huntsmen, singing their chorus (Ex. 14), bear in a cloak-covered bier. *Raimon* triumphantly throws back the covering, and we hear the Blood of the Poet *motif* in this connection—

Ex. 42. RAIMON.

Whose blood to-night in guise of wine serv'd at our feast,

followed by the Poet's theme (Ex. 1) in orchestral unison. *Margarida's* last words are sung to the theme (Ex. 17) through which she asked the question of her lover, "Whither away dost thou lead me?"

Ex. 43. *Lento.*
MARGARIDA.

No meat nor earth-ly drink . . shall touch these lips, nor take . . from them the sweet-ness which the blood of Guillem there has left. . . .

She flings herself from the window, and the curtain falls on the tragedy.

ANTON BRUCKNER.

READERS of German musical papers will have noticed that during the last few months their columns have teemed with biographical and critical notices of the composer whose name heads this article, and who, on all sides, has been heralded by them as presenting the rare phenomenon of a man who, after the attainment of his sixtieth year, has suddenly burst upon the world with his Seventh Symphony, and wherever it has been performed has been at once recognised as a composer of extraordinary genius and acquisitions. In England the name of Anton Bruckner, which is not to be found in any biographical musical dictionary, either English or Foreign, that we have been able to consult, will probably only be familiar to a few from the fact that on the occasion of the opening of the Royal Albert Hall, in 1871, he was one of a number of foreign organists who, by invitation, repaired to this country with the view of exhibiting their skill upon the newly erected organ of the Royal Albert Hall and that of the Crystal Palace. As a performance of Herr Bruckner's Seventh Symphony, which has created so great a stir of late in musical Germany, is promised at a forthcoming Richter Concert, the name of this composer, if his Symphony meets with the same reception that it has had elsewhere, will be in everyone's mouth. We propose therefore to advance a few particulars of his artistic career, so far as we have been enabled to cull them from German papers which we have at hand, and from other sources.

Anton Bruckner was born on the 4th of September, 1824, at Ansfelden, in Upper Austria. At nine years of age he received his first music lessons from his father, a simple village schoolmaster. But these did not last long, for when he was scarcely twelve years old his father died, leaving his family in extreme poverty. Thanks to the kindness of the Prelate of St. Florian's, a provision was at once made for the boy by admitting him to a choral scholarship in that pious foundation. Here he was systematically instructed in pianoforte and violin playing by one Gruber, a pupil of the famous Schuppanzigh, and in thorough-bass by Bogner. At seventeen, after having gone through a course of instruction in harmony, under Dürnberger, at Linz, he received his first appointment as assistant teacher at a school at Windhag, near Freistadt. But as the salary attached to this only amounted to two florins a month (!), in order to escape starvation he was obliged to eke it out by fiddling dance-music at peasant weddings and other fêtes, at the rate of about sixpence a night. After spending some time here and at Kronsdorf, he returned, in 1845, to St. Florian, as teacher and sub-organist. By this time he had made himself thoroughly familiar with Marburg's "Thorough-bass," and Bach's "Forty-eight Preludes and Fugues," and now set to work to compose on his own account, the immediate result being several Masses, Psalms, and a Requiem.

In 1851 he succeeded to the post of principal organist of St. Florian's, which brought him in an annual stipend of eighty florins, in addition to the thirty-six florins which he still received as teacher. This accession of fortune enabled him to make several visits to Vienna, with the view of making himself known to the Court Bandmasters, Assmeyer and Preyer, but more especially to the celebrated theorist, S. Sechter. To Assmeyer's surprise he worked out a theme which he gave him as a double Fugue. Still more astonishing was the success with which he improvised an Introduction and Fugue, on subsequently competing for the organistship of the Cathedral at Linz—a post which, after this proof of his skill, was readily awarded to him. Of this occasion it is told that the music-teacher Lanz was so overcome that, while Bruckner was playing, he embraced him from behind and called out "Du bist der Tod Aller" ("You kill us all!").

From 1855 to 1861 he continued his studies under Sechter, and after having mastered all the mysteries of triple and quadruple counterpoint, received a certificate of proficiency from the Vienna Conservatory on passing an examination to the extreme satisfaction of the examiners, Sechter, Herbeck, Dessoff, Hellmesberger, and other professors. One would have thought that now, at the age of thirty-seven, he would have tried to turn his compositions to some tangible account; but no! for several years he still continued to increase his technical knowledge by constantly working out the most difficult contrapuntal problems. It was not, therefore, till 1864 that he came forward with his First Symphony, which, with a very inadequate orchestra, was performed for the first time at Linz. In 1867, with a view to his succeeding Sechter as Court Organist, Herbeck appointed him Professor of the Organ, Harmony, and Counterpoint at the Vienna Conservatory, a post which, together with that of Court Organist, he still holds. In 1869 he visited France, where, as a virtuoso of the organ, he secured a series of veritable triumphs, especially at Nancy and Paris. In 1871, as already stated, he came to England on a similar mission. Here it may be recalled that, on one occasion of his improvising at the Crystal Palace, he played in so inspired a manner, and was so carried away by his feelings, that the blowers were unable to supply the necessary amount of wind that he required.

Since Bruckner took up his residence in Vienna his life cannot be said to have been an eventful one. With the duties of Court Organist, and of a professorship at the Conservatory to fulfil, not to mention private pupils, he cannot have had much leisure time on his hands. But that he made the most of what he had, appears from the fact that he has found time to compose no less than seven Symphonies, a String Quartet, and a Te Deum. That, in the face of the absence of much encouragement, he continued to write, because he felt that he had something to say, and must give utterance to it, is evident from the fact that, when he had finished a composition, like Schubert, he put it aside and took no pains to get it either performed or published, but started at once on a fresh one. Still, during his twenty years' residence in Vienna, some of his works have occasionally been brought to a hearing there. His Second Symphony (in C minor) was heard, for the first time, at a Concert which he himself organised for the closing of the Vienna Exhibition of 1873. Herbeck, however, was the first to befriend him, and at his instigation his Symphonies, No. 2, in C minor, and No. 3, in D minor—the latter dedicated to Wagner—were brought to a hearing at Vienna in 1876 and the following year. Thus from time to time he came occasionally before the public and his

brother artists of Vienna, but, like the proverbial prophet, who "is not without honour save in his own country," he does not seem to have made his mark there as a composer until quite recently. To insure recognition at home, as a composer, it was necessary, as so often happens, that he should first acquire a reputation abroad. The first step towards this was accorded him by the eminent Leipzig conductor, Arthur Nikisch, who introduced his Seventh Symphony at a Concert given at Leipzig, in aid of the Wagner Memorial Fund, on the 30th of December, 1884. This first step taken, performances of the work followed in quick succession at Munich, Carlsruhe, Cologne, Hamburg, Graz, and lastly at Vienna, where, in the course of the last few months, both his Seventh Symphony and his Te Deum have been brought to a hearing under the direction of Dr. Hans Richter.

Friendly critics have claimed Bruckner as the natural and legitimate outcome of Beethoven and Wagner. Be this as it may, it is certain that he came under the influence of Wagner at an early period of his career, the turning point of which seems to have been reached with the first performance of "Tristan und Isolde" (Munich, 1865), at which he was present. Listening to this stupendous work opened his eyes to the hitherto undreamt-of possibilities in the realms of melody, harmony, technical development, and instrumentation, which Wagner has therein revealed. Undismayed at this, as so many would-be composers have been, and in consequence have given up composing altogether, he, on the contrary, only felt encouraged, and under the conviction that a new world was opened to him set to work with redoubled energy to explore it. The first result of this was his Second Symphony, the composition of which dates from about this period. Having made the personal acquaintance of Wagner on the occasion of the first "Tristan" performance, and feeling himself mysteriously drawn towards the master, on his return to Linz he wrote to Wagner and begged him to let him have an excerpt from "Die Meistersinger" for performance by the Liedertafel which he conducted. Wagner sent him the closing chorus, which was thus brought to a first hearing under Bruckner's direction long before the publication and the performance of the opera in its entirety.

His Second Symphony was soon followed by a third (in D minor). This completed, his greatest desire now was to submit the two to Wagner. Accordingly, after permission had been asked and obtained, he started off for Bayreuth, taking his scores with him. This was in 1873, when Wagner was just putting the finishing touches to his "Ring des Nibelungs." Though over-busy with this and the preparations for its production in 1876, he received Bruckner in a most cordial manner, and, after going through his scores with him, and expressing both pleasure and surprise, accepted the dedication of his Third Symphony. Wagner never forgot him. On meeting him in Vienna, at the railway station, in 1875, and not being able to get near him for the crush, he greeted him from afar by calling out to him at the top of his voice: "Let us hear the Symphony!" Spying him out at a rehearsal of the "Ring," at Bayreuth, in the following year, he exclaimed, in the hearing of many present: "My friend is here, we will perform the Symphony." And only a few months before his death, Wagner encouraged him with the words: "Be assured, dear Bruckner, that I myself will perform all your Symphonies." Though Wagner did not live to fulfil this promise, Bruckner may still be said to be indebted to him to some extent for his friendly protection; for this the Wagner party, doubtless

regarding their beloved master's words in the light of a sacred trust, have now extended to his disciple.

As only four of Bruckner's larger works—viz., his Symphonies, Nos. 3 and 7, his *Te Deum*, and a String Quintet—have as yet been published, it is impossible to speak of his compositions generally, except on hearsay. In preference to this, therefore, we confine ourselves to furnishing a few particulars of those of his works, the scores of which lie before us—viz., the Symphony, No. 7, in E, and the *Te Deum*. But preparatory to this it may be remarked that in the very early days of the "Richter" Concerts, Hans Richter brought the score of Bruckner's "Wagner" Symphony with him to London, with the view of performing the Scherzo therefrom—an intention which, however, was not realised. An opportunity was then accorded the present writer of cursorily examining the score of this Symphony, but all that at the present date he can recall respecting it is the fact that in outward appearance it was a work of gigantic proportions.

Schumann has remarked in one of his essays that every composer's mode of notation has quite a different aspect upon paper. In another place he has asserted that Berlioz's scores must be *heard* as well as read, before their effect can be realised even by the most skilful score-reader. Both these remarks are eminently applicable to Bruckner's Symphony in E. A hasty glance at the score is sufficient to prove at once that we are in the presence of a composer who has something important to say, and has his own peculiar mode of expressing himself. But so polyphonic is it in its structure, and so important and independent a part is assigned to the wind instruments, that, without further study than we have been able to give to it, it would be rash to predict how it will come out in performance. In regard to the pre-dominance of the wind instruments, it may, however, be said that in its external aspect it more nearly resembles the score of "Die Meistersinger" than any other which we can call to mind. Of the work generally it may be said that, though it conforms to the usual four-movement symphonic plan, it is laid out on a grand scale. Bruckner requires a large canvas for his picture, a goodly stock of brushes for the delineation of his subjects, both in mass and in detail, and a pallet furnished with the most vivid and brilliant colours. To drop metaphor, it may be said that his themes are of a strikingly bold and impressive character, and that both contrapuntally and orchestrally they are treated with consummate skill and effect. A strong family likeness exists between the first and last movements, a modification of the first subject of the former forming the principal basis of the latter, and thus serving to impart a sense of unity to the entire work. The Scherzo will probably be the most readily accepted of the four movements, but the Adagio is undoubtedly the most important. This was written soon after Wagner's death, avowedly as an Elegy in memory of the great master, and a most elevating and impressive Elegy it certainly is. Overwhelmed with grief at the death of his friend, Bruckner has here interpolated a motive from his *Te Deum*, which is therein associated with the words: "Non confundar in æternum," and thus comes very appropriately as a prayer both for the deceased master and for his survivors. No less proper and appropriate is the manner in which, whether consciously or unconsciously, Bruckner has here introduced reminiscences of some of Wagner's themes—not by actually borrowing them, but by reproducing the sentiment of some of those with which the hero *Siegfried* is closely connected. On this account he has been rated by some of his critics for plagiarising Wagner. Against this it may be

said, that the would-be composer who obstinately refuses to profit by Wagner's teaching is as much to be condemned as he who slavishly sets to work to copy him. Beethoven did not disdain to learn from Haydn and Mozart; Wagner accomplished the feat of leading the full stream of Beethoven's symphonic music into the dramatic channel; why then should not Bruckner or any other composer take a leaf out of Wagner's book, and reverse the process by infusing the dramatic element and sentiment of Wagner's music and its glowing instrumentation into symphonic work? The world would be the richer; for though there may be some truth in the saying that, like the poet, the composer is "born not made," he is after all but the product of many others, with the addition of something else on his own account.

The orchestration of the Symphony is laid out on an extraordinarily grand scale, three trumpets, with three trombones and bass tuba, being employed in each movement, in addition to the usual complement of strings and wind. The Adagio and *Finale* are further complemented by three tubas and a contrabass tuba. We have not space to speak in detail of Bruckner's mode of working, but one or two points should not be passed over. His favourite contrapuntal device seems to be that of inverting his themes *per moto contrario*—a scholastic mode of procedure, which is productive of new results in thematic development, but is not one to be easily followed by the listener. Of drums he seems to have a holy horror, for he hardly ever uses them in rhythmical or melodic passages, but tuning his low F drum down to E (or *up* to E if an E flat drum be used), almost exclusively confines them to "rolls" in "pedal-points."

The *Te Deum*, which is laid out for chorus, a quartet of soloists, organ *ad libitum*, and orchestra, by its greater simplicity and rugged grandeur contrasts strongly with the elaborateness of the Symphony. It might be defined as consisting of six distinct movements or sections, which, without any break in the continuity, are together fused into one organic whole. Essentially a choral work, solos, properly so called, are entirely dispensed with, and the quartet of principals are only employed at rare intervals in short incidental solo and concerted passages. The orchestra too, for the most part, is used purely as one of accompaniment in support of the voices, and seldom claims the eloquence for itself. By maintaining, for the most part, a diatonic tonality in the purely choral portions of the work, by unison singing, by the admission of so-called ecclesiastical progressions, by the use of triads without their thirds, and by keeping the distinction between praise and prayer well in view, Bruckner has produced a work of an eminently religious character, and one for which the epithet "sublime" does not seem too strong. From what we have said, it will be apparent that this setting of the *Te Deum* is specially adapted for performance on a festival scale, and in such a wide area as that of the Crystal Palace or Royal Albert Hall. We hope, therefore, that it will not be long before the *Te Deum*, as well as the Symphony, is brought to a hearing in England.

THE FAUST LEGEND, AND ITS MUSICAL TREATMENT BY COMPOSERS

By F. CORDER.

VI.

26. CONCERNING the excellent dramatic version of "Faust," produced by the late Mr. Phelps at Drury Lane, in 1864, we have to remark that the incidental music compares favourably with that of the Lyceum

play now running. The Overture was that of Spohr (also played at Mr. Irving's theatre), and amongst the incidental music we remember to have heard the Drinking song, and Church interlude from Spohr's opera, besides large selections from Mendelssohn's "First Walpurgis Night," for the Brocken scene (the appropriateness of which, however, may be questioned); and last, but by no means least, the lovely air of Bishop from Soane's "Faustus," which was converted into an angel's chorus, sung at the death of *Marguerite*. This simple and touching tune (quoted in our third paper), was caught up and retained by all who heard it, and when we discovered it recently in its original place, it was like meeting a near and dear friend unexpectedly in a distant part of the world.

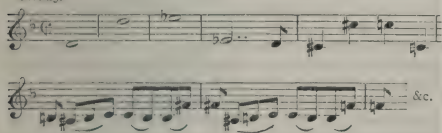
28. "A Faust Overture." By Richard Wagner.

This work was composed at Paris, in 1839, but was re-written during Wagner's exile at Zurich, in 1855. We seem to gather from the title and the lines from Goethe, prefacing the score, that it is intended less as an Overture to the drama of "Faust" than as a musical portrayal of feeling—that feeling of bitterness and disappointment, such as *Faust* is described as experiencing, and such as Wagner himself was actually suffering at this period. The lines alluded to are those in the fourth scene, beginning "Der Gott, der mir im Busen wohnt," and may be translated thus:—

The Spirit reigning in this breast,
O'er all my might supreme doth tower;
But though the soul obeys its heat,
O'er outer worlds it has no power.
So doth existence but a burden bring;
Life seems a curse, and death a welcome thing.

From this it naturally follows that the work in question is of a very gloomy and sombre character, so much so indeed as to militate strongly against its popularity. Otherwise it is a clear and readily comprehensible Overture in ordinary form, the subject-matter being, as usual, with Wagner, of undeniable force and dignity, though perhaps deficient in quantity. The first subject, after forming the material for a very weird, slow introduction, appears in the *Allegro* in this form:—

No. 25.



The melancholy character conveyed by this rise and fall of an octave is very striking, and Wagner of course has been careful to turn it to the best advantage. A still more yearning expression is given by the use—in the second subject—of a pregnant phrase, which the composer afterwards turned to such good account in "Tristan und Isolde"—

No. 26.



The "Faust" Overture has been played several times at the Crystal Palace and the early series of Richter Concerts; but during the last four or five years has been quite laid by. It is certainly a work worthy of its composer, yet it does not show him at his best. But a cry of despair is not a pleasing thing to the public.

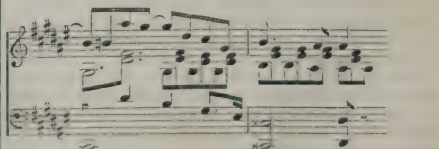
29. "A Faust Symphony." Three Character Pictures. By Franz Liszt.

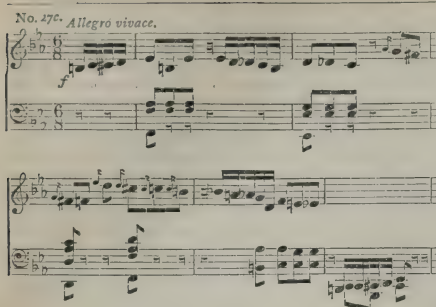
If we were asked to point out Liszt's most thoroughly characteristic and original work, we should certainly select the Faust Symphony. Here are to be seen the composer's peculiar principles of musical construction in their fullest development; here are some of his best ideas and his finest instrumentation; and here also—for those who like to search them out—are all his faults, or what, from the critical standpoint of the present time, appear such. The work is dedicated to Hector Berlioz, and is of absolutely unique design. It consists of three separate portions—movements hardly seems the correct term, as each in itself embraces several different movements—of which the first endeavours to portray the character of *Faust* by means of certain well-chosen themes worked out on the same plan as that of the composer's other symphonic works and his Sonata for Pianoforte. The second section individualises *Margaret* in the same manner, but in addition to its own thematic material this piece also treats much of the previous matter, beautifying and idealising it however; in fact, giving us *Faust's* character as seen by the pure mind of *Gretchen*. In the third picture the same principle is carried still further. *Mephistopheles*, the spirit of Negation, like our Nihilists and Socialists, can only destroy and vilify whatever already exists; consequently we have here no new themes at all, only those of the two previous movements distorted and turned to mockery. A tolerably clear notion of the way in which this ingenious idea is carried out may be gathered from an inspection of the following three versions of the *Faust* motive, as it appears in the three several sections—

No. 27a. *Allegro agitato.*



No. 27b. *Soave, con amore.*





As regards absolute beauty of material; the second portion of the work, which depicts *Margaret*, is far superior to the rest. One place in this illustrates the plucking of the flower by the loving maiden, and a simple reiterated phrase to the rhythm of the words "He loves me—he loves me not"—



is repeated till, after a timid hesitation as the last petal is about to be plucked, a sudden and beautiful transition into A flat announces *Margaret's* exultation at the favourable augury. The effect of this episode is most striking. Owing partly to the excessive length of the work, and partly to its peculiar plan of construction, the last movement is always found tedious in performance. Its leading features are, firstly a most extraordinary fugue on the principal themes of the work, and secondly a concluding part, or coda, which is a setting for tenor solo and male chorus of the Chorus Mysticus, founded on a phrase of the *Margaret* motive. The composer has supplied an alternative version for use when a chorus is not available, but this deprives the work of its climax, and enfeebles the whole last movement. Liszt's *Faust* Symphony claims the very highest rank as an Art-work, and what the critic regards as faults are just those points in which Liszt differs from all other composers—namely, the strained and laboured character and lack of homogeneity consequent on the perpetual change of key and rhythm. This conveys the impression that the composer has no settled plan for his work, which is by no means the case. In the time (if it ever arrive) when Liszt's style of composition shall be generally accepted, this work will certainly be regarded as its creator's masterpiece; at present it is decidedly "caviare to the general."

30. "Faust (after Goethe). Musical poem in two parts for Pianoforte." By Joseph Gregoir.

Of this composer we confess to knowing little beyond his name. Of his works, if they at all resemble his "Faust," we certainly desire to know nothing at all. This queer composition, or series of compositions, only deserves notice for its ludicrousness, consisting, as it does, of twelve *morceaux*, which for pretentiousness and utter feebleness it would be hard to surpass. In justice to the composer we must give the table of contents to show what the work is intended to portray.

No. 1. Night. (*Faust* meditates. He is buried in gloomy fancies which overpower him, and he summons the infernal powers to his aid. The sound of bells announces the festival of Easter, which the angels celebrate on high.)

No. 2. Promenaders leaving the town. Peasants dancing and singing.

No. 3. Soldiers' chorus.

No. 4. Vision.

No. 5. *Margaret's* song.

No. 6. Ecstasy!

No. 7. "... He loves me!"

No. 8. Love.

No. 9. Dies iræ. (The wrath of Heaven falls upon thee; the trumpets sound, the tombs are shaken, and the ashes of thy body, reanimated by flames, tremble with terror.)

Part II.

No. 10. The Sabbath. Introduction and Witches' dance.

No. 11. Dance of Spirits. In the midst of their revel Hell yawns, and the demons drag *Faust* into the abyss, disputing over their prey.

No. 12. Apotheosis.

In Nos. 1, 9, and 11 we cannot discover the least attempt on the part of the composer to carry out his programme, the latter number, for instance, being quite a commonplace galop with quite a conventional ending. It would be too bad to take leave of this work without quoting the editorial preface to the score. Translation would spoil it, so here it is in the original—

"L'œuvre que nous publions aujourd'hui a été exécutée pour la première fois à Anvers le 27 Janvier, 1847.

"Le poème de Goethe a tenté grand nombre de musiciens, depuis Spohr jusqu'à Gounod.

"Avant Gounod, d'autres Compositeurs, Berlioz, Schumann, Liszt, ont fait de la musique sur le même thème.

"La critique jalouse pourrait accuser un jeune auteur au début de sa carrière de s'être lancé sur les traces d'aussi grands noms.

"Heureusement pour M. Joseph Gregoir les dates sont là! à l'époque où il produisit son *Faust* il ne connaissait absolument rien de la musique de ceux qui avant lui avaient écrit sur la donnée épique de Goethe.

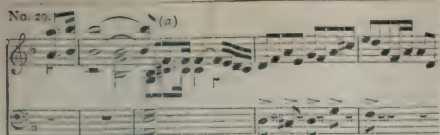
"Comme Berlioz en même temps que lui; comme Liszt et Schumann; comme Gounod après lui M. Joseph Gregoir a été séduit par le sujet dramatique de *Faust* et il s'est abandonné à ses propres inspirations.

"Sa partition restée inédite, est une des meilleures productions de l'école Belge, et c'est à ce titre que nous la livrons aux juges des amis de l'art."

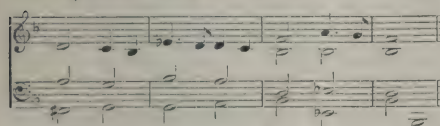
We willingly acquit Monsieur Gregoir of the charge of following in the steps of either Berlioz, Liszt, or Schumann, or any other composer of merit who ever existed, but we are sorry to hear that his work is "one of the best productions of the Belgian school." It is to be hoped the statement is a mere publisher's puff.

31. "Faust; Musical Portrait for Orchestra." By Anton Rubinstein.

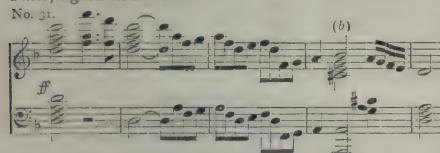
This seems an utterly unknown work, though the score is published, no performance having been given of it in either Germany or England, so far as we can find. It covers somewhat the same ground as Wagner's *Overture*, being of a restless and gloomy character, and having apparently been penned in a moment of disgust with the world. It is numbered Opus 68, and dedicated to Niels Gade, but is not a very satisfactory production, either from a technical or æsthetic point of view. It commences with a vague and sombre introduction, *Molto Adagio*, incessant repetitions of the phrase marked (a) in the following quotation forming the groundwork. This leads into the *Allegro assai*, which is the main portion of the work. The initial subject is as follows—



This is soon followed by a second subject of broader rhythm in B flat—



the harmony, or rather part-writing, of which is by no means irreproachable; and presently comes a *Tutti*, again in D minor—



We then return to the first subject, which is worked out at great length. Next follow some chords on the wind forming a sort of choral, while the violas persistently reiterate the phrase (a), continuing it against a recitative passage for bassoon which follows. After this the second subject is worked awhile in the keys of F minor and B flat minor. Then the phrase marked (b) in our last quotation appears on the cello, and is repeated for an immense while. Then breaks in a *Recitativo Moderato* for oboe, followed by the everlasting phrase (a), worked on the violas against an F sharp pedal. The whole of the first subject now reappears in *Tutti*, there is a pause, and then the vague introduction is repeated, bringing the work to a very pointless conclusion. The absence of comprehensible plan in this work is especially irritating, as we have no clue whatever as to the composer's intentions. It is to be presumed that he has founded his work upon Goethe's poem, but what portion or what particular sentiment he means it to illustrate we fail to discover. We should suggest one of the incomprehensible scenes of the second part. But then he calls it a Musical Portrait. What is there in *Faust's* character that can be portrayed by a worrying phrase in the violas that won't leave off? We give it up.

Having now reviewed our long list of compositions inspired by the grand old legend, we may say, in conclusion, that no other subject has ever evoked one tithe of the interest among musicians that "*Faust*" has done. The cause of this no doubt lies in the essentially lyrical genius of Goethe. It is, therefore, all the more curious that the great tragedy has only had one satisfactory set of incidental music written for it—that of Lassen. When the new Beethoven shall arise, he will therefore find at least one subject to hand which has not been thoroughly exhausted, and we look forward with interest to the thirty-third setting of "*Faust*."

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XVIII.—SCHUBERT (continued from page 264).

ACCORDING to Kreissle, the year 1823 was, in a musical point of view, the most important of Schubert's life. We shall presently see how this statement is supported by facts, and must at once mark a good beginning in the production of the incidental music to "*Rosamunde*," a play written by Wilhelmine Christine Chezy, a woman whose self-confidence and ambition were far in excess of her talent, and who enjoys the remarkable and fortunately rare distinction of having worked mischief to two such composers as Weber and Schubert. For the one she wrote the feeble book of "*Euryanthe*," for the other the absurd drama already mentioned. Wilhelmine might easily have been the evil genius of half-a-dozen other musicians. She was always on the alert for chances of using her fatal pen, and spent her time roaming from city to city, impelled by an insatiate desire to figure before the world in a capacity for which Nature had indifferently equipped her. There does not appear to have been much method in her wanderings. For example, she went to Vienna in 1823 by the merest chance. Kreissle says:—"The odd and capricious lady had intended to leave Dresden, her last place of residence, and revisit the North; but, on setting off and feeling her pocket, she missed her Prussian passport; the Austrian one, however, was safe, and Helmina, looking on the incident as a warning of fate, ordered the coachman to go by way of Prague to Vienna." From the Austrian capital the authoress went to Baden, and there, at the instance of a young man named Kupelwieser, she perpetrated "*Rosamunde*," for which Schubert was to supply music, the whole to be performed in Vienna for the benefit of Fraulein Neumann, an actress of whom Kupelwieser was enamoured. The piece was to be brought out at the Theater an der Wien, a very unsuitable house because frequented by a public having no special taste for such things. "*Rosamunde*," therefore, stood doubly condemned before trial—condemned alike by its own defects, and by the incompetency of the tribunal. Schubert, nevertheless, put into the work some of his best music, both vocal and instrumental. Who among English amateurs does not know this now? Who has not revelled in the lovely romance, and the *entr'actes*, so diverse in character, yet so equally bearing the impress of genius? These things, and the companion pieces, are treasures for the sake of which we are almost willing to bless the eccentric Chezy, and accept her as part of the providential machinery which makes for good. When Kreissle wrote his biography of the composer he could only speak from hearsay of some of the music, then lying *perdu* in a dusty cupboard belonging to a connection of the Schubert family, Dr. Schneider, where it was discovered, in 1867, by George Grove and Arthur Sullivan. The story of the finding has been told by the first-named gentleman (see his Appendix to the English edition of Kreissle) in terms so graphic that we cannot resist quoting it here:—

"It was Thursday afternoon, and we proposed to leave on Saturday for Prague. We made a final call on Dr. Schneider to take leave and repeat our thanks, and also, as I now firmly believe, guided by a special instinct. The doctor was civility itself; he again had recourse to the cupboard, and showed us some treasures which had escaped us before. I again turned the conversation to the '*Rosamunde*' music; he believed that he had at one time possessed a copy or sketch of it all. Might I go into the cupboard and look for myself? Certainly, if I had no objection to

be smothered in dust. In I went, and after some search, during which my companion kept the doctor engaged in conversation, I found, at the bottom of the cupboard and in its farthest corner, a bundle of music books two feet high, carefully tied round, and black with the undisturbed dust of half a century. It was like the famous scene at the Monastery of Souriani on the Natron lakes, so well described by Mr. Curzon:—"Here is a box," exclaimed the two monks, who were nearly choked with the dust, "we have found a box and a heavy one too!" "A box!" shouted the blind abbot, who was standing in the outer darkness of the oil-cellar; "a box! where is it?" "Bring it out! Bring out the box! Heaven be praised! We have found a treasure! Lift up the box! Pull out the box!" shouted the monks in various tones of voice." We were hardly less vociferous than the monks when we had dragged out the bundle into the light and found that it was actually neither more nor less than what we were in search of. Not Dr. Cureton, when he made his truly romantic discovery of the missing leaves of the Syriac Eusebius, could have been more glad or more grateful than I was at this moment. For there were the part books of the whole of the music in 'Rosamunde,' tied up after the second performance in December, 1823, and probably never disturbed since. Dr. Schneider must have been amused at our excitement; but let us hope that he recollected his own days of rapture; at any rate, he kindly overlooked it, and gave us permission to take away with us and copy what we wanted, and I now felt that my mission to Vienna had not been fruitless."

The Viennese of 1823 could little have dreamed that, forty-four years later, two strangers would come from an "unmusical country" beyond sea, and go into raptures over the discovery of works which they treated with indifference, and allowed to become—as to part at any rate—lost. A critic of the period was, however, good enough to bestow faint praise upon the composer, and say: "Herr Schubert shows originality in his compositions, but, unfortunately, 'bizarrie' also. The young man is in a period of development; we hope that he will come out of it successfully. At present, he is too much applauded; for the future may he never complain of being too much recognised." These sapient remarks could ill have consoled Schubert for the fact that once more his labour was thrown away. The man had written so much, with so little apparent result, that the wonder is he did not throw down the pen in sheer despair. That he worked on and on is the best proof of entire possession by the spirit of his art. Only two representations of "Rosamunde" were given before the Viennese declared the work dull and tiresome. Its withdrawal immediately followed.

Garrulous Wilhelmine naturally had a plausible explanation of so decided a failure. She opined that, as Schubert had quarrelled with Weber (in the manner already stated) the partisans of the composer of "Der Freyschütz" took their revenge by wrecking "Rosamunde." For this charge there appears to be no more ground than for a further statement that a third performance would have reversed the earlier verdict. The authoress, however, did justice to Schubert. In her own inflated style she wrote: "A majestic flow of melody, reflecting and glorifying the poetry by the subtle intricacies of music, captivated the hearts of all who were present. It matters not that certain members of the public who, ever since autumn began, have been hunting stage wolves and leopards on the boards of 'an der Wien' lost their way in the labyrinths of 'Rosamunde,' it matters not that a party had secretly influenced the mass of the listeners, this stream of harmony

would have swept victoriously over every obstacle."

The three act opera "Fierrabras" is another product of 1823. Its libretto, commissioned a year before by the famous Barbaja, then manager of the Imperial Opera, was written by Josef Kupelwieser, and proved to be clumsy, inartistic, and uninteresting, even beyond the average of such things. Schubert, however, was no judge of libretti. He seems to have accepted without question whatever was put into his hands, and it is certain that he went to work upon "Fierrabras" with absolute enthusiasm. Beginning May 23, he completed the first act (300 pages of MS.) in seven days; the entire opera (1,000 pages) being ready on September 26; or, according to one authority, October 2. For due appreciation of this tremendous achievement let the reader turn to the full score just published as part of their great "critical edition," by Breitkopf and Härtel. That ponderous volume of 537 pages excites wonder which grows and grows as the nature of the music becomes more and more clear. "Fierrabras" was not performed at all, being rejected, ostensibly on account of the bad book, and again the poor composer saw his strenuous labour wasted, the seed of his genius cast on a stony soil. Fate was indeed hard upon him, and his sensitive nature must have deeply felt the cruel scourge of repeated disappointments. Had he faith, we wonder, in the ultimate triumph of justice? And could he see the "broad approach of fame" which the future reserved. Haply he had the consolation expressed in Thomson's lines:—

Ye good distress'd!
Ye noble few, who here unbending stand
Beneath life's pressure, yet bear up awhile,
And wait your bounded view, which only saw
A little part, deem'd evil, is no more;
The storms of wintry time will quickly pass,
And one unbounded spring encircle all.

A third work for the lyric stage of 1823 was a one-act opera, "Die Verschwornen," the autograph score of which, now in the British Museum, is dated April. It contains eleven musical pieces, with spoken dialogue interspersed. Schubert first met with the drama in an annual publication devoted to that class of literature, and was perhaps stimulated to write music for it by some introductory remarks wherein the author, Castelli, said:—"The complaint, generally speaking, of the German composers is this: 'Well, we should be very glad to set operas to music, only get us proper words to write to?' Now, here is one, gentlemen. If you will accompany it with music, pray let my words have fair play, and don't spoil the intelligibility of the plot, whilst you only look after roulades and flourishes in preference to musical characteristics. In my opinion, the opera should be a dramatically worked piece, accompanied with music—not music with a text specially adapted as an after-thought; and the general effect and impression, according to my view, are of more importance than that of giving an opportunity for some individual singer of displaying the elasticity and power of his vocal organ. Let us do something, gentlemen, for the *bona fide* German opera." Schubert, accepting the invitation thus offered, completed his music with characteristic impetuosity, but, as in the case of "Fierrabras," never heard it performed. Malignant influences still pursued the unfortunate master, whose MS. was returned from the theatre without even the compliment of an examination. "Die Verschwornen" lay in obscurity for more than forty years, and was first produced at a Concert of the Vienna Musical Society, March 1, 1861, under Herbeck's direction. Its next appearance was on the stage at Frankfurt, August 29, 1861, since which time it has been heard in many places, always with favour. Speaking of

the first Vienna performance, Kreissle says:—"The freshness and beauty of the melodies, coupled with the marked individuality of each character in the piece, worked upon the attention of the hearers in the same degree as the power and facility of treatment shown in the vocal and instrumental parts called forth delight and astonishment on the part of those who were incredulous of Schubert's gifts in this particular branch of art."

To the year 1823 belongs also the set of songs known as "Die Schöne Müllerin," or, more generally, the "Müllerlieder." A story is told as to the accidental way in which Schubert first became acquainted with the poems set by him to undying music. Our composer was on terms of friendship with Randhartinger, private secretary to a nobleman, and one day called upon him at his employer's residence. During the visit Randhartinger was summoned from the room, whereupon Schubert, to beguile the time, took up a book which chanced to be lying there. It was a copy of Müller's works. The composer read some of the verses; slipped the volume into his pocket, and went home. Next day Randhartinger missed his Müller, and, suspecting the thief, went to Schubert's lodgings in search of it. There he found the composer with some of the songs already set to music. The task of writing the set of twenty songs occupied our master at intervals during the summer, and helped to while away the time he spent as a patient in a hospital. Other lyrics saw the light at the same period, as well as the Pianoforte Sonata in A minor, afterwards dedicated by the publisher to Mendelssohn.

Looking back upon the repeated disappointments of 1823, it is not to be wondered at that Schubert fell into a desponding mood, which he indulged with as much thoroughness as, in happier moments, he gave way to the promptings of a light heart. Judging from an extant letter to Kupelwieser—brother of the "Fierabras" librettist—he entered upon 1824 in a very gloomy state of mind. After describing himself as "the most unhappy, the most miserable man on earth"—which he was not, nor anything approaching to it—Schubert went on:—

"Picture to yourself a man whose health can never be re-established, who from sheer despair makes matters worse instead of better; picture to yourself, I say, a man whose most brilliant hopes have come to nothing, to whom the happiness of proffered love and friendship is but anguish, whose enthusiasm for the beautiful—an inspired feeling at least—threatens to vanish altogether, and then ask yourself if such a condition does not represent a miserable and unhappy man.

My peace is gone, my heart is sore,
Gone for ever and evermore.

I can repeat these lines now every day, for each night when I go to sleep I hope never again to wake, and every morning renews afresh the wounds of yesterday. Friendlessly, joylessly, should I drag on the days of my existence, were it not that sometimes my brain reels, and a gleam of the sweet days that are gone shoots across my vision."

At the same time the master poured his unhappiness into his diary where we read: "Grief sharpens the understanding and strengthens the soul"; "No one fathoms another's grief; no one another's joy"; "My productions in music are the product of the understanding and spring from my sorrow; those only which are the product of pain seem to please the great world the most." That Schubert was perfectly sincere in the expressions stimulated by his morbid condition cannot be doubted. He had a nature very susceptible to influences within and without. Easily pleased, and enjoying pleasure of

the keenest, he was also easily depressed and apt to sink down at small provocation into the lowest depths of sadness. At the same time, the work he did under the pressure of his grief showed that the load, whatever noise he made about it, had no effect upon his powers. At the very time when complainings were on his lips he composed the Octet, and the String Quartets in E flat and E, and various pieces of less importance. In May came a change for the better, Schubert being then required to accompany Count Esterházy's family to Zélsz, their place in Hungary. Away from the distractions of Vienna, and surrounded by the calm of nature, the master received comparative peace into his soul. This we gather from the tone of a letter to his brother, Ferdinand, wherein the following occurs:—

"In order that these lines may not perchance mislead you to a belief that I am unwell or out of spirits, I hasten to assure you of the contrary. Certainly that happy joyous time is gone when every object seemed encircled with a halo of youthful glory, and that which has followed is the experience of a miserable reality, which I endeavour as far as possible to embellish by the gifts of my fancy (for which I thank God). People are wont to think that happiness depends on the place which witnessed our former joys, whilst in reality it only depends on ourselves, and thus I learned a sad delusion, and saw a renewal of those of my experiences which I had already made at Steyr, and yet I am now much more in the way of finding peace and happiness in myself."

In this mood Schubert addressed himself to work with renewed zest. At Zélsz he composed the fine Pianoforte Duo Sonata and the Theme with variations, both for four hands, since scored for orchestra by Joachim. There, also, he made essays in writing poetry; penned the curious "Dream," to which the reader's attention has already been directed, and found pleasure, thanks to improving health, in the steady discharge of his duties. Besides the works above named, he wrote at Zélsz the Pianoforte Sonata in B flat, the Variations in A flat, a number of waltzes, and the vocal quartet "Gebet." With regard to the last-named it is said that, one morning at breakfast, Countess Esterházy produced the poem, and asked Schubert to set music to it for home performance. The master took the book to his room, and had his work ready by the evening of the same day. Otherwise, he did little with vocal pieces at this particular time.

The Esterházy's remained in Hungary six months—too long for Schubert, who was a thorough child of Vienna, and could not live away from his mother city. He grew impatient of delay in returning to the capital, and it may be that part of his restlessness was attributable to a hopeless passion for one of his pupils, the Countess Caroline, who was then seventeen. Kreissle speaks of Schubert's love as of an undoubted fact, and relates that once, when the young lady jestingly reproached her teacher with never having dedicated a piece to her, he answered, "What would be the good of it? Everything I have ever done has been dedicated to you." Accepting this story the Countess could hardly have remained ignorant of Schubert's state, but she did not return his affection—a fact by no means surprising in the case of a girl brought up to believe that between her class and all others below it in the social scale was a gulf which none should pass. Moreover, Schubert's appearance and bearing were not such as might easily captivate a noble maiden's fancy. Even the lover, partially blinded to obstacles as most lovers are, must have seen that he had no chance, and longed to escape from the Tantalean misery to which living in the same house subjected

him. It is fair to say that some of the master's biographers, among them Sir George Grove, throw doubt upon the whole matter, or, at least, charge it with exaggeration. But as Schubert was intensely susceptible there is nothing at all improbable in the story of his feeling and encouraging a passionate attachment to his young pupil, though all the time conscious of its utter futility.

(To be continued.)

MR. CORDER'S enquiry into the origin of the tune sung by "the Unemployed" has elicited a number of interesting communications on the subject from Scotch correspondents, who have recognised the melody as the property of their nation. Being unable to accord due space for these letters we must content ourselves with a short summary of the information they contain, with thanks, in which the original enquirer joins, to Messrs. W. Hume, J. D. Brown, and J. S. Neil, of Glasgow, H.M.C.M., of London, C. J. Stalker, of Edinburgh, Madame Filippi, of Milan, and others. The immediate origin of the tune in question is on all sides declared to be a child's song, "Castles in the air," popular in the North, but we think strange till now to English ears. It is included in the recently published Balmoral edition of Scotch songs, arranged by Mr. A. C. Mackenzie. The first verse runs as follows—

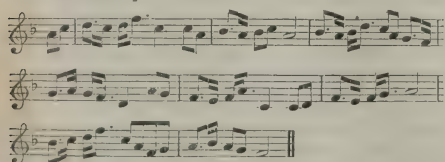
The bonnie, bonnie bairn, wha sits pokin' in the ase,
Glowerin' in the fire wi' his wee roon' face,
Laughin' at the fuffin' lowe, what sees he there?
Ha! the young dreamer's biggin' castles in the air.

These words are by the late James Ballantine, first published in his "Gaberlunzie's Wallet," and were adapted to the melody by a Mr. Robert Adams, of Glasgow, who is understood, but perhaps wrongly, to claim the tune as his own, whereas it is well known to be but slightly altered from an old song called "Bonnie Jean o' Aberdeen," of which more anon. The striking melody of "Castles in the air" has given rise to several other versions, one correspondent recognising it as "Down the burn, Davie lad," and others as a temperance song with the following words—

THE DRUNKARD'S RAGGED WEAN.

A wee bit ragged laddie
Gang's wanderin' thro' the street,
Wadin' among the snaw
Wi' his wee hacket feet.

The tune has a second part which appears to have got dropped on the other side of the border, at any rate by the "unemployed." We give it here in order to show the alterations to which the melody has been subjected in the process of translation into English. It will be observed that by the omission of what the late Charles Reade absurdly stigmatises as the "sordid and incongruous jerks," the character of the tune has been quite altered.



The air "Bonnie Jean" is practically identical, a few additional ornamental notes forming the only difference. The words, which do not fit the music over well, being in fact not the original ones, run thus—

Love's goddess in a myrtle grove
Said 'Cupid, bend thy bow with speed,
Nor let the shaft at random fly,
For Jeany's haughty heart must bleed.'

The air under this name appears in Johnson's "Scots' Musical Museum" (1787-1803), the words having been written by Allan Ramsay in the "Orpheus Caledonius" (1725) to replace older and less innocent ones. We are also informed that "Bonnie Jean" was utilised by Charles Coffey for a song in one of his operas, "The Female Parson," acted at the Haymarket Theatre in 1730. The old original of "Bonnie Jean" is lost in the mists of ages. The history of the tune being thus made clear, the most curious point still remains as obscure as ever. How, when, and by whom did it get adapted to suit the purposes of the cadging fraternity? To elucidate this point we should require the services of that eminent gentleman who as "One of the Crowd" contributes such whimsical odds and ends of information regarding the lower classes to a daily contemporary. Failing such aid we take leave of the subject for the present.

In case our readers should never have heard of the "Nottingham Bowman-Hart Musical Guild," we have much pleasure in drawing attention, not only to the fact of the existence of such an institution, but to the first number of a Quarterly Magazine, published especially to make known and advocate the objects of the Guild. The Founder and Examiner of the Association is Mrs. Mary Hutton Bowman-Hart, sister of the Director, Mr. John Farmer (late of Harrow), and the Conductor is Mr. A. Richards. "Twenty years ago," says Mrs. Bowman-Hart, "my knowledge of the poor and unworthy character of the musical literature of the working classes led me to determine in my mind never to rest satisfied until I had done something to help to elevate the standard of that musical literature. To attempt to accomplish this has been a difficult task. The present Guild is not the first I have endeavoured to found. I have tried the same principle before, but with less success; probably the time was not ripe. At last, after many attempts and many failures, the seed is sown and has taken root." The Guild has over 400 members (adult and juvenile), and classes are formed under competent teachers for giving instruction in the various branches of the art. The magazine, of which we have already spoken, is edited by a working man, and is sent to us, "not because" (as a letter which accompanies it tells us) "we attach any great importance to it as a publication, but to give some idea of the special character of the Guild and its work." The journal is fairly written throughout, and will no doubt improve; but the editor should thank us for telling him that the article headed "Newspaper criticisms, and our recent Guild Concert," is a step in the wrong direction.

To all who are interested in the good cause which aims at making the people their own entertainers in legitimate fashion, and have the means of practically furthering such a cause, we would recommend the appeal of Mrs. Hart on behalf of the Popular Ballad Concerts Committee. For the last three years classes in harmony and singing have been carried on at the East End at the low charge of a penny and twopence a lesson, with the result that a choir selected from amongst the pupils attending these classes has been able to discourse good music to their fellow-residents in the poorest districts of the metropolis. The annual expenses amount to the modest total of £300, but there is at present a debt of £100, which the Committee are naturally anxious to wipe out. "I cannot but think," writes Mrs. Hart in the *Globe* of the 5th ult., "that if our small needs and considerable achievements were better known, these necessities would be met, and the anxiety of financial difficulties would

not be added to the heavy labour of carrying on so large an organisation." We are very glad of the opportunity to circulate this appeal, and will only add that the address of the Treasurer, Mr. Samuel Morley, is 34, Grosvenor Street. And, at the same time, we take the opportunity of reminding such of our readers as are interested in the part which music plays in the system of recreative evening classes recently inaugurated by the London School Board, that volunteer teachers are still urgently entreated to come forward in order that the campaign which begins next October may be entered on with as full and efficient a staff as possible. What the disciplinary value of this system is and how greatly it is needed will be gathered from the article "Thirteen to Seventeen," from the pen of Mr. Walter Besant, in a recent number of the *Contemporary Review*.

READERS of our New York correspondent's letter in the present issue will note with interest a paragraph concerning the attempt now being made in the States to foster a national opera. It is certainly unfortunate that the managers are compelled to rely upon a conductor of foreign origin, and artists who are for the most part aliens. But everything must have a beginning, and if the materials for a foundation are not at hand, it is necessary to bring them from a distance. The point chiefly observable, however, is the method adopted to stimulate public support for the American Opera Company in the chief cities visited on tour. Our correspondent speaks of Societies in Boston, Philadelphia, and Baltimore, founded for this express purpose. We are not told how the Associations carry on the work; but may depend upon it that it is done in a practical spirit and with directness of aim. Thus much may be inferred from the fact that the Company's success in Boston was "unparalleled," and that "it now looks as though the New York enterprise was to become a national one." We trust that our correspondent will favour us with particulars regarding the auxiliary Societies, since it is not improbable that hints may be given for the guidance of those who desire to establish national opera in this country. Mr. Carl Rosa would think the good time come at last could he hear of similar organisations in the great towns of England and Scotland.

ROYAL ITALIAN OPERA.

WHEN things are at their worst it is reasonable to hope they will begin to mend, and at the moment of writing the fortunes of Italian Opera seem one degree less desperate than they were a little while ago. Whether it is the final flickering up of the flame previous to its utter extinction we cannot say, but, at any rate, a stand is being made, and the experiment will be watched with interest. The enterprise at Covent Garden, which has the name of Signor Lago as *impresario*, only commenced on the 25th ult., so that it is too soon as yet to say what it is likely to accomplish, but from the published announcements it would seem that the management is fairly alive to the necessities of the situation. The company appears reasonably strong in every department, though we shall be able to judge better of this later on, when some of the numerous debutants have appeared. One promise stands far above all others in importance, and if redeemed, will serve to give distinction to the season. We refer, of course, to the announcement concerning Mr. Mackenzie's "Colomba." True the work was promised two years ago and not given, but we should think a stout endeavour will be made to fulfil the present pledge, as the first performance of an opera by an English composer on the Covent Garden stage could not fail to arouse much curiosity. It is said that Madame Albani is studying the title part in "Colomba"; if so, the matter is as good as settled, for when a *prima donna* wishes to assume a certain rôle, her manager has only to bow meekly and act in

obedience to her commands. The opening night served to show that the public is quite ready to give Italian opera another chance. Though the work was Donizetti's faded "Lucrezia Borgia," the house was crowded and the applause enthusiastic. But there was a reverse to the picture. The leading performers seemed more self-conscious than ever, and were apparently of opinion that the highest achievement in art is to advance to the footlights and shout with all the strength of their lungs at the gallery. Signor Gayarré, who can sing to perfection when he pleases, was the worst offender in this respect, but Madame de Cepeda sinned in like manner. On the other hand, Signor Pandolfini set a worthy example by keeping within his part, acting and singing with quiet force. Of Mdlle. Lubatovi, a new comer, it will be more prudent to speak on another occasion. Signor Bevignani conducted, and the band and chorus were fairly efficient.

CARL ROSA OPERA COMPANY.

This company, by beginning a four weeks' series of representations at Drury Lane Theatre, on the 31st ult., took a new departure as far as London is concerned; that is to say, the manager now presents opera in English as an attraction of "the season," and seeks to establish it in the position so long held by Italian opera. We heartily wish him success in the venture. He has the sympathies of every amateur, while the result will be watched with none the less interest because of the rival show at Covent Garden. At last the two lyric stages are squarely opposed; but there is room for both, and to wish the one well is not to desire the destruction of the other. Mr. Rosa, who opened with Mozart's "Marriage of Figaro," intends to present sufficient variety during his brief campaign. He will, of course, play the most successful of the works produced during recent years, such as "Nadeshda," "Carmen," and "Manon"; but he will also add to the list an important novelty by a native composer. We refer to Mr. A. C. Mackenzie's "Troubadour," so fully described in our present issue. The production of this work cannot fail to prove the event of the season. It is fixed, we believe, for the 8th inst., when a thoroughly representative and sympathetic audience may be expected to fill "Old Drury." The performance will be conducted by the composer, the two leading parts of *Margarita* and *Guillem* being entrusted to Madame Valleria and Mr. Barton McGuckin. It is worth while adding, without going through a list of names, that Mr. Rosa appears with a strong company, qualified in every respect to present an adequate *ensemble*.

OPENING OF THE COLONIAL EXHIBITION.

A FULL description of the imposing ceremonial at South Kensington, on the 4th ult., will not be looked for in THE MUSICAL TIMES, and that part which immediately concerns us was not of such abstract importance as to demand lengthy notice. The announcement that all the arrangements of the day would be modelled as far as possible on the precedent of 1851, was happily not carried out as regards the music. Thirty-five years ago the art was not thought much of in official circles, and had it not been for the energetic action of the Sacred Harmonic Society—then at the zenith of its prosperity—the music at the opening of the great show in Hyde Park would have been carried out solely by the choirs of the Chapel Royal, St. Paul's Cathedral, and Westminster Abbey. On the other hand, the course pursued in 1862 and 1871 was inadmissible this year, as the present exhibition is not international, but national. Commissions, therefore, could not be offered to distinguished foreign musicians, and as our colonies are not yet producing composers, the music specially written for the occasion had to be limited to something from an English pen. Of course the opportunity might have been utilised to show how great our progress has been in creative art, and invitations given to some of our most gifted performers to produce works worthy of their respective reputations. But as music written to order is frequently unsatisfactory, we are not disposed to grumble because native art was solely represented by a new part-song, for such is Sir Arthur Sullivan's setting of Lord Tennyson's Ode. The piece is for four-part chorus, with soprano

solli and orchestral accompaniment. It is bright and spirited enough, but without very much originality of idea. At Concerts of national and patriotic music, "Britons, hold your own" is quite likely to be in frequent request. Besides the new *Ôde*, the items were the "National Anthem," the "Hallelujah Chorus," "Home, sweet home," and "Rule Britannia." Against the appropriateness of any one of these not a word could be said, and "Home, sweet home" was sung with such touching expression by Madame Albani as almost to reconcile us to Bishop's sickly and common-place ditty. It seemed almost a pity to bring together the magnificent Albert Hall choir, with its conductor, Mr. Barnby, and a grand orchestra for such a meagre programme, but all who were present will agree that as a spectacle, the ceremony in the Albert Hall, on May 4, 1886, is not often matched in England.

THE "REDEMPTION" AT SYDENHAM.

As the Crystal Palace opened on a May Day, so does each annual season, and the event is always marked by a grand Concert in the central transept. Hitherto, programmes more or less miscellaneous have been the rule on such occasions, but in view of May Day last, a new departure was resolved upon—nothing less than the performance of Gounod's first and most popular sacred Trilogie. It is not difficult to make out why choice fell upon this work for a festive gathering, from which the solemn nature of the subject would seem to banish it. The "Redemption" remains as much an attraction for English people as it proved to be when first produced. Wherever presented it draws a large audience, upon whose ears the sacred story and its impressive music never fall wearily. The Crystal Palace directors showed wisdom in taking advantage of this favourable disposition on the part of the public, and were the more warranted in doing so because it was certain that the attitude of their audience towards the work would be one of becoming sympathy and reverence. Such, in effect, was the case. Nothing incongruous, and adapted to hurt the feelings of devout persons, gave rise to the sort of remarks often called for when religious pieces are pitchforked into the midst of holiday-making crowds. It may be added here that there was a very large attendance, the audience stretching some way down the nave, as well as filling the central transept.

Mr. Manns should be congratulated upon the musical success of a venture which had within it no inconsiderable element of risk. The Handel orchestra and the vast area before it answered very well for music of the less complex sort, but a question fairly arose whether the elaborately chromatic character of the "Redemption" would not have a confused effect when given in so large a space by an immense body of performers. It was also to be taken into account that the work contains much solo music of a kind ill-adapted for effect under the conditions. These considerations, however, did not prevail to hinder the idea from being carried out. The London contingent of the Handel Festival Choir was enlisted, a large orchestra engaged, and rehearsals commenced. With what result in the end? As to the choral music, simply that hardly anything of the anticipated evil was realised. The concerted numbers came out clearly, or, at any rate, with very little blurring caused by the composer's changeful harmonies, and some of them made a deeper impression than ever before. We scarcely need say that among these was "Unfold, ye portals everlasting." Here M. Gounod keeps to his key, and piles up massive chords, having a natural success. The resultant advantage was obvious, the full intentions of the composer were realised, and the effect enhanced, we may add, by stationing the "celestial choir" far up in the heights of the building, whence their music literally descended upon the crowd below. This chorus afforded the "sensation" of the day, and its Crystal Palace rendering will not soon be forgotten. Other numbers were proportionately effective, especially those in the last part, the "Reproaches," and the various chorals. It may be said, indeed, that the concerted music generally turned out to be a great, as well as an unexpected, success. Too much praise cannot be awarded to the chorus for their share of the task. They sang remarkably well, giving the Conductor no apparent trouble, and having plenty of attention to spare

for the requisite expression, after paying due heed to textual accuracy. This is a great deal to say of 2,500 amateurs engaged upon a work like the "Redemption." The solos were entrusted to Madame Albani, Madame Patey, Miss Annie Marriott, Mr. Edward Lloyd, Mr. F. King, and Mr. Santley, in whose hands they were as safe as care and skill could make them. They took secondary rank, of course, as all solos do in the transept, the more in this instance because of their narrative character. Nevertheless some appreciable effects were made, and when the music failed to spread over the wide area the profound interest of the story came in to fill its place. Need we praise the manner in which the solos were delivered? Assuredly not. Each artist's name was a guarantee of excellence, and each came up to expectation. As heretofore, Madame Albani carried off honours in "From His love as a Father," but we do not care to go on with particulars of individual effort when all did so well. Enough that the performance was, in this respect, irreproachable. The orchestra vied with the chorus in doing good work, and Mr. Manns, conducting with a firm beat, and the most watchful care, achieved a triumph with which men will remember to credit him in years to come.

CRYSTAL PALACE.—MR. MANNS'S BENEFIT CONCERT.

It does not speak well for the gratitude with which Mr. Manns's indefatigable efforts should inspire the minds of all lovers of good music, that only a mere handful of persons should have assembled in the Concert-room on the occasion of his benefit. Some have sought to explain this unwelcome phenomenon by the superb weather which prevailed on the 8th of May, but for our own part we can only see in it a convincing proof of the scarcity, even in these enlightened days, of the votaries of legitimate, as opposed to eccentric, art. Such a performance as that of Schumann's D minor Symphony (No. 4), with which the Concert opened, was alone worth a journey to Sydenham—in a slow train—and proved that in the renderings of the works of this master, as in those of Schubert, Mr. Manns need fear no rival. In particular we would call attention to the deep feeling with which the seraphic first subject of the "working out" of the first movement was given, and the sympathy thrown by conductor and orchestra into their rendering of the Romanze, with its plaintive charm. Miss Fanny Davies sustained the solo part in the first movement of Beethoven's Third Concerto, besides contributing pieces by Chopin and Rubinstein, her performance of the first work being marked by that finished phrasing, and admirable sense of accent, which must make it a pleasure for an orchestra to co-operate with her. A strong phalanx of vocalists had offered their valuable services on this occasion. Madame Trebelli gave three of her familiar pieces—"Nobil Signor," the "Mignon" Gavotte, and the Habanera from "Carmen," in her own inimitable fashion; Mr. Winch sang Jensen's exquisite "Murmeldes Lütfchen," as he alone can sing it; the Misses Marriott contributed the Nocturne duet from Berlioz's "Béatrice and Bénédict," which combines breadth of vocal phrase and richness of orchestral embroidery in so happy a fashion; and Mr. King threw all possible spirit into the Recitative and Aria, "D'Egitto là sui lidi," from Verdi's "Nabuco." A youthful violoncellist, Master Schratzenholtz, showed such capacity in his rendering of Goltermann's Romance in E, as to leave little doubt of his ultimately winning a distinguished rank amongst the players of that instrument. The "Tannhäuser" Overture concluded a long and varied programme performed to an audience, who were, at any rate, resolved to atone for the paucity of their numbers by the enthusiasm of their applause.

SACRED HARMONIC SOCIETY.

THE success of the revival of Handel's "Belshazzar," by way of celebrating the bicentenary of the master's birth last year, determined the directors of the Sacred Harmonic Society to repeat the work, and on the 7th ult. it served to conclude the season. We should certainly deserve to lose our reputation of being a Handel-loving nation if "Belshazzar" were not to be heard at frequent intervals.

Composers do not always form a just estimate of their own works, but Handel's high opinion of this Oratorio was certainly correct. As we said, in speaking of the work last season, the choruses are for the most part in his finest style, and the feeling for characterisation exhibited in the solos atones in great measure for the old-fashioned mould in which they are cast. As at the previous performance, the rendering of the choral numbers testified to the excellence of Mr. Cummings's training. Speaking generally, the choir sang with good attack, precision, and praiseworthy care in phrasing. With one exception, the soloists were the same as last year—namely, Madame Patey, Miss Chester, Mr. Lloyd, and Mr. Bridson. The soprano was Miss Eleanor Farnol, who advanced her position before the public by her intelligent singing. Though for the most part unostentatious, the additional accompaniments of Mr. Edward Hecht are occasionally open to exception. The use of piccolos and triangle can scarcely be defended on the ground of suggesting the barbarous festivities of the Babylonian court. "Belshazzar" was warmly received by a numerous audience, and the revel chorus, "Ye tutelary gods," was redemanded, but Mr. Cummings firmly declined to repeat it. At the conclusion of the first season of his conductorship we may fairly congratulate him on the measure of success he has obtained. True, the performances have been marred by imperfections, but experience has to be purchased, and we look forward with confidence to an improvement next year. That which he mostly needs to acquire is a firm, resolute beat, and a method of conveying his intentions on points of detail such as everyone under him can understand and obey. In the accompaniment of recitative, or in numbers where changes of *tempo* or measure occur, the lead must be distinct, or the following will become a mere scramble.

RICHTER CONCERTS.

THE present season of these Concerts began on Monday, the 3rd ult., the scene being again St. James's Hall, and the conditions much the same as last year. Changes in the orchestra are, it is true, spoken of by the Director, Herr Franke, but these amount to little more than the displacement of one person by another. Herr Richter's band remains much as usual, neither better nor worse. Herr Franke, we observe, draws special attention to the fact that Englishmen now preponderate, thus replying to a criticism sometimes raised when a sharp line has to be drawn between the Richter orchestra and that of the Philharmonic Society. Other things being equal, we prefer to see native talent encouraged by employment, but Herr Franke can hardly raise the nationality cry as an advertisement, because its logical development may one day pose him with the question why he does not procure an English conductor, and then efface himself in favour of an English director. So far, the Concerts have not been over-well attended, for reasons hard to divine, unless it be that the audience, formed on the basis of a Wagner propaganda, do not quite approve the more miscellaneous programmes now in vogue. Our own opinion is that a resolute effort should be continued in the present direction, so as to rid the Concerts of their special sectional character, and establish them on an eclectic foundation.

The opening performance calls for but few remarks, owing to the familiarity of the works presented. These were a selection from "Die Meistersinger," including the Overture, Sachs's address to Walther (sung by Mr. Fischer), and the final chorus; the "Siegfried" Idyll, Liszt's first Hungarian Rhapsody, and Beethoven's Choral Symphony. With such a typical Richter programme, there is no call for discussion. Enough that the orchestral pieces were played so as to sustain the character of Conductor and orchestra as doers of thoroughly good and honest work. The strings were again lacking in the fulness and beauty of tone to which our best English orchestras have accustomed us, but no fault could be found with whatever in the performance depended upon the personal qualities of the artists themselves. Regarding the vocal music in the Choral Symphony, we shall be expected to say that a good deal was wanting to completeness. This must always be the case when impossible music is in hand.

At the second Concert (the 10th ult.), Wagner and Liszt again "held the field," the first-named with the "Wal-

kyrie Ride" and "Tannhäuser" Overture, the second with three songs, tastefully rendered by Miss Lena Little. Over these things, which, indeed, need no comment, we may pass to reach Brahms's new Symphony in E minor, played on this occasion for the first time in England. The work has the usual four movements—namely, an *Allegro non troppo*, *Andante moderato*, third movement in Rondo form but of Scherzo character, and a *Finale* which presents a Passacaglia with variations. It is to be observed that the more prudent connoisseurs have avoided giving a definite opinion upon the Symphony, and this reserve we both applaud and imitate. Brahms is a recondite musician who does not carry his meaning on his sleeve, or pretend to purvey "milk for babes." His present work may certainly be regarded as meat for strong men, and even by them not at once digested. But while holding over the Symphony as a whole for "examination and enquiry," there need be no hesitancy in admitting the noble character and profound interest of the first two movements. The third movement and *Finale* are less satisfactory on first hearing, and, though they may ultimately establish themselves in favour, it is more than doubtful whether the Passacaglia and variations will pass muster as an ideal symphonic finale. Beethoven tried the variation form twice—in his "Eroica" and "Choral," both experiments resulting in what we must take leave to consider the weakest portion of those masterpieces. The unfavourable character of the form for such a position cannot be got over. It is to be hoped that Brahms's Symphony will soon have another hearing, and clear up the uncertainty now prevalent with regard to its precise worth. Cherubini's "Anacreon" was the only other item in the programme.

A selection from Dr. Villiers Stanford's Incidental Music to the "Eumenides" figured in the scheme of the third Concert, and excited much interest among those who had not witnessed the representation at Cambridge, for which it was composed. The music, as performed on that occasion, has already been discussed in THE MUSICAL TIMES at sufficient length. Into its details we do not now propose to enter, being content to say that the ability before pointed out was again conspicuous, and also the absence of charm such as keeps alive the music written by Mendelssohn to "Antigone" and "Œdipus." Would that our younger composers studied more carefully the secret of charm, and gave themselves less to sensation, which is a very different thing. The choral music was sung by the undergraduates who were entrusted with it at Cambridge, and who again acquitted themselves remarkably well. Textual accuracy and expressive power were conspicuous in all they did. The orchestral numbers were capitally played under Herr Richter's direction, and the music as a whole obtained an approving, though hardly an enthusiastic, reception. With it were given the Overture "Les Francs Juges," of Berlioz—a wild and gloomy work; Beethoven's Symphony in A, and three movements written by Bach for solo violin, but transformed by one Bachrich into a suite for strings. We regret to find Herr Richter aiding and abetting such outrageous liberties taken with works which should be sacred to the genius of their composer. But there are men other than French sappers to whom nothing is sacred, and among them appears to be this Bachrich. His adaptation is clever enough, but the fact amounts to an aggravation rather than an excuse, since it pleads with a careless public for pardon.

Another new Symphony was produced at the fourth Concert (24th ult.), the composer in this case being Eugene d'Albert, the young Englishman who, a while ago, took such pains to repudiate his native land and shoot puny arrows at her musicians. Herr d'Albert has made his choice and become more German than the Germans, even putting German terms, instead of the universal Italian, at the head of the movements in his work. Under such circumstances it is not surprising, perhaps, to find his compositions taken up by a Teutonic enterprise and duly presented to us, all unworthy of them though we be. Remembering a certain Overture from the same pen, it was expected that the Symphony would have a bizarre, if not chaotic, character. But Herr d'Albert has learned something of late, and actually adopted an approximation to classic form. Of course, it is only an approximation, since a composer now-a-days must not fail to show

that he can improve upon his predecessors. Thus, we find the slow Introduction of the masters transferred from before the first movement to before the last, without obvious reason or apparent advantage. Other variations of less importance are noticeable, but generally the work is built upon established lines. Of its four movements, we prefer the first, as having the advantage in charm of theme, clearness of treatment, and absence of pretence. This is, indeed, a very good example of modern symphonic writing, and shows that the composer might do well if he would only be natural. The other movements are all more or less unfavourably affected by an incessant striving after original effects, which, when attained, are not worth having. The Langsam is pretentious dullness itself, with here and there a gleam of light flashing across its surface, but the Scherzo has good points which more fully redeem it from unmitigated censure. Its great fault lies in over-extension, and so with the *Finale*, where again there is a strong admixture of good work. Herr d'Albert appears to think that he cannot say too much. We differ from him. A Symphony lasting fifty-five minutes is an example of over-weening garrulosity such as ought not to be encouraged. The work was finely played, and received with a considerable amount of favour, which we will not set down as undeserved. Other things in the programme were Mendelssohn's "Calm Sea and Prosperous Voyage," magnificently played; the Overture to "Egmont"; Dead March from "Siegfried"; and Liszt's second Hungarian Rhapsody. These call for no remark.

RUBINSTEIN'S RECITALS.

ANTON RUBINSTEIN is partial to saying—no doubt with perfect sincerity at the moment—that he does not intend to play the pianoforte in public any more, and that the visit he may be making to any country as an executive artist is his last. Rumour spreads a report to the same effect now; but sufficient unto the day is the evil thereof, and we may comfort ourselves with the thought that history has a tendency to repeat itself. For the present, at any rate, Rubinstein is amongst us, engaged in a titanic task such as might well strain even his herculean powers. But do not let us violate facts in order to pay him compliments. Remarks have been made in several quarters as though on the assumption that nobody ever gave "historical recitals" before. That is either a delusion or an oversight. It may be the case that no pianist of Rubinstein's renown has done so; still, such recitals have been given, by Mr. Pauer and Mr. Bonawitz amongst others, with even greater attention to accuracy than the present course shows. It is but fair to mention this. The professors just named may not have attracted all London. There they were, however, to be heard by anybody who chose to purchase a ticket. On the other hand, the fullest justice must not be denied to Rubinstein's scheme. As an historical exposition of pianoforte composition it is not faultless—it ignores the development of the Sonata, for example, and includes too large a number of duplicate illustrations—but it is very interesting, while the personality of the executant gives the working out a special importance.

Mr. Rubinstein began the series of seven recitals in St. James's Hall, on the 18th ult. By the way, why are we limited to seven, when Berlin amateurs, it is said, were supplied with a round dozen? Is it because the great artist does not want to repeat a good-humoured remark against himself, with which report credits him? "I gave twelve performances" said the master, "and might have added another made up of their wrong notes." But it may be that Rubinstein is compressing into seven London recitals the matter of twelve Berlin ones. He knows what a huge appetite the British concert-goer has, and how he will placidly get through a feast which would surfeit a continental amateur. Be this as it may, the seven programmes are not what the late Mr. Chorley used to call "lean." To sit out one of them, requires a very fair measure of endurance. Mr. Rubinstein began at the beginning, and, by leading off with Bird's Variations on the "Carman's Whistle," and John Bull's on "The King's Hunting Jig," gave due credit to England for making a start in clavier music. From these early English examples he went on to "Le Grand" Couperin—a leap of a hundred years—who was represented by five of the little pieces to

which, anticipating a prevalent taste of our own day, he gave fanciful titles more or less appropriate. Couperin's contemporary, Rameau, came next with three pieces of like calibre, including the well-known "La Poule," wherein the clucking of a hen is so ingeniously imitated. Scarlatti followed with his "Cat's Fugue" and A major Sonata; and after him Sebastian Bach, from whose works were taken the Preludes and Fugues in C minor and D major; the Preludes in E flat minor, E flat and B flat minor ("Well-tempered Clavichord"), Chromatic Fantasia, Gigue in B flat, a Sarabande and a Gavotte. Handel supplied his Fugue in E minor, the "Harmonious Blacksmith," a Sarabande, Pachelbel, Gigue and Theme with Variations in D minor. Next Emanuel Bach took up the wondrous tale, contributing his Rondo in B minor, and several pieces of the Couperin-Rameau type. Then came Haydn with his Theme and Variations in F minor; Mozart bringing up the rear with his Fantasia in C minor, Gigue in G, and Rondo, "Alla Turca," from the Sonata in A major. In all, thirty-seven pieces were presented to the reciter's first audience, who emphatically had enough. Careful observers of the initial programme soon find out its cardinal defect. The Sonata is the highest form of solo pianoforte music, and during much of the period covered by Mr. Rubinstein's first stage, it was growing into its present shape. Yet no notice whatever is taken of the fact, and as far as historical teaching goes in this instance, there was no Sonata till Beethoven.

At the second Recital (21st ult.) Mr. Rubinstein gave the Sonata its revenge by playing no fewer than eight from the pen of the Bonn master. These were the "Moonlight," "D minor," "C major," "Appassionata," "E minor," "A major," "E major" (Op. 109), and "C minor" (Op. 111). An earlier example than the "Moonlight" might advantageously have been chosen to illustrate the Haydn-Mozart influence. Otherwise the selection, as representative of Beethoven, answered every purpose. It was, however, too much for a single sitting. The audience must have gone away in a state of muddle, with eight Sonatas hopelessly jumbled together in bewildered heads.

The third programme (24th ult.) was devoted to Schubert, Weber, and Mendelssohn, and showed the infusion of romanticism into classic forms. From the Viennese master's works were drawn the "Wanderer" Fantasia, six "Moments Musicaux," the Minuet from Fantasia Sonata in G, and the Impromptus in C minor and E flat. Weber contributed the A flat Sonata, Memento Capriccioso, "Invitation to the Waltz," and Polacca in E, Mendelssohn coming last with "Variations Sérieuses," Capriccio in E minor, eleven "Lieder ohne Worte," and Presto e Capriccio. Against this selection there is absolutely nothing to be said. It well represents, within its scope, the genius of the composers, and the nature of the pianoforte music of their day. With regard to Mr. Rubinstein's discharge of the tremendous task involved in the performance of such programmes, no words of eulogy can, in some respects, be in excess of deserts. We attach little importance to the fact that every piece was played without break and without a slip. Mnemonic feats are common enough; but the concentration of mind, the power of sustained sympathy, and the general endurance of the artist deserve unqualified acknowledgment and admiration. The well-remembered characteristics of Mr. Rubinstein's style were again to the fore. He sometimes played with a reckless abandon resulting in effects which made the judicious grieve. It was "pianism" of the convulsory school, and more curious than beautiful. Occasionally, too, the executant put so much of his own gloss upon the composer as to make him scarcely recognisable; but, after full allowance on these scores, there remains for praise a mass of most excellent work—more than enough to sustain Mr. Rubinstein's character as the foremost pianist of the day. It was delightful to listen to him in his gentler moods, when the very spirit of music seemed to animate him, and the rapport between composer and executant appeared complete. At such times the secret of his power could not only be felt but understood, and that secret lies not so much in manipulative excellence—many inferior performers are more finished—as in ability to absorb and then convey the innermost qualities of the music in hand.

Mr. Rubinstein's Recitals were continued on the 27th ult., but we reserve our remarks with regard to that performance.

PHILHARMONIC SOCIETY.

At the fifth Concert, on the 19th ult., M. Saint-Saëns had the most important portion of the programme to himself, appearing first as an executant in Beethoven's Piano-forte Concerto in G, and afterwards as a composer and Conductor of his new Symphony in C, written expressly for the Society. To speak first of the orchestral work, it must be stated that we are warned, in the Analytical Programme, against criticising it by the rules hitherto presumed to apply to the composition of a Symphony; for M. Saint-Saëns tells us that not only has he "sought to avoid the endless resummptions and repetitions which more and more tend to disappear from instrumental music under the influence of increasingly developed musical culture," but that he believes "symphonic works should now be allowed to benefit by the progress of modern instrumentation," in evidence of which he gives a formidable list of the instruments he has chosen, which includes the novel addition of the organ and pianoforte. Having thus disarmed those who might be inclined to do battle with him for his disregard of conventional form and conventional instrumentation, the only question is what has been gained by these innovations? Certainly linking the first with the slow movement, and the Scherzo with the *Finale*, as the composer has done in this work, has only the charm of novelty to recommend it; and although the organ in the Adagio is fairly sympathetic with the plaintive theme, the rapid arpeggios and scale passages on the pianoforte in the final *Presto* have a most incongruous effect with the other instruments. As abstract music only, then, we are bound to listen to this pretentious and lengthy work; and, so judged, there is certainly much to arrest the attention. The first movement, with a marked principal subject, which constantly reappears in a modified form—contrary to the composer's avowed theory of non-repetition—is in parts most effectively scored, and contains some exceedingly clever, if somewhat rhapsodical, writing; but the Adagio is unquestionably the gem of the composition, an expressive melody, given out by the strings, with sustained chords on the organ, and taken up by a clarinet, horn, and trombone, accompanied by strings divided, charming all hearers by its intrinsic beauty, as well as its skilful treatment. The last movement is so complicated and wild in character that, were it not for the reminiscences of the first subject of the opening movement, it would seem almost to belong to another work. There is infinite variety of colour, however, in the orchestration, although occasionally patchily laid on, and a brilliant *Coda*, unduly prolonged, forms an exciting conclusion to the composition. Those advanced in the new school as far as M. Saint-Saëns professes to be should invent new titles for their works. As we have said, there is a great deal to admire in this glowing Orchestral Rhapsody, but we distinctly decline to term it a "Symphony." M. Saint-Saëns's performance of Beethoven's G major Concerto exhibited his executive powers to the utmost advantage; but we scarcely admired his reading of the slow movement. The vocalists were Madame Antoinette Sterling, who was highly successful in Mozart's "Quando miro," and Miss Agnes Larkom, who made her first appearance at these Concerts, and sang the "Couplets du Mysoli," from Félicien David's "La Perle du Brésil," so well as to be twice enthusiastically recalled. Haydn's Symphony in E flat (No. 8 of the Salomon set) commenced the programme, and Wagner's Overture to "Die Meistersinger" was the concluding piece, both being played with that perfection to which, at these Concerts, under the *bâton* of Sir Arthur Sullivan, we are now becoming accustomed.

SEÑOR SARASATE'S CONCERTS.

THERE can be but little doubt that the Spanish violinist, Señor Pablo Sarasate, exercises a pronounced and peculiar fascination over the admirers of the instrument. A few years ago such performances as those recently given by the virtuoso would have been impossible, and we can well imagine what would have been the opinion of an artist's temerity who would essay the two *chef d'œuvres* of the fiddle—the Concertos of Beethoven and Mendelssohn—in a single afternoon, and would, moreover, offer no vocal

relief to the instrumental selection. But, viewing matters by the light of recent events, we are fain to confess that vocal music is not the important factor which, but a short period since, it was in concert schemes. And this decadence in singing is attributable not only to any deficiency of really capable performances, but to the incongruous manner in which the songs and other works were associated. Herr Richter took the initiative, and cut the Gordian knot by dispensing with the assistance of vocalists on many occasions; and now Señor Sarasate has gone a step further in abolishing them wholly from the plan of his entertainments. We may take it for granted that the fiddle is the fashionable instrument of the day; time was when the pianoforte occupied that enviable position, but now learning the piano is as much part and parcel of an ordinary education as the "three Rs," and therefore the violin becomes the accomplishment instead of a customary acquirement. It is hardly to be wondered at that while such phenomenal executants as Señor Sarasate are before the public an additional incentive is given to the study of a very beautiful art. He is in truth a wonder-worker, and though perhaps exception may be taken to his reading of the classical masterpieces, his technical ability is simply amazing, while combined with his executive skill is the apparent inability for him to play out of tune. St. James's Hall has been crowded at each of his Recitals, and there is a similar welcome in store for him whenever he comes before the public. The programme of the second Concert, on the 1st ult., was peculiarly interesting, on account of Señor Sarasate bringing forward Mr. A. C. Mackenzie's Concerto in E, which, it will be remembered, was first heard at the Birmingham Festival of last autumn at the same hands. The reception awarded the composition originally has been fully substantiated, and there are few works of its generic class which more deservedly attract the attention of discriminating musicians. Like most art-products of an elevated order, the Concerto is not superficial—no trifle to please at a first hearing by its mere prettiness, and then to pall upon the taste. The thought which the author has bestowed upon it amply repays close study, and then it will be found that the Concerto in E is a really important and elevated composition, broad in its design and treatment, and altogether a work of which not only the composer, but the nation, may well feel proud. In the opening Allegro the freedom of the time-measure will be the first object of notice, and the independence of the solo part cannot escape observation. On this account, and because the idiosyncrasy of the design gives a somewhat restless character to the music, it will be less readily grasped than the succeeding movements; when, however, it has been carefully perused it will be discovered to be as clear as daylight, strikingly original, but containing no mere eccentricities just for the sake of making "sensational" effects. The solo is undoubtedly difficult in proportion to its brilliancy, but Señor Sarasate takes no heed of such matters. The expression "difficulty" possesses no terrors for him. The second movement, a Largo in A major, contains many passages of great melodic beauty, of a reflective rather than an impassioned character; but in the *Finale* the musician casts aside all restraint, permitting his muse to speak in the most jovial—not to say rollicking—accents. The spirit and energy of this section are simply irresistible, and the Concerto winds up in the most impressive and brilliant fashion. On the occasion under notice, as also at Birmingham, Señor Sarasate's playing was perfection itself; both he and Mr. Mackenzie were enthusiastically called to the platform at the end, and then the audience continuing to cheer, the violinist came upon the orchestra once more, and played the transcription of Chopin's well-known Nocturne in A flat—very acceptable, but not too much like Chopin. Other features of the Concert were Tchaikovsky's "Serenade Melancolique," a more attractive *morceau* than its title would appear to justify; M. Saint-Saëns's Rondo Capriccioso; a Ballad and Bolero from the Concert-giver's own pen; Mozart's perennially fresh Symphony in G minor; Weber's "Ruler of the Spirits" Overture, and an interesting ballet suite, "Le Roi s'amuse," by M. Léo Délibes. The band was in excellent order, with Mr. Wilhelm Wiener as *chef d'attaque* and Mr. W. G. Cusins as Conductor, and the entertainment seemed to give unequivocal satisfaction.

At the third Concert of the series, on the 15th ult., another pleasing selection attracted a very large audience. Señor Sarasate selected for his solos Herr Max Bruch's *Fantasia Ecossaise*; a Suite by Herr Joachim Raff, including the extraordinary *Moto perpetuo* which the virtuoso plays in so inimitable a style; his own "Chant du Rossignol," a fantastic piece in which large use is made of harmonics; with Liszt's symphonic poem, "Les Preludes"; Meyerbeer's "Struensee" Overture, and the Turkish March from Beethoven's "Ruins of Athens." Herr Bruch's *Fantasia* is not devoid of ingenuity, though whether the themes are strictly representative of the music north of the border is quite another matter. Raff's Suite is remarkably effective, both the *Preludio* and *Moto perpetuo* offering the fullest opportunities for the soloist to show his mastery of the finger-board, while the Minuetto, with its sentimental interludes, or "trios," is both picturesque and quaint. The audience would willingly have heard the *Moto perpetuo* over again, but even Señor Sarasate's iron wrist is not proof against such continued exertion, so the Chopin Nocturne was pressed into service again for the *encore*. The artistic significance of the "Chant du Rossignol" does not amount to much, but it wants accuracy and delicacy of treatment, which is precisely what Señor Sarasate is capable of bringing to bear upon his task. Another *encore* followed, as a matter of course, a Gipsy Dance being substituted for the repetition. The good qualities of the orchestra were once more conspicuous.

On the 22nd ult., the selections for the last Concert but one comprised Wieniawski's Concerto for violin; Lalo's so-called Symphony "Espagnole" for violin and orchestra; Volckmann's Serenade for stringed instruments (Op. 63); Gounod's "Saltarello"; Auer's Hungarian Rhapsody, and Wagner's "Tannhäuser" Overture. Respecting the merits of these compositions not much need be said. With Lalo's work the violinist would naturally experience every sympathy; while Auer, himself a very accomplished fiddler, has the reputation of possessing the capacity for writing for the instrument as well as he performs upon it. There was again a large audience, and the efforts of the distinguished artist were applauded to the echo. It will be remarked with pleasure that at the concluding performance Señor Sarasate proposes to repeat Mr. Mackenzie's Concerto. It is a courteous and graceful acknowledgment from one musician to another, and no doubt those amateurs who have not already made the acquaintance of the Concerto will gladly avail themselves of the chance of hearing it. The "modern Paganini," as Señor Sarasate has not unjustly been termed, has made his footing in this country thoroughly secure—in fact, it is difficult to find any brighter example of artistic popularity. His season of Concerts has proved of distinct value to all students of violin music, and it is with pleasure that the notification of a further series of performances will be generally received, even though there is so much music going on at the present time that a goodly proportion of it might be spared with advantage.

MR. CARRODUS'S CONCERT.

THERE are fiddlers and fiddlers, even as according to Molière there are "faggots and faggots"; but few will deny to Mr. J. T. Carrodus a proud position amongst the foremost knights of the bow and strings—an elevation which he has striven honestly and earnestly to attain. Mr. Carrodus, though prominently before the public in his capacity of orchestral leader, is perhaps heard less as a solo player than he deserves, and hence his organisation of a grand evening Concert at St. James's Hall, on the 13th ult., possessed an interest out of the common. Our English Joachim is nothing if not thorough, and he was obviously determined that English music and English musicians should be to the fore on the occasion of his benefit, the orchestra of seventy-four artists being natives of the soil to a man; while with himself as solo violinist, Mr. A. C. Mackenzie as general conductor, and Sir Arthur Sullivan to direct the performance of his Symphony in E minor (the "Irish"), all possible *éclat* was given to the selection. It will be said, doubtless, that Mr. Carrodus ought to have played nothing but music by a compatriot, but he has a tender place in his heart for the master—Molière—who taught him how to acquire his great pro-

ficiency upon the instrument, and therefore the resuscitation of Molière's Fifth Concerto, and "Fandango" for violin and orchestra was perfectly defensible. Moreover, although much of Molière's work has dropped out of its place in public estimation, and is regarded by many as antiquated and practically effete, it only needs the revival of such a production as the Concerto in A minor to prove that there is abundant vitality in it yet. Molière was well thought of in his day, and when this particular Concerto was first played by the composer at the Philharmonic Concert of May 14, 1849, eulogistic language was freely dealt in when describing the work, a well-known critic writing as follows:—"It is a *chef d'œuvre* from beginning to end. The symphony form is displayed in all its grandeur of development; the orchestra is employed with admirable variety and taste, and the solo instrument provided for with masterly effect. The Adagio in E major is one of Molière's most beautiful effusions, a perfect gem of melody and ingenious workmanship. The *Rondo finale* is one of the most clever, piquant, and ingenious of the master's works. In this species of music Molière yields to few, and in the present instance he has surpassed himself." This praise may sound rather extravagant to modern ears, but there is nothing to make us doubt the soundness of the writer's judgment. Because it is the affectation of modern times to decry anything approaching to the semblance of sustained melody, those productions of a bygone generation—when music was synonymous with beauty—are calmly pooh-poohed. But, after all, the world would be all the richer for a few more compositions of the Molière school. Mr. Carrodus had, of course, a labour of love to perform, and his rendering of this *cheval de bataille* was as fine and as praiseworthy as anything which has been heard in the fiddling world of recent years. The second movement created a great impression, and the *Finale* also pleased immensely. Mr. Carrodus received the honour of a double recall after the Concerto. The "Fandango" is a showy piece, very well worked up as a vehicle for display, and containing some telling passages in double-stopping. Again the soloist succeeded in gaining the hearty sympathy and admiration of the audience. The programme opened with Mr. Mackenzie's poetic and picturesque Orchestral Ballad "La Belle Dame sans Merci," which we like better each time that we hear it, and closed with Sir G. A. Macfarren's spirited "Chevy Chase" Overture. Sir Arthur Sullivan conducted his Symphony—first brought out at the Crystal Palace twenty years ago—and secured a very fair interpretation, saving a little erratic conduct on the part of one of the bassoons. The composition is itself replete with genuine inspiration, and it is a matter for regret that a successor has not yet been given to the world. But, in the absence of this, at least the Symphony in E might be repeated oftener. Madame Clara Samuël sang the cavatina from "Der Freischütz," "Although a cloud," with which no fault was to be found, and a trivial ballad from Wallace's "Amber Witch," to which a good deal of exception might be taken.

MR. CHARLES HALLÉ'S CHAMBER CONCERTS.

THE title of "Summer Pops" which these performances have sometimes received is more than ever justified this season, as the quintet of artists engaged is precisely the same as that which delights the public at St. James's Hall during the winter. At present we can only speak of the first two Concerts, which took place on the 15th and 22nd ult., when, in spite of the rivalry of Señor Sarasate, the Prince's Hall was well filled. At the opening performance two exceptionally fine trios were given, Beethoven's in B flat (Op. 97), concerning which criticism is necessarily dumb, and Dvůřák's in F minor (Op. 65), which repeated hearings only serve to prove is one of its gifted composer's most inspired utterances. Mr. Hallé played Schumann's now familiar Sonata in G minor (Op. 22), in his most admirable manner, and Madame Norman-Neruda was equally perfect in Bach's Sonata in A. As the violoncellist was Signor Piatti, it is needless to say that his share in the performance was superbly rendered.

At the second Concert an interesting novelty was a Sonata in A minor, for piano and violoncello, by Grieg (Op. 36). The work has been heard at Mr. Dannreuther's

Concerts, but not elsewhere, so far as we are aware, in London. The music of the Norwegian composer generally impresses at once by certain characteristic touches in his melodies, and this is pre-eminently the case with the present Sonata. Before twenty bars have been played we feel that the work must proceed from a Scandinavian source. The first movement is the weakest of the three, but even that is very pleasing, and the middle Andante is full of charm. Though somewhat loosely constructed, the *Finale* attracts by its freshness and vivacity, the principal theme resembling a national dance. There is nothing remarkable in the structural development of the material, but the subjects themselves being so pleasing this is of less consequence. The Sonata evidently delighted the audience, and is likely to be often heard. The remaining concerted works in the programme were Schumann's beautiful and too rarely heard Trio in F (Op. 80), and Beethoven's Variations on "Ich bin der Schneider Kakadu" (Op. 121A); and Mr. Hallé played Chopin's Impromptu in F sharp (Op. 36) and the Barcarole (Op. 60).

M. DE PACHMANN'S RECITALS.

VERY simply this gifted pianist decided to bring his season to a close before the arrival of his greater compatriot, Anton Rubinstein. While the sun is shining, even stars of the first magnitude cannot be seen, and it would have been unfortunate had the popular favour in which M. de Pachmann is held been permitted to decline even temporarily. His final Recital for the present was given on the 3rd ult., at St. James's Hall, which, as usual, was crowded with his admirers. The programme was more diversified and more ambitious than those of previous occasions, and included three important Sonatas. The first of these was Beethoven's in A (Op. 101), a work needing almost every quality in pianoforte playing for its perfect interpretation. We cannot say that M. de Pachmann was altogether successful, something of breadth and intellectuality being wanting. In Chopin's work in B flat minor he was altogether in his element, his rendering of the Scherzo being especially admirable. Weber's rarely heard, though very fine, Sonata in D (Op. 49) was also capably played, and brought the Recital to an effective termination. Included in the programme was a "Thème et Variations," by Madame de Pachmann-Okey, which, although not exhibiting any marked originality, showed that its composer, who is herself a capable pianist, can also write fluently. It is understood that M. de Pachmann will resume his Recitals in the autumn, when he will be welcome.

MESSRS. WILLEM COENEN, VICTOR BUZIAU, AND JULES LASSERRE'S CHAMBER CONCERTS.

THE first of two projected Concerts of Chamber Music, by the above combination of artists, took place on the 20th ult., at Prince's Hall, and, to judge from the aspect of the auditory on this occasion, the undertaking bids fair to be attended by every success. Artistically, indeed, such a result may be said to have been assured beforehand, both on account of the quality of the music foreshadowed in the programme, and the well-known merits of the artists engaged in its performance. As a matter of course, the triad of Concert-givers embraced the opportunity to introduce themselves to their audience in the execution of *ensemble* pieces written for their respective instruments, and, as a consequence, three (to keep in with the auspicious number) Pianoforte trios obtained a hearing in the course of the afternoon—viz., Schumann's in F (Op. 80); Rubinstein's in B flat (Op. 52); and Saint-Saëns's adaptation in that form of Liszt's Symphonic poem entitled "Orphée." All three were, on the whole, capably rendered, with an occasional preponderance, however, of Mr. Coenen's somewhat impetuous individuality. The latter characteristic, on the other hand, stood its possessor in excellent stead in his solo performance, consisting of two Etudes, by Chopin and Rubinstein respectively, which, in combination with the brilliant executive powers of the performer, produced a very marked impression, and apparently raised the question on the lips of many of his listeners, why a pianist possessing such vigorous and distinctive qualities is not more frequently heard in our public concert-rooms. Other instrumental solos were contributed by Mr. Buziau—viz., a Romance,

by Liszt, and a Mazurka, by Dvorák, Mr. Lasserre playing with exquisite taste and refinement the obligato violoncello part to a song by Lachner, "I think of thee," Mrs. Hutchinson being the vocalist. The second Concert is announced to take place on the 3rd inst.

MADAME FRICKENHAUS AND HERR LUDWIG'S CHAMBER CONCERTS.

ENCOURAGED, no doubt, by the success which attended the first series of their Chamber Concerts last season, these able artists resumed their joint performances on the 6th ult., at Prince's Hall, before an audience as appreciative as it was numerous. Again, as on previous occasions, the standard aimed at, as regards the constitution of the programme, was that of the Monday Popular Concerts, to the pioneering efforts of which, in familiarising the public with absolute music of a high order, undertakings like the present may be said, in a great measure, to owe their existence. At the same time, the evident desire on the part of the Concert-givers to extend the somewhat conservative *répertoire* of the popular institution in favour of contemporary masters, detracts nothing from the interest attaching to their scheme, and indeed constitutes a distinctive merit thereof. Thus the Concert under notice commenced with Dvorák's characteristic Pianoforte Trio in F minor (Op. 65)—so reflective in some of its movements, more especially in the *Allegretto grazioso*, of the composer's Bohemian nationality—and concluded with Niels Gade's genial Octet in F major (Op. 17), for stringed instruments, the Concert-givers, in association with Mr. Whitehouse, having been the executants in the former, and Messrs. Ludwig, G. W. Collins, Gibson, Heydrich, Whitehouse, and Teague, Misses Lilian Griffiths, and Cardew (pupils of Herr Ludwig) in the latter work. The programme also included a very clever performance, by Madame Frickenhaus, of a Gigue, with variations, by Raff; Beethoven's Sonata in G major (Op. 30, No. 3), for pianoforte and violin, admirably played by the lady pianist and Herr Ludwig, and two violin solos contributed by the latter. Miss Amy Sherwin was the vocalist. The second Concert of the season (20th ult.) presented some equally attractive features. Rheinberger's Pianoforte Quartet in E flat (Op. 38), which opened the proceedings, affords a refreshing reminder of the fact that the art of constructing a bright and interesting tone-picture upon the symmetrical lines prescribed by the classical masters of chamber music is not, as yet, entirely lost. It was capably rendered by Madame Frickenhaus, Messrs. Ludwig, Gibson, and Whitehouse. Herr Ludwig proved himself a worthy pupil of Dr. Joachim, in his skillful performance of Tartini's famous "Trille du Diable," which was vociferously encored, that artist being also associated with Madame Frickenhaus in a very sympathetic reading of Gade's Sonata in D minor (Op. 21), for pianoforte and violin; a melodious work in which the influence of Mendelssohn upon its composer is plainly discernible. Chopin's Scherzo, No. 4, in E major, was brilliantly played by the lady pianist, the Concert concluding with Mozart's String Quartet in A major, very ably led by Herr Ludwig, assisted by Messrs. Gibson and Whitehouse. Vocal solos were contributed by Mdle. Aloof. Mr. Oliver King was an efficient accompanist on both the occasions recorded.

MR. OSCAR BERINGER'S PIANOFORTE RECITAL.

THE annual Recital of this gifted pianist took place on the 10th ult. at St. James's Hall, which was well filled. We have so frequently commented upon the brilliant and versatile qualities of this performer as to render a detailed notice of their renewed display on the present occasion unnecessary. It will be sufficient to state that in the stimulating presence of a highly sympathetic and appreciative audience Mr. Beringer acquitted himself of a somewhat arduous task in a manner calculated to add to the number of his already numerous admirers. The interesting and diversified programme comprised Beethoven's Sonata (Op. 27, No. 1), popularly known as the "Moonlight"; pieces by Nardini, Scarlatti, and Chopin; and five numbers by Liszt, including the Sonata (as the Hungarian master interprets that term) in B minor, the Rhapsodie Hongroise, No. 12, and a charming paraphrase of some Polish airs. Vocal solos by Beethoven, Franz, Rubinstein, and Liszt were admirably declaimed by Madame Antoinette Sterling.

GUILDHALL SCHOOL OF MUSIC.

It may be doubted whether any other music school or conservatorium in Europe could put forward such a thoroughly efficient orchestral force, drawn from the ranks of its students, as that over which Mr. Weist Hill holds control in the city. True, the immense number of pupils gives greater freedom of choice than is possible elsewhere, but a quantity of material does not necessarily imply a corresponding proportion of merit, and the excellence of the Guildhall players may fairly be set down to the system of training pursued by the conductor. It could not be said that any want of ambition was apparent in the programme of the Concert given on Saturday, the 8th ult. The first movement of Beethoven's Ninth Symphony, the Vorspiel to "Lohengrin," and Mendelssohn's "Midsummer Night's Dream" Overture, are not pieces to be lightly taken, in hand. But although the whole of the strings, except three double bass players, and about half of the wind were students, the rendering of all the items was thoroughly satisfactory, even regarded from a high standpoint. The Wagner Prelude was especially well given, and aroused to enthusiasm the somewhat apathetic audience that attends these Concerts. Mr. John Saunders, a youthful pupil of Mr. Carodous, showed striking promise as a violinist in the first movement of Beethoven's Concerto. The best of the vocalists was Miss Caroline Norman, but it cannot be said that the making of a first-rate artist was displayed by any one of those who sang.

THE MEMORIAL TO SIR JOHN GOSS.

THERE was a numerous company of musicians at St. Paul's Cathedral on the afternoon of the 10th ult., when the monument erected by subscription to the memory of the late Sir John Goss was unveiled. The family of the deceased musician was represented by his widow, Lady Goss, his daughter, Mrs. Sampson, and his only surviving son, Mr. Walter Goss. The music at the afternoon service was selected from the compositions of Sir John Goss, and included chants in E and A flat, the Magnificat and Nunc dimittis in E, and the fine anthem "Praise the Lord." After the service a descent was made to the crypt, where Dr. Stainer first addressed the assembly, referring in eloquent terms to the genius of Sir John Goss as a church composer, and to his many admirable qualities of head and heart. Mr. T. L. Southgate, the Hon. Secretary of the Committee, explained the unavoidable absence of the Chairman, Sir Arthur Sullivan, after which the wooden screen before the memorial was removed. We extract the following description from the official report:—"The monument has been designed by Mr. J. Belcher. It is of a classic character, the principal material being alabaster, variety being obtained by white and black marble. The chief feature is a piece of carving in Carrara, by Mr. H. Thornycroft, A.R.A., representing five chorists with music books engaged in singing. Below this panel is the opening phrase of Sir John Goss's anthem 'If we believe that Jesus died,' and beneath is the inscription: 'In remembrance of Sir John Goss, Knight, Mus. Doc., Cantab. Composer to H.M. Chapels Royal, and for thirty-four years Organist and Vicar Choral of this Cathedral. Born 27 December, 1800. Died 10 May, 1886. His genius and skill are shown in the various compositions with which he has enriched the music of the church. His virtues and kindness of heart endeared him to his pupils and friends, who have erected this monument in token of their admiration and esteem.' The base of the monument is richly carved with floral arabesques intertwining with a lyre."

The subscribers afterwards adjourned to the Chapter House, where the final general meeting was held, with Dr. Stainer in the chair. The accounts were presented, from which it appeared that a sum of about £330 had been received, while in consequence of the generosity of Messrs. Belcher and Thornycroft in making only a nominal charge for their valuable services, the expenditure had only reached £212. It was moved by Mr. E. H. Turpin, and seconded by Mr. T. Dyson, that the surplus should be devoted to the augmentation of the Goss Scholarship at the Royal Academy of Music, and, after some discussion, the motion was carried. Votes of thanks were passed to Messrs. Belcher and Thornycroft, to the Dean and Chapter of St.

Paul's Cathedral, for permission to erect the monument, and also for the use of the Chapter House, to the Executive Committee, to Mr. T. L. Southgate, to Sir Arthur Sullivan, and to Dr. Stainer. Letters from the Bishop of Ely, the Rev. Thomas Helmore, and others, regretting their inability to attend, were taken as read, after which the meeting was dissolved.

"MORS ET VITA" IN PARIS.

M. GOUNOD's Sacred Trilogy "Mors et Vita" was performed, for the first time in France, on the 22nd ult., at the Paris Trocadero, under the personal direction of the composer. The instrumental and choral body comprised some four hundred executants, and the solo parts were entrusted to Mesdames Krauss (who had come from Vienna for the occasion) and Conneau, M. Faure, and Mr. Edward Lloyd. We must defer presenting our readers with a *résumé* of French opinions respecting the work, which cannot fail to prove interesting, and in the meantime quote the following remarks anent the performance from the pen of the Paris correspondent of the *Daily Telegraph*, who says: "Not only was the orchestra above reproach, but the chorus singers, on whom the effect of the work so much depends, executed their important task with remarkable precision and effect. When the Maestro first appeared on the platform he was greeted with far more warmth than a French audience usually displays, and all the more melodious numbers of the fascinating work were applauded with fervid enthusiasm. Of the Requiem, that takes up nearly the whole of the first part, the most popular numbers proved to be the tuneful quartet 'Quid sum miser,' in which the splendid phrasing of Madame Krauss told with conspicuous effect; and the only tenor solo, 'Inter oves locum præsta,' wherein the beautiful quality of Mr. Lloyd's voice made an unmistakable impression. . . . The 'Lachrymosa' and 'Pie Jesu' were also much liked, while the chorus at the opening of the second part, 'Sedenti in Throno,' with its effective introduction and accompaniment for violins, was applauded until M. Gounod, after much hesitation, allowed it to be repeated. M. Faure, the finest living declaimer of sacred music, lent emphasis to every word he uttered, and Madame Conneau's sympathetic voice was heard with pleasure in all the concerted pieces in which she took part." The great hall of the Trocadero was well filled by a very select audience. The performance was to be repeated on the 30th ult.

"MORS ET VITA" AT TORONTO.

GOUNOD's latest Oratorio was produced at Toronto, with marked success, on the 4th ult., under the able direction of Mr. F. H. Torrington. The local journals are unanimous in praise of the musical merits of the work, and we regret that space will not allow us to do more than make a few short extracts from the notices. The *Toronto World* says:—

"An immense audience filled the Pavilion Music Hall last night, when the Philharmonic Society presented Gounod's now famous Oratorio 'Mors et Vita,' on the occasion of their second Concert (fourteenth season). The grand chorus consisted of 250 voices, and the orchestra of fifty performers, under the leadership of the Society's able conductor, F. H. Torrington, to whom is due great credit for the manner in which the great work was performed. The soloists were Mrs. Gertrude Luther, of Buffalo (soprano), Miss Ryan (alto), Charles H. Thompson, of New York (tenor), and Fred. Warrington (bass). The great reputation earned by 'Mors et Vita' at its initial performance at the Birmingham Festival last year, and the announcement that the Philharmonic would produce it in Toronto, for the first time in Canada, was a whet to the appetite of the city's music-loving public, and the admirable rendition of last night was such that those who had anticipated a great treat in the work and its execution were not disappointed. It is indeed a grand work, and it is well that it has been one of those chosen for the coming musical festival."

The *Toronto Mail*, after speaking of the first part of the work, continues as follows:—

"An orchestral prelude entitled 'The sleep of the dead' leads to a musical representation of the trumpets at the

last judgment. An orchestra of eighteen brass instruments is employed in the score to depict this scene. The effect, as may be imagined, is exceedingly striking, and that it created a profound impression last night was evidenced by the applause. 'The resurrection of the dead' then leads to a sub-section entitled 'The judge.' Then the motive of happiness is amplified into a broad and beautiful melody-song by the strings in unison, and then utilised as an accompaniment to the chorus 'To God high enthroned.' A soprano solo, 'The righteous shall enter into glory eternal,' very melodious and of a light and felicitous style, and responded to by the soprano and contraltos of the chorus, is suggestive of the beatitude of the saved. This number was so enthusiastically applauded that Mr. Torrington conceded the *encore*. The demand was a significant indication of the predilections of the audience."

And the opinion of the *Toronto News*, chiefly upon the performance, is thus expressed:—

"The best people of the city filled the Pavilion last night to listen to Gounod's masterpiece, 'Mors et Vita.' The interpretation given to this magnificent composition by the Toronto Philharmonic Society was both effective and artistic in a high degree, and adds another laurel to the chaplet accorded by universal consent to Mr. Torrington as one of the ablest teachers and conductors on this continent. The chorus was perfectly balanced, and the singing throughout was characterised by an exactness of time and distinctness of phrasing that was most satisfactory. There was a slight dragging in one or two places, notably in the closing measures of the chorus 'Day of anger.' This, however, was more than atoned for by the firm, stately sweep and rhythmical precision with which they gave 'Sacrifice of prayer' and 'Lord, for ever let the light.' The closing chorus was magnificently rendered. The training and artistic ability of the orchestra was apparent throughout, and nowhere more so than in the opening symphony of the second part. Their rendition of the wonderful conception 'The trumpets of the Last Judgment' and 'The resurrection of the dead' was very effective."

We may mention that at the Grand Musical Festival which is to take place at Toronto during the present month "Mors et Vita" will be given on the first day.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

It is only in keeping with the wave of fervent loyalty which has just swept over Liverpool, and attracted the eyes of the world to a grand and significant Royal pageant, that this notice should give precedence to the part which music has played in this memorable visit. Every journal in the land has already had its share in the description of the ceremony on the 11th ult., when Her Majesty the Queen opened in person the International Exhibition of Navigation, Travelling, Commerce, and Manufacture, which has expanded so rapidly from the comparatively recent inception of the idea. It is therefore unnecessary to add to the encomiums which have been so well deserved by our worthy mayor, Sir David Radcliffe, whose exertions in the progress of the work have been of a most practical and assiduous character. Like the building itself, however, the musical arrangements were greatly hurried at the last, and it was only about a fortnight prior to the event that the Philharmonic Choral Society was informed that it had been selected by the Executive Council to sing the choral music at the opening. The honour was eventually shared with the chorus of the Philharmonic Society, which it was subsequently arranged should assist at the ceremony, and thus increase the number of the voices to 400. We could have wished to have ignored the lamentably imperfect arrangements which had been made for the accommodation of the orchestra and choir, considering that the occasion was so novel and exceptional, and that a certain margin of incompleteness must always be accorded to every Exhibition of importance; but an incident which subsequently occurred during the ceremony necessitates some reference to this matter. The chorists took the lead on the entrance of the Queen by singing Sir Michael Costa's arrangement of the National Anthem, which was given with force and spirit, but the sentiment was taken up too enthusiastically by the cheering auditors,

to the detriment of the musical effect. This was followed by the Overture, composed specially for the occasion by Mr. F. H. Cowen, in which, by Her Majesty's permission, was incorporated a Choral, from the hand of the late Prince Consort. And here Mr. Cowen, who had entire control of the music throughout, was subjected to a thoughtless slight, which surely could not have emanated from the Royal command. The Overture was proceeding, but it was evident that amidst the buzzing excitement of the concourse of people it could only be heard a very short distance from the orchestra; and then the Mayor, probably in his anxiety to conserve the dignity of the ceremony, but without properly appreciating the significance of such an act, sent a message to Mr. Cowen to cut the Overture short, which was accordingly done. We are glad to know, however, that the *amende honorable* for this palpable oversight has since been made. After the presentation of the address, the opening chorus, "All men, all things," from Mendelssohn's "Hymn of Praise," was given by the combined orchestra and chorus, and notwithstanding the deficient acoustic properties of the vast building, the effect was fine and impressive. The ceremony finally concluded with "Rule Britannia," which again served as fuel to the enthusiasm of the 20,000 people present, and completed an event which, with all its imperfections, will ever live in the recollection of Liverpudlians.

Herr Richter's Concert at the Philharmonic Hall, on the evening of April 27, took place too late to be recorded in the May number. The musical success of this Concert was most pronounced, but we are afraid that the same cannot be said of the finances, as the stalls were not so well filled as might have been expected. The programme contained two examples of Wagner, the Overture to "Die Meistersinger," so buoyant and refreshing, and so varied from what is accepted as the usual Wagnerian style; and the "Siegfried" Idyll, which was composed on comparatively limited lines as a Serenade. There were also the Overture to Cherubini's "Anacreon" and Liszt's Hungarian Rhapsody. But the great *piece* of the evening was Beethoven's Choral Symphony, a work which still holds its commanding pre-eminence, and which, by its exacting difficulties, renders its performance only possible to executants of the very highest calibre. The soloists consisted of Mr. Franke's Vocal Quartet, Miss Hamlin, Miss Lena Little, Mr. W. J. Winch, and Mr. O. Fischer, the choral work devolving upon the Liverpool Philharmonic Choral Society, which had been specially engaged for the occasion. It is only by the most thorough acquaintance with every note that an adequate rendering of the vocal portion is at all possible, and this the Society had fortunately received by a careful training under its excellent chorusmaster, Mr. James Sanders. The result was therefore without a flaw, and the members of the Philharmonic Choral Society have not only earned the thanks and congratulations of Herr Richter, which he has communicated to them in a handsome letter, but they have assisted in a performance of the Ninth Symphony, which it would be almost impossible to excel.

Another visit from Señor Sarasate—a sure indication of the success of his previous appearances in this city. His programme on the 8th ult., in the Concert Room of St. George's Hall, included as special items Schumann's Sonata in A minor and Wieniawski's Concerto, No. 2. These again sufficiently asserted the Spanish artist's claim to a position of the very highest standing, and his wonderful facility in the manipulation of his instrument. Señor Sarasate was accompanied by Mr. Cor de Lass, who rendered with considerable energy and power on the pianoforte several examples of Rubinstein, Chopin, &c.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DR. HANS RICHTER'S annual visit to Manchester was paid on Thursday, April 29, too late in the month to be reported in my last letter. For the first time we had something like a fair opportunity of judging the capacity of the popular Conductor, and of estimating his influence over his interpreters. At previous Concerts here his orchestra had been largely composed of local performers, accustomed to other guides and styles of direction. Doubtless for business

reasons the resources of the district were utilised to the utmost; and the results of insufficient acquaintance with the peculiarities of the director, and of inadequate rehearsal, were distinctly apparent. Whatever may be our musical wants, beyond all question we do, during the winter months, enjoy great opportunities of growing familiar with orchestral effects, and of forming a reasonably good estimate of what is attainable by competent players accustomed to one another, and to a sympathetic control. Consequently, Dr. Richter's previous visits to this city have been made under somewhat disadvantageous circumstances. But for his recent presentation of orchestral works, he secured a large contingent of performers accustomed to his *bâton*; and by increased rehearsal, familiarised with his mannerisms. And so the effects were altogether more complete, spontaneous, and satisfactory. Not only were the strings brighter and fuller, the wind more delicate and more skilful in tempering the peculiar rising dissonances of Wagner's characteristic scoring, but the whole was better balanced, the various sections responding more readily one to another. Strangely, however, the old blare of trumpets and banging of drums were tolerated, and it is evident, therefore, that the perfect conductor has not yet appeared.

I have dwelt thus upon the style of performance, because that forms the almost sole attraction and interest of Dr. Richter's visits here. The programme contained no novelty to a Manchester audience; and, indeed, was only very slightly varied from the schemes of former years. The "Eroica" we know; and Dr. Richter's idea of it we have had previous opportunities of testing. The *Vorspiel* to "Die Meistersinger" has become familiar. Mr. Hallé, several seasons ago, introduced us to Glinka's "Komarinskaja," in which sparkling orchestration does something to atone for, or hide, triviality of idea and workmanship. And, with all respect to its erudite author, and to those who, having got into the way of extolling all his works, persist in repeating the stock phrases with which for the last thirty years we have been regaled, I cannot help saying that "Anacreon" might now be allowed a little rest. The Hungarian Rhapsody in F (Liszt's No. 1) was very attractive at first; but we have heard it over and over again, and in all forms, and we would like a little relief.

At the Concert Hall, Señor Sarasate and Mr. Cusins gave a Violin and Pianoforte Recital, on the 3rd ult. The audience was more select than remunerative, as is usually the case here whenever any but the most familiar artists appear. The technical skill of the great Spanish violinist excited deserved applause; but a certain breadth of rendering, with which other players of first rank have charmed us, was missed. Absolute certainty of intonation and of execution, with a wonderful resonance and equality of tone, Señor Sarasate undoubtedly possesses, but, perhaps, a more reverent subordination of the player to the composer, of the messenger to the message, might be desired.

The Gentlemen's Concerts gracefully and appropriately concluded on Monday afternoon, the 17th ult., by a Pianoforte Recital, in which Miss Fanny Davies immensely increased the interest she a short time ago created in the same room. During the season the popularity of afternoon performances has been distinctly proved, and the wise path of the directors of the Concert Hall marked out. The capabilities of our native artists have also been largely insisted upon, and a prudent economy been shown to be feasible. In every way, therefore, the final gathering of the season was judiciously planned. A large audience assembled to listen to a young English player, not only of highest promise, but of present attainment. The programme embraced a very wide range in the development of pianoforte music, and demanded great executive skill and versatility of resource on the part of the interpreter. But, in Beethoven's Op. 101, and Schumann's "Études Symphoniques," especially, Miss Davies exhibited all the qualities of an experienced and a self-reliant player of the first rank.

Unfortunately for the enthronement of our new bishop, the cathedral organ—owing to repairs of the building—was not available; so that the musical part of the service was not impressive. The anthem "Awake," was not a wise selection.

Mr. Walter Parratt gave an Organ Recital in this neighbourhood on the 11th ult., at which Mrs. Stoney, one

of our most promising local sopranis, sang "I know that my Redeemer" with great expression, and "From mighty Kings" with admirable power. The programme comprised Bach's Toccata and Fugue in D minor, and Handel's Concerto in A major.

On Saturday, the 22nd ult., Messrs. Seymour Jackson and Fred. Gordon ventured upon a joint benefit Concert before the former gentleman joins the Carl Rosa Company. As a purely local undertaking, the whole performance was extremely creditable. Miss Conway possesses a mezzo-soprano voice worthy of cultivation, and Miss Dewes sings with expression songs of somewhat mournful character. Mr. Gordon essayed "Honour and arms," and Mr. Jackson gave "Sound an alarm" with general acceptance. Mr. Pyne played Rheinberger's Concerto with accompaniment for strings and three horns, affording another evidence of the difficulty of effectively combining organ and orchestra. In spite of the skill of the soloist, the result was very patchy, the power of the organ causing the accessory instruments to sound fidgety rather than helpful, especially when, with strange want of judgment, the already feeble strings were muted.

At an interesting meeting of the members of the St. Cecilia Amateur Choral Society a silver service, of vase, basket, and trays, was presented to Mr. Hecht, as an expression of the regard entertained for him, and as a recognition of his energetic services on behalf of the Society during the past twenty-five years.

Herr Rubinstein's Recital, on the 25th, was arranged to show the chronological development of original clavier and harpsichord music, from William Bird's "Carman's Whistle" and Dr. John Bull's "The King's Hunting Jig" to the smaller compositions, such as the "Rondo alla Turca," of Mozart. The next performance will carry on the history to the present treatment of our household instrument, and will, probably, more thoroughly interest a miscellaneous audience. Herr Rubinstein's playing of Bach's Chromatic Fantasia is pretty generally known. Scarlatti's "Cat's Fugue," also, is not altogether a novelty. Of the less familiar works, Rameau's "Gavotte avec Variations" excited great favour, while the extraordinary rapidity with which the great player rendered Scarlatti's Sonata in A roused the enthusiasm of the vast audience. Still, the favourite pieces were those selected from Handel. Even those, certainly strange to most present, appealed with a definiteness of aim and with a concentrated purpose that made them stand out amid much that was vague. It is very questionable whether such a long selection of music of somewhat uniform style could ever be heard with entirely sustained interest, and the fact that upwards of three thousand people sat to the end of the performance proves not only the popularity of the executant, but a genuine love of music even of an entirely unexciting character.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The month of flowers has not been very fruitful here in events of serious musical interest, though the quantity of music performed has been in excess of that of previous months, and, so far as could be judged from the appearance of the audiences, considerably in excess also of public requirements. This remark applies more particularly to operatic music, serious and comic, which has been a prominent feature at two out of our three local theatres during a great part of the month. Concert music of the orthodox kind has been, on the other hand, remarkably scarce, the only entertainment of importance being the closing Concert of Mr. Stockley's orchestral series, which took place in the Town Hall on the 6th ult.

The interest of this event centred in the production for the first time, under the composer's direction, of a new concert Overture by Dr. J. F. Bridge, organist of Westminster Abbey, entitled "Morte d'Arthur," and based, as the name implies, upon Tennyson's beautiful setting of this section of the Arthurian legend. Whilst preserving the orthodox overture form, the composer has so far moulded it to the varying exigencies of the poetic situation that his work must be classed strictly as programme music, of which it may be pronounced at once an admirable example. An

Preserve me, O God.

June 1, 1886.

ANTHEM FOR SOLO AND CHORUS.

Psalm xvi. 1-3, 7, 8 (Bible Version).

Composed by CHARLES SALAMAN (1884).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

VOICE.

Andante con moto.

ORGAN.

Andante con moto.

sostenuto.
pp Sw. 8 ft.

Ped. soft 16 ft. (Sw. coupd.)

Alto Solo.

pp

Pre - serve me, O

God, for in Thee do I put my trust, pre - serve me, O God, for in

cres.

Thee do I put my trust. O my soul, my soul, Thou hast said, Thou hast

add Oboe. cres.

said un - to the Lord, Thou art my God,

Thou art my God, my glad-ness is cen-tred in . . Thee, and in the

pi-ous of the earth, and the ex-cel-lent, in whom, in whom is all my de-

light. I will

SOPRANO. In whom is all my de-light, in whom is all my de-light.

ALTO. In whom is all my de-light, in whom is all my de-light.

TENOR. In whom is all my de-light, in whom is all my de-light.

BASS. In whom is all my de-light, in whom is all my de-light.

In whom is all my de-light, in whom is all my de-light.

Gt. Full to 15th. sf Sw. p Ch. 8 ft.

Con anima.

mf *cres.* *f*

I will bless the Lord. I will set the Lord al-ways be-fore me, I . .

mf

I will bless the Lord, bless . . the Lord.

mf

I will bless the Lord, bless . . the Lord.

mf

I . . . will bless the Lord, bless the Lord.

mf

I will bless the Lord, I will bless . . the Lord.

add 4 fl. *Sv.* *cres.*

. . . will set the Lord be-fore me.

pp

Pre-serve me, O God, for in

pp

Pre-serve me, pre-serve me, O God, in

pp

Pre-serve me, pre-serve me, pre-serve . . me, pre -

pp

Pre-serve me, pre-serve . . me, pre -

pp

p *cres.*
 Pre - serve me, O God, for in Thee do I put my
p *cres.*
 Thee do I put my trust, pre - serve me, O God, for in Thee do I put my
p *cres.*
 Thee do I put my trust, O God, pre - serve me, O God, for in Thee do I put my
p *cres.*
 - serve . . . me, O God, pre - serve me, O God, for in Thee do I put my
p *cres.*
 - serve . . . me, O God, pre - serve me, O God, for in Thee do I put my
Gt. Sft. *Coup. Sw. to Gt.*

p *cres.*
 trust, for in Thee, for in Thee do I put my trust, my
p *cres.*
 trust, for in Thee, . . for in Thee do I put my trust, my
p *cres.*
 trust, for in Thee do I put my trust, my
p *cres.*
 trust, for in Thee do I put my
p *cres.*
 trust, for in . . Thee do I put my trust, my
Sw. *cres.*

trust. Be-cause He is at my right hand, I shall not be mov - ed. O

trust. Be-cause He is at my right hand, I shall not be mov - ed.

trust. Be-cause He is at my right hand, I shall not be mov - ed.

trust. Be-cause He is at my right hand, I shall not be mov - ed.

trust, my trust. Be-cause He is at my right hand, I shall not be mov - ed.

Gt.

sf *sf* *sf* *sf* *sf* *sf*

God, pre - serve me! A - men.

Pre - serve me, O God! A - men, A - men.

God pre - serve me! A - men, A - men.

God pre - serve . . . me! A - men, A - men.

God pre - serve me! A-men, A - men.

Oboe in.

sf *dim.* *Sr. p* *sf* *rit.*

introduction in C minor, triple time, illustrating the lines

So, all day long, the noise of battle roll'd
Among the mountains of the winter sea ;

is appropriately energetic and martial in character, with bold vigorous phrases for the strings, emphasised by trombones and drums, and alternating passages for the woodwind. An expressive phrase for the horn ushers in the overture proper, opening with an *Allegro* for which the poetic material is derived from the dialogue between the wounded king and his faithful follower, bold Sir Redivere, the casting of the wondrous brand Excalibur into the mere, and the king's vision of the island valley of Avilion. The melody in which this vision is suggested is one of rare refinement and melodic beauty, and the *Coda* suggested by the disappearance of the barge with its royal burden, is both appropriate in feeling and ingenious and felicitous in construction. The work altogether is a masterly one, though more than one hearing is evidently needed to fathom its full significance. On the conclusion of the performance, which reflected great credit on the band, Dr. Bridge was honoured with a hearty recall.

Next in interest and novelty to Dr. Bridge's Overture came a Symphony (No. 1) for organ and orchestra, by Mr. A. Guilman. The work, which is entirely modern in feeling and treatment, and reveals few traces of the influence of the old contrapuntal school, consists of an introduction and three movements, of which the two first are partially fugal, but, perhaps, its most pleasing feature is the Choral, which occurs in the second movement, a *Pastorale andante*. It was capably played by Mr. Stimpson and the band. Gade's Symphony in C minor (Op. 5), which served in 1843 to introduce the composer to Mendelssohn and Schumann, is still seemingly as fresh and characteristic as when it was first heard in this country. Of the remaining orchestral items, the Overture to "Der Freischütz," and the brilliant Hungarian March from Berlioz's "Faust," it would be superfluous to speak. The vocalists were Madame Clara Samuelli and Mr. Edward Lloyd.

The Anniversary services of the Church of the Redeemer on the evening of the 25th, were distinguished by a very creditable performance, so far as the resources would permit, of Gounod's "Mors et Vita," with the assistance of a choir of seventy voices.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

A VISIT from Herr Richter and his famous orchestra is a rare event in Yorkshire, and amateurs, already involved in obligation as they are to the promoter of the Leeds Popular Concerts, owe him especial thanks for the Concert which was given in the Leeds Coliseum on the 28th of April. The Concert was an extra one, the series originally announced for the season having been completed some time previously. It nevertheless rounded off in brilliant fashion a season of more than usual interest. The Concert was interesting in more senses than one, for the chief work selected for performance was Beethoven's Choral Symphony, which has not been heard here since the Musical Festival of 1880. With the recollection of that magnificent effort still fresh, it was only natural that Yorkshire musicians should attach exceptional importance to Herr Richter's Concert. The performance was a remarkably fine one. The chorus was that of the Leeds Philharmonic Society, supplemented by a contingent of the Dewsbury Choral Society, all of whom, along with their Conductor, Mr. Alfred Broughton, gave their services gratuitously. The voices were well balanced, full, and fresh, and they sang with a precision and spirit which appears to have commanded even the admiration of Herr Richter himself, who, a few days afterwards, wrote to Mr. Broughton, expressing his high sense of appreciation for their efforts. The orchestral work too was given with great finish, and although the performance as a whole may not have equalled in grandeur that of the Festival alluded to, it was no less impressive and abiding in its effect. As was to be expected, Wagner had an important place in a Concert for which so zealous a disciple was chiefly responsible. He was represented by the characteristic and remarkable Overture to "Die Meistersinger," and the "Siegfried" Idyll. To both these compositions the orchestra did full justice. A finer rendering of the

Prelude could scarcely have been given, the *Leitmotive* being brought out in fine contrast, and the elaborate harmonies being reproduced with clearness and brilliancy. Two other works only were rendered—Cherubini's Overture to "Anacreon" and Liszt's "Hungarian Rhapsody" in F, the former a joyous refreshing contrast to the severe Wagnerian fare, and the latter a fanciful and highly coloured work, which formed a brilliant *Finale* to the Concert. It should be added, that in the performance of the Choral Symphony, good service was rendered by the soloists, Miss Hamlin, Miss Lena Little, Mr. Winch, and Mr. Fischer.

The Manningham Vocal Union gave a very intelligent performance of Mr. Cowen's Birmingham Cantata "Sleeping Beauty," in the Bradford Grammar School, on April 30. The chorus gave a fairly satisfactory account of an exceedingly delicate and difficult task. Their rendering of the graceful and suggestive chorus of good fays, "Draw the thread and weave the woof," was one of their best efforts. The *pianissimo* passages generally were well marked, and the quality of tone was pure and well balanced. The orchestra was the weakest element, and although excellently led, betrayed many shortcomings. The test was undoubtedly a severe one for the band of the New Philharmonic Society. The soloists were Miss Norton, Mrs. Ashcroft Clarke, Mr. W. J. Newton—who gave a very fine rendering of the *Prince's* Scene, "Light, light at last"—and Mr. Newton Laycock. The Conductor was Mr. J. H. Rooks. The second part of the Concert included songs by Miss Weber, Mr. Holdsworth, and Mr. Arthur Broughton, a piano solo by Miss M. E. Dyson, and Mozart's Symphony in E flat. The money realised by the Concert was devoted to the Bradford Blind Institute.

The Bradford Old Choral Society gave Weber's Mass in G, and Romberg's "Lay of the Bell," in the Mannville Schoolroom, on the 7th ult. The two interesting works received fair treatment. The chorus sang the Mass music with excellent effect, and their efforts were ably supplemented by the Society's orchestra, who rendered the rich accompaniments with precision and animation. The soloists were Mrs. Stevenson-Arnold, Mrs. Ashcroft Clarke, Mr. H. Waddington, and Mr. G. H. Hartley. Mr. T. Ward conducted zealously and successfully.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE fourth of the series of the Monday Popular Concerts for the present season was given at the Colston Hall, Bristol, on Easter Monday, before a somewhat limited audience. Perhaps there were other predominant attractions just at this time, but certainly the numbers were thinner even than is usual. The programme was, on the whole, hardly so interesting as many that are presented to us; but there were several works of great merit, the chief feature being Mr. Prout's first Organ Concerto in E minor, which was conducted by the composer, and most warmly received. Mr. George Riseley presided at the organ, and his masterly and spirited performance of his most difficult task left nothing to be desired. We have before had the opportunity of hearing this admirable work under the same auspices, and the audience seemed to enjoy it even more than on the former occasion, and both composer and soloist were obliged to return to bow their acknowledgments. The members of the band distinguished themselves even more than usual in the Overture to "Tannhäuser," with which the Concert opened, and also played the March from Raff's Symphony, No. 5, in E, very well. The other items were a pleasing Overture, entitled "Spring," written by Miss Ellicott, daughter of the Bishop of Gloucester and Bristol, Mendelssohn's Capriccio Brillant in B, for pianoforte and orchestra, in which Miss Bennett sustained the solo part very creditably, a cornet solo Fantasia, "Torquato Tasso" (Donizetti), splendidly played by Mr. Ellis, Langer's Duet for two violins, "Grossmutterchen," and a selection from "The Pirates of Penzance." The vocalists were Miss Fryer, Miss E. Lloyd, and Mr. Montague Worlock, whose several contributions were heartily applauded.

The fifth of these Concerts, which took place on the 10th ult., was one of special interest, as it witnessed the produc-

tion for the first time in Bristol of Berlioz's Grand Symphonie Fantastique, "Episode de la vie d'un Artiste" (Op. 4), in five parts. No trouble was spared to ensure a worthy production of this truly great work, and the result of many careful rehearsals was an excellent performance. The difficulties are very great, and entailed much study on the part of every member of the band ere they could be satisfactorily surmounted. The band was augmented for this occasion, as was indeed necessary, for the score, besides the usual complement of strings and wind, contains an E flat clarinet, a cor Anglais, four bassoons, two ophicleides, two pair of drums, with four players; four harps, and two large bells, which were specially cast for this Concert by Messrs. Lewellins and James, of Castle Green, Bristol. The audience warmed to the work in a remarkable manner. The bright and taking second part first seemed to rouse them, and the novel effect produced by the four drums in Part 3 excited unwonted enthusiasm; certainly the "mimic thunder" was most splendidly managed, and too much praise can hardly be awarded to the band for the beautiful rendering of the tender pastoral phrases of this movement. The dramatic fourth movement was very successfully given, and the last part, in which, as Schumann confesses, "all goes head over heels," seemed to leave us with a great notion of the genius of the composer, who by means of music could call such strange and weird scenes into being. Mr. Riseley must be heartily congratulated on the entire success of his arduous undertaking. A large audience was present, though how much the announcement of startling novelties in the way of drums, bells, &c., had to do with the presence of a good many of those assembled, it is perhaps well not to enquire. We can only briefly notice the second part of the programme. The orchestral portion consisted of ballet music, "Samson and Dalila," (Saint-Saëns); Introduction to the third act of the "Meistersinger" and the "Ride of the Walküre" (Wagner); Prelude, "Le dernier sommeil d'une Vierge" (Massenet); and Rhapsody, No. 1, in F (Liszt). The vocalists were Miss Hannah Jones and Mr. J. F. Nash, of Bristol Cathedral.

The Grammar School, Warminster, more than sustained its reputation on Easter Tuesday, when it gave, at its annual Invitation Concert, three complete works—Macfarren's "May Day," Beethoven's Second Symphony, and Weber's "Preciosa," in Cantata form, as published by Messrs. Novello, Ewer and Co. The choir sang with precision, force, and delicacy, and the observance throughout the whole Concert of light and shade, and all the gradations from *pp* to *ff*, conveyed a lesson to a crowded and interested audience of 600. The chorus numbered about sixty voices, and the orchestra, a complete one, about thirty executants. The latter deserve especial praise for their spirited and admirable rendering of the Symphony, and Weber's brilliant and melodious Overture to "Preciosa." To Dr. Alcock, the head master, who originated and conducts these Concerts, and to the numerous members of his family who assist at them, thanks are freely given.

The Sarum Choral Society gave an excellent performance of "Elijah," in the Assembly Rooms, Salisbury, on the 5th ult., under the conductorship of Mr. Aylward. The principal vocalists were Madame Wilson-Osman, Mdle. Hélène Arnim, Mr. Iver McKay, and Mr. Thorndike, while the orchestra (which included all the principal professionals and amateurs in Salisbury) was reinforced by Mr. Burnett (leader), Mr. Whitehouse (cello), Mr. C. White (double-bass), and a full complement of wind from London. It being the week of the Synod, there was a large audience, and the Oratorio went without a hitch, giving the greatest satisfaction, and eliciting the general verdict that the Concert was the finest yet given by the Society.

The annual Morning and Evening Concerts of the Western Counties Musical Association were given in the Victoria Hall, Exeter, on April 29. The works selected for performance were Mendelssohn's "Elijah" and Sir G. Macfarren's "Lady of the Lake," Beethoven's Overture to "Egmont," Wagner's "Tannhäuser" March, and a double-bass solo. There was a crowded audience in the afternoon to hear the "Elijah," which was very creditably performed; but neither the audience nor the performance were so good in the evening. The "Egmont" Overture was very fairly played, and the March from "Tannhäuser" went well, and was much applauded, as was also Mr. Reynolds's very clever

performance of De Beriot's Fifth Air, with variations, as double-bass solo. The performance of "The Lady of the Lake," however, left much to be desired, the orchestra showing an evident lack of sufficient rehearsal. This was also the case with some of the chorus work, though the first and second choruses, and the "Coronach" were well sung, and sustained the previous reputation of the Association. The principals, Miss Agnes Larkcom, Miss Henden Warde, Mr. Iver McKay, and Mr. Watkin Mills, were all thoroughly efficient. Mr. D. J. Wood, Mus. Bac., Organist of the Cathedral, conducted throughout with ability and judgment.

The Salisbury Vocal Union gave their 22nd Concert in the Hamilton Hall, Salisbury, on the 17th ult. The first part was devoted to a selection from "Judas Maccabæus," which was exceedingly well rendered by a band and chorus of eighty performers. The second part was a miscellaneous selection of overtures, part-songs, and vocal solos. The soloists were Miss Julia Jones, Mrs. Alexander Colbourne, Mr. J. M. Hayden, and Mr. Arthur Crick. Mr. Calkin led the band, Miss Winifred Harwood presided at the pianoforte, and Mr. J. M. Hayden conducted, as usual.

The Bath Choral Union gave their third Concert for this season on the 11th ult., when Cowen's Cantata "Sleeping Beauty" was performed in a creditable manner. On the next evening the Orchestral Society gave their last Concert for the season at the Assembly Rooms, Bath, with Miss Alice Grey and Mr. G. Miles as vocalists, and Herr Van Praag as solo violinist, and this was followed on the 17th ult. by a grand Choral Concert, by the Bath Philharmonic Society, under the directorship of Mr. Albert Visetti. The programme consisted of choice selections from Bach, Handel, Mendelssohn, Liszt, Sullivan, Schumann, &c. Madrigals, by Pyne and Pierraccini (Bath), and also compositions written especially for this Concert by Dr. Bridge and Mr. Albert Visetti. There was a full accompaniment of harp, organ, and strings, and the Concert was a great success.

Dvořák's work, "The Spectre's Bride," was performed by Mr. Riseley at the last of the Monday Popular Concerts for the season, on the 24th ult. A notice will appear next month.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

MR. FRANKLIN PETERSON gave the second of his Historical Recitals on April 20; it consisted of selections from the more modern composers for the organ, Rheinberger, Guilmant, and Liszt. Miss Annie Grey sang Topli's "Consider the lilies" and Sullivan's "And God shall wipe away all tears."

On April 27, Señor Sarasate and Mr. Cusins gave a second Recital, which, needless to say, was a great pleasure to all present; the performance was warmly applauded.

On the evening of the 10th ult., Herr Otto Schweizer gave, by invitation, his annual Private Pupils' Concert. He was assisted in the vocal department by Miss Annie Grey, who was much appreciated in her rendering of "The flowers of the forest," and Mr. Arthur Edmunds, whose flexible voice and tasteful style always make him welcome. The most noteworthy performance was that of a young lady who played Schumann's A minor Concerto and Chopin's Nocturne in G major (Op. 37, No. 2).

Herr Gallrein gave his fifth Chamber Concert on the 11th ult., when he was ably assisted by Mr. Della Torre (pianist), Mrs. Jamieson, and Miss Annie Grey.

A Recital of sacred music took place in St. Vincent's Church, on the 13th ult. Mr. Arthur Edmunds contributed solos, among which Mendelssohn's "If with all your hearts," was conspicuous by the finished rendering it received. Mr. Gilbert Ferrier gave a Chamber Concert, assisted by Messrs. Cole, Daly, and Walton. His solos, carefully interpreted, were selections from Chopin and Scharwenka, and the concerted pieces included both Schumann's and Rheinberger's Quartets in E flat.

The Saint Giles's Choral Society performed "Samson" in the old Cathedral on the evening of the 21st ult. The solo parts were sustained by artists from London: Mdle. José Sherrington, Miss Emily Dones, Mr. Iver McKay, and

Mr. Arthur Rousbey. Mr. Hartley was Organist, and Mr. Sinclair, Conductor.

Mr. Carl Rosa's Opera Company visited Edinburgh this month. The principal artists were Mesdames Marie Roze, Julia Gaylord, Georgina Burns, and Jennie Dickenson, and Messrs. McGuckin, Esmond, Sauvage, Burgon, and Max Eugene. The novelty produced was "Fadette."

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

The following Concerts took place at the end of April, too late for being mentioned in my May letter:—A performance of Mendelssohn's "Lauda Sion," with other shorter selections, by the Musical Association of St. James's Established Church (Mr. Sweeney conducting, and of Weber's Mass in G, and other sacred and secular music, by the Choir of Laurieston Established Church, under Mr. Threshie's direction, both Concerts being on the 27th of April. A Concert of Secular Music, chiefly glees and part-songs, was likewise given by the Choir of Camphill United Presbyterian Church on the 29th of that month. The last-mentioned choir, it may be added, intends to produce Anderton's Cantata, "Yule-tide," next Christmas.

The Bothwell Musical Association, which is under the conductorship of Mr. Hugh McNabb, held its annual Concert on the 7th ult., when E. C. Such's Cantata, "Narcissus and Echo," formed the chief part of the programme. A very fair rendering was given of this agreeable composition, but the Concert in other respects was hardly what might have been looked for from the presumed musical acquirements of the members. Solos and such miscellanea are indeed the weak point generally in our smaller amateur Societies.

The annual Concert by the Glasgow Academy Choir (present pupils, boys, taking the treble and alto parts, and former scholars the tenor and bass) is generally the last event of the season, but by no means the least in importance, and that it still holds its place in public estimation was evident from the crowded and fashionable audience which gathered in the Queen's Rooms, on the 14th ult., at this, the eighth Concert. The chief composition performed was the new Cantata by Gustav Ernest, "Love's Conquest." It received a very creditable interpretation, the one drawback in its representation being the want of treble solo voices, which arose from an unavoidable and unexpected contingency not unfamiliar to those in charge of boys' choirs. The treble solos were allotted, under the circumstances, to a select body of twenty voices or so, which, on the whole, supplied the want acceptably. The Cantata, which is elegant and melodious, pleased very much. The pianoforte part was played by Mrs. MacLaren, and that for the harmonium, specially written for this performance by the composer, by Mr. C. H. Woolnoth. An anthem for first and second trebles, "If ye then be risen with Christ," and the Chorus of Handmaidens, from "Fridolin," "The Fay's Song," by Henry Smart, and other selections of similar character, together with solos, &c., by old Academy pupils, made up altogether an excellent programme, and the tuneful singing of the choir, their correct time, and their distinctness of pronunciation, were features highly creditable to the training of Mr. John MacLaren, their enthusiastic Conductor.

The members of the Glasgow Society of Musicians dined together for the last time this season, on the 6th ult. They have met thus prandially, if I may coin a word, once a month, sometimes twice, since October last, enjoying music of a high-class character as well as a good dinner; but while thus mindful of themselves, they have not been neglectful of strangers (musicians, of course). Among the most distinguished of their guests during the season were Herr Richter, Mr. A. C. Mackenzie, Mr. F. Hueffer, Mr. W. A. Barrett, and Mr. Alfred Littleton. Several Symposia have also been held, at which, at a sort of smoking lecture, papers were read by members on various interesting subjects, including one on "Sound propagation," with experimental illustrations, by Professor Mackendrick, a member of the Society.

I wish to correct an error I inadvertently made last month in the name of the composer of "Silvia," when noticing the performance of the Cantata at Johnstone. I should have written Louis N. Parker, of course, not F. Parker.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, May 10, 1886.

I HAVE delayed a final review of the musical season in this City till the present moment, in order to include in it the principal achievements in all the departments of musical activity. Just now the American metropolis is enjoying a period of richly deserved rest after a season unexampled in the history of music in this country. Mr. Thomas brought his series of Popular Concerts to a close on April 15; two days later the American Opera Company gave its last representation at the Academy of Music, and immediately set out upon a tour which is to include the chief cities of the East and West. With the departure of Mr. Thomas and the forces under him, the local season virtually came to an end, although New York has continued since to enjoy as much music as any other city in the country, and new compositions have kept blossoming at opera house and concert hall. Thus an ambitious amateur conductor brought forward Massenet's "Mary Magdalen," on April 17; Dr. Van der Stucken and his German male chorus, the Arion Society, signalled the 18th by giving a Concert in which every work produced was novel to America, the more important compositions in the list being Gade's *Orchestral Suite*, composed for the celebration of Holberg's two-hundredth anniversary and entitled "Holbergiana"; Bernhard Scholz's "Das Siegesfest" cantata; and a Pianoforte Concerto in C minor, composed and performed by Louis Maas, formerly a teacher in the Leipzig Conservatory, now of Boston. On the same evening, Mr. Reinhold L. Herman, the conductor of the leading German Musical Association, the *Liederkrantz*, gave a performance of a setting for solo voices, mixed chorus, and orchestra, of Hood's "Bridge of Sighs," his own composition. Since then Mr. Dudley Buck has produced a cantata for solo voices, male chorus, and orchestra, entitled "The Voyage of Columbus," of which the authorship of both words and music is his, and that venerable relic of a bygone age, the Chevalier Antoine de Kontski, has written and given public representation to a comic opera, in French, which he named "The Sultan of Zanzibar," and produced for the double purpose, so he gave out, of benefiting the Polish exiles in America and satirising the political policy of Prince Bismarck with reference to the Chevalier's countrymen.

The occurrences which have exerted a dominant influence over the entire season have been those which have been under the direction of Mr. Theodore Thomas—the Popular Concerts and the representations of the American Opera Company. Neither enterprise turned out financially successful, though both were richly productive of interesting and instructive artistic results. The Concerts numbered forty-eight, two being given each week between the beginning of November and the middle of April. The programmes were, for the greater part, made up of selections from the standard repertory. The plan of devoting entire evenings to the compositions of single composers was abandoned early in the series, from a fear that the public would think such Concerts heavy. The desired degree of lightness was afterward secured by frequent performances of ballet music and short pieces. A review of the programmes shows that about fifty composers were represented with one hundred and fifty compositions. Beethoven had the greatest number of performances, thirty; Wagner came next with twenty-six, and the succeeding half-dozen ranked as follows:—Liszt, nineteen; Rubinstein, eighteen; Schubert and Mendelssohn, fifteen each; Berlioz, thirteen; Saint-Saëns, twelve; and Weber, eleven. The list of novelties was not large, and, to the disappointment of the advocates of the national movement, contained only one work by an American composer. The writers who contributed the novelties were Rubinstein, Tschaiakowsky, Fuchs, Svendsen, Dvorák, Silas G. Pratt, Borodin, Gernsheim, Bruch, and Delibes. Dvorák's works have won a decided popularity in our concert rooms, especially the *Scherzo Capriccioso* (Op. 66), which Mr. Thomas introduced here in the season of 1884-85, and which occupied places in a Philharmonic as well as a popular scheme this season. To the production of his Birmingham Cantata by the Brooklyn Philharmonic Society

I will recur later. Partly, I fancy, because the Concerts were not financially profitable, partly, may be, because Mr. Thomas's opera schemes make it impossible, the Thomas Concerts next season will be limited to six in the evening and twelve in the afternoon.

The American Opera Company is reaping a much greater degree of popular success in other cities than it reaped here. The fact is, of course, easy of explanation. No other city in the United States has been called on, like New York, to patronise one hundred and twenty-seven representations of Grand Opera, to say nothing of several times as many performances of operettas within six months; and no other city has had its standard of judgment pitched by representations of such admirable excellence as those given at the Metropolitan Opera House. To the people outside of New York the American Opera has come with a brilliancy of scenery, a sumptuousness of attire, which have been almost as irresistible as they were novel to them. The success of the institution in Boston was unparalleled, and was beautifully supplemented by the organisation of a society having for its aim the encouragement of American opera. The same step was taken in Philadelphia and Baltimore, and it now looks as if the New York enterprise was to become a national one, and the metropolis was to be yielded up to the managers of the German Opera at the Metropolitan Opera House. Perhaps Mr. Thomas has taken a leaf from Mr. Carl Rosa's book of experiences. The company gave fifty-six performances in New York, the operas being, "The Taming of the Shrew," "Orpheus and Eurydice," "Lohengrin," "The Merry Wives of Windsor," "The Flying Dutchman," "Lakmé," "The Magic Flute," and Massé's "Marriage of Jeannette." The last-named pretty little work was given as a companion piece to Delibes's ballet "Sylvia," "Aida" and "Néro," which were announced as in study, were not given. The Company is now in the West and will enjoy a needed rest during next week, when Mr. Thomas and his orchestra will be engaged in the Musical Festival at Cincinnati. This Festival, by the way, is the seventh of the biennial Festivals established by Mr. Thomas in 1873. The principal choral numbers to be performed are Bach's B minor Mass, Haydn's "Creation," Rubinstein's "Tower of Babel," and Berlioz's "Damnation of Faust." An account of it will occupy my next letter.

In Brooklyn, on March 20, Dvorák's "Spectre's Bride" was performed under Mr. Thomas's direction. The solo parts, with one exception, were in good hands—namely, in those of Madame Helene Hastreiter, Mr. William Ludwig, and Mr. Whitney Mockridge. The latter gentleman was not up to the requirements of the score. The orchestra was admirable, the chorus sang spiritedly, and the Cantata achieved the most decided success of any new work brought out here this season, with the exception of the operatic novelties.

The Boston Symphony orchestra, after completing its series of twenty-four weekly Concerts, visited a number of cities, giving Concerts under the direction of Herr Gericke. The tour was undertaken to keep the musicians together a longer time than has been done heretofore, and thereby to increase their proficiency. With the same end in view, a series of Popular Concerts is now being given. Mr. Mapleson's Italian opera was shipwrecked in California, and the destruction was so much more complete than usual that New York will be spared the usual spring visitation. The same fate overtook Emma Nevada's Concert company. Such wrecks, when considered in connection with the successful ventures of the season, cause no heart pang.

MUSICAL MEETINGS IN WALES.

THE Eisteddfod seems to be as popular an institution as ever in Wales. At Eastertide musical meetings of this description took place in almost every town or populous place. The Abergavenny Eisteddfod, although held in Monmouthshire, is regarded as a Welsh institution. It was perhaps the most important of the series. The competitions were held in the market place under the presidency of Mr. T. P. Price, M.P., and the adjudicators were Dr. Roland Rogers, Bangor; Mr. D. Emyln Evans, and other gentlemen. The test piece in the chief choral competition

was "Thanks be to God" ("Elijah"), a first prize of £80 and a gold medal, and a second of £25 and a silver medal being offered. Seven choirs competed—viz., Sirhowy and Tredegar (Mr. W. Jones, conductor), Ebbw Vale (Mr. J. Williams), Bridgend and Tondy (Mr. John Jenkins), Blaenavon (Mr. J. Jones), Rhymney and Pontlottyn (Mr. J. Roberts), Dowlais (Mr. Dan Davies), and Mountain Ash (Mr. D. E. Coleman). The Birmingham Musical Association was expected to be present also, but the train arrangements did not suit. Much regret was expressed on this account. The contest was watched with great interest by the large assemblage, and the result was declared as follows:—Dowlais, 1; Mountain Ash, 2. In giving his adjudication Dr. Rogers deprecated the action of the leaders in seeking to make their choirs shout loudly. Until this fault was remedied, South Wales choral singing must always be inferior to that of other parts of the country. This expression of opinion has not unnaturally occasioned a great deal of local attention. But this Eisteddfod promises to be eclipsed by one that is to be held at Aberdare in July next, when several important prizes will be offered for choral singing. Eisteddfodau were also held at Aberdare, where the Aberaman Choir, which did not appear as expected at Abergavenny, competed for and won £25 for the best rendering of the same test piece; at Caerphilly, at Aberavon (when a prize of £50 for the best choral rendering of "The many rend the skies" was taken by the local Choral Society, led by Mr. J. Phillips), at Neath, at Llan-twit Vardre, Llanelly, Penarth, Maesteg, and many other places.

THE performance of "Samson"—an Oratorio quite unduly neglected—by the Holy Trinity, Paddington, Choral Society, on behalf of the Children's Hospital, Paddington Green, at the Kensington Town Hall, on the evening of the 25th ult., bears agreeable testimony to the increased demand for general efficiency which characterises the minor musical associations of the metropolis. Mr. Bates—a name of happy omen in connection with Handel's oratorio—is decidedly to be congratulated on the achievement of his chorus, in which a contingent of boys took part with excellent effect. The tuneful and correct singing of the choir throughout bespeaks careful training, while the fresh and resonant quality of the voices, and the ability of the tenors to hold their own, points to a careful selection or singular good fortune on the part of the Conductor. The solos were entrusted to Misses Marianne Fenna and Josephine Yorke, and Messrs. Edwin Bryant and Henry Pope. It is only fair to Mr. Bryant to mention that his efforts were on two several occasions cruelly interfered with by the obligato accompaniment of a piano-organ and cornet in the street below. Miss Marianne Fenna did full justice to the florid music which falls to the soprano, while Miss Yorke and Mr. Henry Pope turned their dramatic experience to good account, the former being very successful in her rendering of "Return, O God of hosts," and the latter gaining hearty applause by his vigorous delivery of "Honour and arms." A small, picked orchestra of some twenty professional players, including several instrumentalists of first-rate ability, rendered the accompaniments and incidental music in an efficient fashion. But the feature of the performance was the singing of the choir, and we shall look forward with interest to their future appearances.

MR. TINSLEY gave an Evening Concert at the Brixton Hall, on the 5th ult. The programme was opened with an organ solo by Mr. C. J. Frost, Mus. Doc., Cantab., the "Offertoire de Sainte Cecile" (Grisson), which was excellently played. The principal vocalists were Miss Amy Denning, Madame Enriquez, Mr. Henry Guy, and Mr. Frank May, R.A.M., all of whom were warmly and most deservedly applauded. Herr Carl Deichmann (violin) gave an artistic rendering of Beethoven's Romance, and Air Varié et Polacca (De Beriot); Miss E. J. Gollge performed two pianoforte solos in a highly creditable manner, three of Mr. Tinsley's pupils gave the music allotted to them with excellent taste, reflecting much credit on his method of teaching, and Mr. S. West gave a flute solo, which was cordially received. Miss Frances Burbridge filled the post of accompanist in alternation with Mr. Tinsley.

A VARIED programme was performed by "Ye London Gleemen" at their annual Concert, held on the 13th ult., at the Criterion, under the direction of Mr. Richard Mackway; the *locale* chosen on this occasion enabling the members of the Criterion Glee Choir to co-operate with greater convenience to themselves and to the undoubted satisfaction of the audience. The boys of the choir were heard to great advantage in Wellings' song "The old lock," which was given in unison with a fulness of tone and a delicacy of expression which almost reconciled us to the sentimentality of the composition. The full choir also gave Wilbye's Madrigal "Flora gave me fairest flowers," and the Sextet from "Patience" in very good style. Bishop's glee "Oh! bold Robin Hood" was perhaps the best effort of the Gleemen, whose performance, excellent as it was, suffered from a slight want of balance in the outer parts. The alto strove their hardest but were occasionally overweighted in the *tutti*s. Songs, humorous and sentimental (in the latter department Mr. Mackway's own refined style and excellent enunciation deserving a passing word of praise), recitations by Messrs. Vernon Heath and Kestin, and solos on the pianoforte and violin, lent much variety to the entertainment and met with cordial recognition from an audience which, though chiefly composed of ladies, did not exclude a fair sprinkling of the more demonstrative sex.

A VERY good performance of the "Rose of Sharon" was given on the 4th ult., at Christ Church Schoolroom, Crouch End, by the members of the Choral Society. This Society has now been in existence twelve years, and though numbering barely 100 voices, has, under the direction of its conductor, Mr. Alfred J. Dye, done good service in making known new works in the neighbourhood, not the least important being Mr. Mackenzie's fine Oratorio, which was listened to and warmly applauded by a large and enthusiastic audience. The parts of the *Sulamite* and the *Beloved* were respectively undertaken by Miss Emily Buxton and Mr. Henry Piercy. Madame Florence Winn was heard to advantage in the opening solo, and received an encore for her rendering of the air "Lo, the King," and Mr. Frank Ward as *Solomon* made the most of an exacting part. Although Mr. Mackenzie's charming orchestration suffered somewhat from the want of a complete orchestra, a very good substitute was provided in a professional string quintet led by Mr. S. Dean Grimson, supplemented by piano, Mr. J. G. Calcott, and harmonium, Dr. C. W. Pearce. The choruses were remarkably well rendered.

THE programme of Mr. Kiver's Annual Concert, held in Prince's Hall, on the 14th ult., offered as its most notable feature a String Quartet by Sterndale Bennett which, written as long ago as in 1831, was only recently discovered, and now performed from the MS. for the second time, the first performance having taken place at the Oratory last November. This interesting specimen of Bennett's early mastery of form and command of unforced melody was excellently played by Messrs. F. Ralph, Louis Hann, Ellis Roberts, and Charles Ould. Mr. Kiver was heard in the pianoforte part of Sterndale Bennett's Sestet in F sharp minor, besides exhibiting his powers in several compositions of the romantic school, and met with the cordial recognition which his skill and versatility deserved. Songs by Madame Marian McKenzie and Mr. H. Fulkerson were interspersed between the instrumental numbers, and Mr. T. Wingham, with whom the credit rests of giving to the world the String Quartet above mentioned, lent his able services as Conductor.

MR. HENRY PHILLIPS, a new recruit in the ranks of tenor vocalists, gave his first Morning Concert on the 14th ult., at 16, Grosvenor Street (Messrs. Collard's). Mr. Phillips, who is to be commended for his choice of songs, made a decidedly favourable impression on an audience amongst whom the sterner, and perhaps more critical, sex were in a considerable minority. The Concert-giver was fortunate in securing the services of a number of excellent brother and sister artists, whose admirable efforts rendered the performance more than usually interesting. Madame Patey, Mrs. Hutchinson, Miss Grahame, Mr. Guy, and Mr. Barrington Foote were all heard to advantage; Herr Poznanski contributed pieces for the violin, and Miss Sasse for the pianoforte, Miss Filippi giving a brief but excellent recitation.

THE St. John's, Fulham, Choral Society, gave its last Concert of the season in Beaufort House, Fulham, on Thursday evening, the 6th ult., when Sterndale Bennett's "May Queen" was performed with great success, under the direction of Mr. Edward J. K. Toms. The choruses were sung with precision and refinement, evincing careful practice and training, and the solos were excellently rendered by Miss Selina Quicke, Miss Ellen Marchant, Mr. Edwin Phillips and Mr. Frank May, the last named gentleman being highly successful in the solo "Tis jolly to hunt," which was redemanded. The accompaniments were played by Miss A. F. Elliott at the pianoforte, Mr. J. K. Toms at the harmonium, and a small but efficient band led by Mr. H. C. Tonking. The Cantata was preceded by a miscellaneous selection, in which the singing of Miss Marchant, and the pianoforte playing of Miss Batty (a pupil of Mr. Toms) were special features.

AT the Concert at the Crystal Palace on the 15th ult., under the conductorship of Mr. August Manns, the artists were Miss Clara Dowle, Miss Alma de Lisle, Mr. Gawthrop, Mr. Carl Jung (violin), Mr. L. W. Hardy (cornet), and Mr. A. J. Eyre (organ). The instrumental pieces were finely performed, the most noticeable being Beethoven's Septet and Handel's Largo in G. Miss Clara Dowle made her third appearance at these Concerts and was very favourably received. Her songs were "Softly sighs" (Weber) and "Poor wandering one" (Pirates of Penzance), in both of which she was enthusiastically recalled. Miss Alma de Lisle, a pleasing contralto, received a similar compliment for her rendering of the Recit. "Armida despietata," and Air "Lascia ch'io pianga" (Handel). Mr. Gawthrop gave "In native worth" ("Creation") and "Alice, where art thou" (Ascher), and was twice recalled.

IF the performance of Verdi's "Rigoletto," under the direction of Mr. Richard Temple, at the Gaiety Theatre, on the 10th ult., was intended to prove that a company of English artists could give an adequate rendering of an Italian Opera, it was fairly successful. At the same time, it would have been wiser to have adopted an English translation, as the mellifluous Tuscan suffered not a little. Mr. Temple sang and acted with great energy the part of the unfortunate jester, occasionally falling into the sin of exaggeration. Madame Rose Hersee is no novice in the rôle of *Gilda*, and but for some failure of voice power would have left nothing to desire. Mr. Durward Lely made a favourable impression by his intelligent embodiment of the licentious *Duke*. The large audience was effusive in its applause, but to the performers' credit be it said they took no notice of it until the end of each act.

AN excellent Concert was given on the 7th ult., by the members of the St. George's Glee Union, in the Piccolo Rooms, Warwick Street. The first part was miscellaneous and included a solo on the Mustel organ by Mr. J. Munro Coward, and the Overture "William Tell" (Mustel organ and pianoforte), by the same artist and Mr. F. R. Kinkee. The vocalists were Miss L. Distin, Miss Annie Wilson, Mr. Holberry Hagyard, and Mr. Thurlay Beale. Several madrigals were well rendered by the choir. Sir Sterndale Bennett's Cantata "The May Queen" occupied the second part of the programme. The solos were admirably sung by the above mentioned artists, and the choruses were rendered with firmness and good expression. The Cantata was accompanied by Mr. Coward on the Mustel organ and Mr. Kinkee on the pianoforte. Mr. Joseph Monday conducted.

A CONCERT was given by the students of the violin classes, on the 5th ult., at the Birkbeck Institution, under the direction of Mr. Fitzhenry. The students performed with good effect a selection from "Der Freischütz" and Danse Romanesca (Muscata), Mr. T. E. Gatehouse gave two violin solos, both of which were encored; Mr. C. G. Macpherson and Mr. A. Allen played pianoforte and flute solos respectively, and songs were contributed by Miss Nellie Oxenham, Master Frank Peskett, Mr. James Budd, and Mr. J. Kift.

WE record with pleasure the arrival in London of the celebrated Florentine pianist, Signor Giuseppe Buonamici, who, it is to be hoped, will be heard in public during the few weeks of his visit to this country.

A VERY efficient performance of Dvorák's Stabat Mater and Coven's "Sleeping Beauty" was given on the 18th ult., at the Athenæum, Highbury New Park, by the Choral Society connected with the Islington Presbyterian Church, under the direction of its Conductor, Mr. J. Conyers Keynes. The solo parts were throughout ably interpreted by Mrs. Hutchinson, Miss Eleanor Rees, Messrs. Harper Kearton, and W. G. Forington. The orchestral portions of the respective scores were skillfully substituted on the part of Messrs. Fountain Meen (pianoforte) and W. Tate (harmonium). The audience testified by their numbers to their appreciation of the spirited efforts of the Society in bringing forward two such interesting works of modern date, the worthy performance of which, as in the present instance, signifies much previous zeal and labour bestowed thereon on the part of all concerned.

A CONCERT was given on the 15th ult., at the Royal Park Hall, Camden Town, in aid of the Funds of Berkeley Road Chapel, Chalk Farm. Miss Annie Browning contributed two pianoforte solos, "Balmoral" and a Pasquinade by Gottschalk, both of which were performed in a highly creditable manner. Mr. and Madame Vernon were very successful in their vocal selections, and Mr. Wedlake in a song by Mr. Theo Ward, entitled "Broken Vows"; and Mr. Frank May in "I'm a roamer," "The Braves of Britannia," and "Coolest maid" (H. C. Hiller), were deserving of much praise. Mr. Oakley Parratt (violin) was warmly applauded for his rendering of "Scène de Ballet" by De Beriot and selections from "Faust." Mr. Theo Ward, R.A.M., was the Conductor.

THE members of the St. Augustine's Musical Society, Highbury, gave their tenth Concert on the 6th ult., the first part consisting of Dr. Stainer's Cantata "Daughter of Jairus." The work was admirably rendered and much appreciated by an enthusiastic audience, Dr. Stainer, who conducted, receiving quite an ovation. The soloists were Miss Dakin and Messrs. Charles Strong and Frank Ward. The accompaniments were played by Miss Lomas (pianoforte) and Mr. William Hodge (harmonium). The second part, which was miscellaneous, included a flute solo (Mr. C. Spencer West), a violoncello solo (Mr. Hubert S. Ward), and part-song, "With horse and hounds," conducted by Mr. Charles Strong.

THE 232nd Anniversary Festival of the Sons of the Clergy was held under the dome of St. Paul's Cathedral on Wednesday, the 12th ult. The musical arrangements were on the imposing scale adopted in recent years, the orchestra and chorus numbering 300 executants under the direction of Dr. Stainer. Sir Arthur Sullivan's Overture "In Memoriam" was played as an opening voluntary, and the effect when the organ joined the orchestra in the *Coda* was exceedingly fine. Mendelssohn's "Lauda Sion" was performed as an anthem, and Handel's "Hallelujah Chorus" was sung at the conclusion of the service. The Sermon was preached by the Very Rev. John Gott, D.D., Dean of Worcester.

ON Thursday, the 20th ult., a Concert was given in Eccleston Square Church, Belgrave Road, S.W., in aid of the incidental expenses. The first part of the programme consisted of Dr. Stainer's Cantata "The Daughter of Jairus," the solos being admirably given by Miss Selina Quick, Mr. Edwin Phillips, and Mr. Frank May. The second part was made up of solos and choruses of a miscellaneous character, Miss Annie Griffith contributing Mendelssohn's "But the Lord is mindful" and Gounod's "There is a green hill." The musical arrangements were under the direction of Mr. Rowland Briant, A.R.A.M., F.C.O., and the accompanist was Mr. Frank Idle, the newly appointed Organist and Choirmaster of the Church.

THE Woodside Park Musical Society terminated the first season most successfully on the 6th ult., at Woodside Hall, North Finchley. The programme, which was carefully rendered, included Mendelssohn's "Lauda Sion" and "Judge me, O God," and a miscellaneous selection. The solos, vocal and instrumental, were contributed by members of the Society. At the close of the Concert the Conductor, Mr. Dye, received quite an ovation. Mrs. Williams was an efficient accompanist, and Mr. J. G. Callcott presided at the harmonium.

THE 148th Anniversary Festival of the Royal Society of Musicians was held at St. James's Hall on the 12th ult., under the presidency of the Hon. Mr. Justice Chitty. Admirable speeches were made by the chairman, Sir George Macfarren, Mr. John Hollingshead, Mr. Randegger, Mr. H. L. W. Lawson, M.P., and Mr. Meadows White, Q.C. The artists who contributed to the musical selection were Mdlle. de Lido, Madame Patey, Mr. W. Winch, Miss Fanny Davies (pianoforte), Signor Pezze (violoncello), and the London Vocal Union, under the conductorship of Mr. Fred. Walker. A list of subscriptions, amounting to upwards of £500, and including 50 guineas from the chairman, was read by Mr. W. H. Cummings, the Hon. Treasurer.

THE Primrose Hill Choral Society gave a Concert on the 18th ult., at the Vestry Hall, Haverstock Hill, in aid of the funds of the Boys' Home, Regent's Park. Barnett's "Ancient Mariner" formed the first part, the second part was miscellaneous, comprising instrumental pieces, songs, and part-songs. The soloists were Miss Ethel Winn, Miss Mary Willis, Mr. Lance Calkin, and Mr. Vaughan Edwardes; Miss Mabel Fraser (violin), Mr. Reynolds (contrabasso), Mr. George Gear (piano), and Mr. King Hall (Mustel Organ). The choir acquitted themselves very creditably, and Mr. George Calkin was an efficient Conductor.

AN excellent performance of Sir Sterndale Bennett's Cantata "The May Queen" was given at the Assembly Hall, Mile End Road, on the 1st ult. The work was preceded by a miscellaneous selection, in which Miss Rose Dafforne gave a highly artistic rendering of Gounod's "There is a green hill," singing, as an encore, "The better land." The Cantata was warmly received, and the principal vocalists—Miss Marianne Fenna, Miss Rose Dafforne, Mr. Alfred Kenningham, and Mr. Musgrove Tufnail—as well as the choir, deserve the utmost credit for their efforts. A string band accompanied the singers. Mr. C. Day Winter conducted.

MISS KATE WESTROP, Organist of St. Edmund King and Martyr, Lombard Street, gave her annual Organ Recital on the 5th ult., after the mid-day service. The selection, which was well played, included "Splendente te, Deus" (Mozart), Largo in G (Handel), and Festive March (Smart). Vocal solos were contributed by Master Holder, Mr. Henry Sheldon, and Mr. R. J. Knight. Two Anthems, "They have taken away my Lord" (Stainer) and "If we believe that Jesus died" (Bunnett), were rendered by the choir in an efficient manner, under the direction of Mr. Charles J. Robinson, choirmaster. The church was crowded with an attentive congregation.

THE 171st monthly Concert given by the Grosvenor Choral Society, was held at the Grosvenor Hall, Buckingham Palace Road, on Friday, the 21st ult., when Barnett's Cantata "The Ancient Mariner" was most successfully rendered. The solo parts were taken by Madame Wilson-Osman, Miss Annie Dwyer, Mr. T. P. Frame and Mr. F. Bevan. The programme opened with a miscellaneous selection, including part-songs by Rossini, Moir, and Marzials, and songs given by the ladies above mentioned and by Mr. Frederick and Mr. H. Davis. Mrs. T. P. Frame presided at the piano, and Mr. G. Winney at the Mustel organ. Mr. David Woodhouse conducted.

THE Kyrie Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah" in the Great Assembly Hall, Mile End Road, on the 5th ult. The soloists were Mrs. Lenthal Swift, Mrs. Dean, Mr. Reginald Groome, and Mr. Jabez West. Mr. E. H. Turpin accompanied on the organ. On the 20th ult. the Choir performed "The Messiah," in the Somers' Town Presbyterian Church, Ossulston Street. The soloists were Mrs. Livesay Carrott, Miss Isabel Tomaton, Mr. Martin Frost, and Mr. James Blackney. Mr. Albert Orme conducted, and Mr. William Tate was the accompanist.

ON the 18th ult., Mr. William Hodge gave an inaugural Organ Recital, on his appointment to the post of Organist and Precentor of the Choir at St. Marylebone Parish church. An interesting programme, including Mendelssohn's Organ Sonata, No. 4, in B flat, and Bach's Toccata e Fuga in D minor was rendered with great facility by this young and talented artist.

A PROSPECTUS of the Regent Hall, London, Association for the Encouragement of Artistic excellence, by proving and attesting thoroughness of Workmanship in the Design and Manufacture of Musical Instruments, has been recently issued; and certainly if the objects of the Institution are effectually carried out, it should gain the confidence of the musical public. The certified opinion upon the merits of an instrument will be in all cases accompanied by the Hall Stamp; and the examination being entrusted to eminent members of the musical profession, their verdict may be safely relied upon. The temporary office of the Association is at 44, Devonshire Street, Portland Place, London.

THE Annual Concert and Distribution of Prizes to the younger members of the Choir of St. James's Church, Kensington, took place in the Boys' Schoolroom, on Tuesday, the 11th ult., under the direction of Mr. William Tozer, the Organist. The lady vocalists were Miss Kate Limbert, R.A.M., and Miss Isabelle Girardot, R.A.M., each of whom gained a warm reception. The last named also played a violin solo "Romance et Bolero" (Dancía). The pianoforte selections of Miss Annie Shelton were deservedly applauded. The programme was brought to a most successful conclusion by the Distribution of Prizes by Mrs. Bache Harris.

THE Popular Choral Society gave a performance of Sterndale Bennett's "May Queen," at St. Andrew's Hall, Newman Street, W., on the 8th ult., for the benefit of the funds of the choral classes at Clerkenwell, Whitechapel, and Bermondsey, from which centres of instruction the Choral Society is recruited. The Concert was under the direction of the Conductor, Mr. W. Henry Thomas, the other artists who assisted in the "May Queen" being Miss Margaret Hoare, Miss Myers, Mr. Nicholl, Mr. Bridson, and Mr. F. Lewis Thomas. The second part of the Concert was miscellaneous.

THE sale of the quartet of instruments by Stradivarius, by order of the executors of a French amateur, Madame de Saint-Enoch, took place on Saturday, the 15th ult., at the Hotel Drouot, Paris. The following prices were realised:—The violin dated 1737, £604 (bought in by the family); the violin dated 1704, £280; the viola dated 1728, £516; the violoncello dated 1696, £420. These instruments were not remarkably fine ones, and, with the exception of the violin dated 1737, none were perfect. Visitors to Messrs. Hill's may remember seeing the violoncello, which was for sale by them about five years back.

A CONCERT was given by the Plaistow and Canning Town Choral Society in the Parish Hall, St. Andrew's Road, Plaistow, on Monday evening, the 3rd ult., under the direction of Mr. Leonard G. Winter, the recently appointed Organist to St. Andrew's. Miss Done presided at the pianoforte. The vocalists were Miss Ambler (Mrs. W. H. Brereton) and Mr. W. H. Brereton. Mr. Joseph Ivimey, jun., gave two solos on the violin. The programme comprised Mendelssohn's "Hear my prayer," Macfarren's "May Day," and a miscellaneous selection. The choir sang with much taste and feeling.

A SPECIAL Members' Concert, the fourth and last of the season, was given by the St. Peter's Choral Society, at St. Peter's Hall, Wickham Road, on the 11th ult., when Sir George Macfarren's "May Day" was performed, under Dr. C. J. Frost's conductorship. The choir sang in an admirable manner, showing that great care had been bestowed on the rehearsals. The solo was taken by Mrs. Van Essen, who also joined Miss K. Willcocks, Miss Crombie, Mr. H. J. Bromley, and Mr. H. C. Thomas in a quintet "Remember the children of Edom, O Lord," the composition of the Conductor, which was awarded a unanimous encore.

THE last of a very successful series of Concerts given by the St. Jude's, Peckham, Choral Society, took place on the 13th ult. T. M. Pattison's Cantata "The Lay of the last Minstrel" formed the first part, the soloists being Miss Meta Russell, Miss Annie Morley, Mr. E. J. Turner, and Mr. C. E. Wheeler. The choir, numbering fifty voices, was very efficient. The second part was miscellaneous. Miss Evelyn Seymour Smith and Mr. F. M. Taylor accompanied on the pianoforte and harmonium respectively, and Mr. George Kett conducted.

A VERY successful Concert was given on Wednesday evening, the 12th ult., at the Sydenham Baptist Chapel, Forest Hill. The first part of the programme consisted of Alfred R. Gaul's Cantata "Ruth," the solos being sustained by Miss Phemie Black, Miss Alice Rickard, and Mr. Frank May, R.A.M. The vocalists in the second part were Miss Black, Miss Rickard, and Mr. May. The choruses were well sung by a highly efficient choir. Mr. C. E. Swan presided at the organ, Mr. Alfred Avery officiated as accompanist, and Mr. John Eagleton, Organist of the chapel, was the Conductor.

THE first scholar at the Royal College of Music, under the Montreal Scholarship, has recently been elected. Her name is Miss Ella Walker, of Montreal. Miss Ada Moylan was so exactly equal with her, that the Examiners were unable to decide which should receive the award. Lots were therefore drawn, when the Scholarship fell to Miss Walker, whereupon Mr. Donald A. Smith, one of the two donors of the Scholarship, generously agreed to find the money for the tuition and support of Miss Moylan for three years at the College.

ON the 4th ult. a performance of A. R. Gaul's Cantata "The Holy City" was given at St. Philip's Church, Queen's Road, Battersea Park, with full orchestral accompaniment. The orchestra, led by Mr. Percy Ould, consisted of members of the Clapham Orchestral Society. The solos were taken by Master Folkard, Messrs. J. H. Walker, C. Langton, and Thornton Colvin. The choruses were given with great precision and effect. Mr. Howard Leask presided at the organ, and Mr. George Winny conducted.

MISS MAUD COOKE gave an Evening Concert, at Gresham Hall, Brixton, on Thursday, the 13th ult. The *bénéficiaire* was well received, both her songs being encored. The remaining contributors were Madame Frances Brooke, Miss Florence Venning, Miss Emily Dones, Madame Spencer Jones, Mr. Henry Yates, Mr. Joseph Lynde, Miss Jessie Meadows (pianoforte), Mr. Luigi Carozzi (flute), and Messrs. Turle Lee, John Harrison, and Claude Trevor (accompanists).

MISS EDITH ALOOF gave her annual Concert, at Brixton Hall, on Monday evening, the 17th ult., an excellent programme being provided. The Concert-giver's solos were received with well-merited marks of appreciation. Efficient aid in the performance was lent by Madame Marian McKenzie, Mr. Henry Guy, Mr. F. Horscroft, Mr. W. L. Barrett (flute), Mr. Edmund Woolhouse (violoncello), and Miss Alice Aloof (pianoforte). Miss Emma Buer accompanied.

MISS S. EMILY OLDHAM gave an "At home," at 57, Elgin Crescent, on Saturday, the 15th ult. Songs by the Concert-giver were sung by Mdle. Alice Roselli, Miss Adelaide Mullen, Miss Annie Layton, and Mr. W. H. Cummings, and well received by the audience. Miss Helen d'Alton, Mdme. de Fonblanque-Campbell, and Mr. Bernard Lane contributed songs; and Miss H. Sasse, Mrs. Cuff, Mr. E. H. Thorne, and M. Wagner gave pianoforte solos.

IN connection with the Beckenham School of Music, a Concert was given at the Public Hall, Beckenham, on the 18th ult., when several pupils greatly distinguished themselves, both as vocalists and instrumentalists (most successfully evidencing the excellent teaching of the Institution), and a pianoforte solo was so well rendered by Mr. Ridley Prentice, the Principal of the school, as to create a marked effect.

MISS ROSE WILLIAMS gave her first Evening Concert on Wednesday, the 5th ult., at Chelsea, before a large audience. The vocalists were Mrs. Edwards, R.A.M., Miss Winifred Parker, Miss Rose Williams, Mr. Charles Lockwood, Mr. Francis E. Choveaux, and Mr. A. J. Layton. Violin solos were contributed by Mr. G. H. Wilby, and Mrs. A. J. Layton, F.C.O., and Mr. F. E. Choveaux were the pianists.

CONSEQUENT upon the retirement of Mr. Joseph Bennett from the editorship of the *Lute*, the literary part of that journal will now be discontinued. Mr. Bennett will henceforth contribute to no other musical journal but THE MUSICAL TIMES.

MR. FRANK MAJOR, Organist and Choirmaster of St. Saviour's, Chelsea, gave his annual Concert on Thursday, the 6th ult., at St. Saviour's Schoolroom, Walton Street, assisted by Miss Eldena Eldon, Miss Maude Evans, Mrs. Mackey, Miss Lizzie Wynne, and Signor Villa. Mrs. Frank Major, R.A.M., and her pupil, Miss Edith Burr, presided at the pianoforte.

A CONCERT was given on Tuesday, the 11th ult., in the Sutherland Chapel, Walworth Road, the vocalists being Miss E. Elliott, Miss L. Lloyd, Miss Isabel Sparks, Miss Beaumont, Mr. G. Goodwin, and Mr. C. Hardy. The choir, under the conductorship of Mr. J. H. Ellison, sang several pieces. Mr. F. E. Choveaux was the solo pianist and accompanist.

At the recent examination for the Scholarship of the Royal Amateur Orchestral Society, at the Royal College of Music—Examiners, the Board of Professors of the College, Sir George Grove in the chair—ten candidates were sent up from the preliminary examination (conducted by Mr. George Mount), and the award was made to Alfred Michael Wall, of Camden Town, aged 11, for violin.

THE Walworth Choral Society gave a very successful performance of Mendelssohn's "Elijah," at Camberwell, on Monday, the 19th ult. The solo parts were sung with great efficiency by Miss Kate Fusselle, Miss Annie Layton, Mr. John H. Müllerhausen, and Mr. Frank May. Mr. W. E. Curtis conducted. Mr. A. L. Oliphant led the band and Mr. W. W. Crome ably presided at the harmonium.

DR. STAINER'S Cantata "The Daughter of Jairus" was performed on the evening of Monday, the 17th ult., at St. James's Church, Clapton. The solos were rendered by Master Humm (of the Temple Church), Mr. Hanson, and Mr. Kempton (of St. Paul's Cathedral). The Cantata was conducted by the Composer, Mr. Alfred Cox (Organist of the Church), presiding at the organ.

DR. DIXON (Oxon.) having resigned his appointment as Organist and Choirmaster of Grantham Parish Church, which he had held for twenty-one years, the vicar, churchwardens, and other friends in the town and neighbourhood, have presented him with a sum of £200 as a testimonial of their appreciation of his services during that period.

UNDER the head of the "St. Cecilia Series," Mr. William Reeves has arranged to publish a series of Sixpenny Volumes of Musical Biography and Criticism, each of which will contain a portrait and miniature music pages. The first volume, on Franz Liszt, has just been issued.

MR. CHARLES E. TINNEY, of St. Paul's Cathedral, and one of the Professors at the Guildhall School of Music, has been appointed to a professorship at the New England Conservatory of Music, Boston, U.S. Mr. Tinney will commence his duties in September next.

MR. FOUNTAIN MEEN has been appointed Professor of the Organ at the Guildhall School of Music, in place of the late Josiah Pittman.

THE Leeds Festival Committee have engaged Mr. Joseph Bennett to supply analytical and historical notes to all the works in their forthcoming programme.

REVIEWS.

Life of John Hullah. By his Wife.
[Longmans, Green and Co.]

We should be lenient in criticising the work of one who prefaces her book by the following sentence: "It is hoped that the study of a life spent in spreading a knowledge, among the youth of England, of a noble and refining art may prove sufficiently interesting to outweigh defects of plan or style in the telling of it." We have also a right to expect that the biography of an artist, sketched by the sympathetic hand of his widow, will be in every respect both minute and reliable. But these are personal matters, and although such a book should be cherished by all who wish to preserve an accurate account of the man as he lived, apart from his influence upon the progress of the world around him, it cannot satisfy those who look upon musical biographies as contributions to a history of the art.

That Mr. Hullah was a pioneer in the cause of musical education there can be no doubt; and had he lived to tell his own story in his own way, we might have been presented with a valuable record of events during his long and active career. Unfortunately, however, the bulk of the book consists of recollections of her husband by Mrs. Hullah; and so many of these are mere reminiscences of scenes and incidents which have no bearing upon his artistic life that they have small value to musical readers. In the few pages of autobiography contributed by Mr. Hullah we have many paragraphs which are exceedingly interesting as reflecting the state of the art during the writer's studentship. For instance, he tells us that "numberless compositions now easily accessible were in those days unattainable, or frightfully costly in this country. The four parts, or books, of the preludes and fugues of Bach cost me, I recollect, three pounds sterling, and a full score of one of Handel's Oratorios about as much. The more recent sonatas of Beethoven were costly, and slow in finding popularity. I remember attempting the performance of—now one of the most popular—the 'Sonata Pathétique,' in the presence of some half-dozen musical friends of my master, not one of whom, save the latter, had ever before heard it, or heard of its existence." As a student of the Royal Academy of Music, Mr. Hullah devoted much of his attention to the formation and cultivation of the voice, under Crivelli; and during his connection with the Institution became acquainted with Miss Fanny Dickens (then a pupil there), and afterwards with her brother Charles, who was at that time writing articles under the now well-known title "Sketches by Boz." This friendship led to the production of an opera, called "The Village Coquettes," the libretto by Mr. Charles Dickens and the music by Mr. Hullah, which was played in London about sixty successive nights. In the account of the cast of this work, we have a glance at the degraded position which music occupied in England at that time, for it is said that "in the course of rehearsal many changes ensued, as well among the performers as in the piece they had to perform. One part intended for a singer was performed (without a note of music) by a comedian, Mr. Strickland, and the first solo was executed by another young comedian who has since risen to high eminence—Mr. Alfred Wigan." After several visits to Paris, Mr. Hullah resolved to introduce Wilhelm's method of teaching singing into England, and to this system he adhered, with slight modifications, to the end of his life. His classes at Exeter Hall, and afterwards at St. Martin's Hall, the destruction of the last-named building by fire, the earnestness of Mr. Hullah's devotion to the cause he had at heart, in spite of this calamity, and his appointment as Government Inspector of Music at the Training Schools of Great Britain, are subjects upon which much more might have been written had the materials ready to hand been entrusted to the care of one conversant with the times in which these events took place, and less desirous of writing a chatty and amusing book. Some of the letters contained in the volume are full of interest; and artists will be pleased to find long extracts from Mr. Hullah's official reports upon his examinations at the Training Schools. It must be remembered, too, that he not only delivered many excellent lectures upon music in various parts of the country, but that he was the author of several educational works on the art, which will hand down his theoretical views upon the true system of teaching singing in classes, even if in practice these views should fall into disuse. We may say, in conclusion, that the book sadly wants an index.

Novello, Ever and Co.'s Albums for Violin and Piano-forte. No. 3. *Transcriptions from "Elijah."* By Berthold Tours. [Novello, Ever and Co.]

THESE ten Transcriptions from "Elijah" will, we are certain, be welcomed by all amateurs who desire to charm rather than to astonish, their hearers, and to derive real gratification from the legitimate powers of their instrument. From an educational point of view, the cultivation of that singing quality on the violin which makes itself so universally felt, is of the utmost importance; and certainly nothing can be imagined more suitable or attractive for this purpose than the lovely themes from Mendelssohn's Oratorio, which has now so thoroughly grown into the hearts of the English people. The numbers contained in the selection before us

are the Recitative and Air "If with all your hearts," the Air "Lord God of Abraham," the Quartet "Cast thy burden," the Arioso "Woe unto them," the Air "Hear ye, Israel," the Recitative and Air "It is enough," the Air "O rest in the Lord," the Recitative and Arioso "For the mountains shall depart," the Air "Then shall the righteous," and the Quartet "O come every one that thirsteth." Mr. Tours's long-proved skill in transcribing vocal parts for instruments is a sufficient guarantee of the manner in which he has performed his task; and it need scarcely be added that although every piece is extremely effective, this effect is never sought to be gained at the expense of the fidelity of the originals.

A Left-Handed Marriage. A Story of Musical Life. By Mrs. Oscar Beringer. [Remington and Co.]

SEEMING that this novel is stated to be a story of "Musical Life," and that it is dedicated to the Abbé Liszt, it might be reasonably imagined that the principal interest of the book would arise from events in some measure connected with the art. Even the authoress herself, however, would scarcely assert that this is the case. Certainly the hero is a musical genius, and he meets and converses with the Abbé; but were Maurice Dettmar a student in any other art, the main incidents of the tale need not be in the slightest degree altered, and the novel might take its place amongst the ordinary works of this class so plentifully supplied to the book market. Apart from this objection—which certainly absolves us from the necessity of giving a detailed notice of the story in these pages—we have much pleasure in bearing testimony to the marked ability of Mrs. Beringer in holding the attention of the reader through two volumes, especially when, as the title implies, the English public would hardly sympathise with the subject upon which the novel is founded, and which, in fact, gives rise to the many complications occurring so constantly in its pages. Some of the characters are exceedingly well drawn, Minna, especially, being a life-like portrait of a pure-minded and trusting girl, and Felicia Demetzkoï a carefully finished type of a heartless coquette.

Morceau à la Gavotte, for Piano.

Lullaby, for Piano.

Composed by Otto Flörsheim.

[Musical Courier Office, New York.]

BOTH these pieces show very decided musical feeling; but Gavottes and Lullabies are so plentiful in the present day that it is difficult to strike out an original train of thought. The first on our list, although somewhat conventional, is extremely melodious; but we prefer the "Lullaby," which is full of character, and, despite the formidable array of double flats, may be safely undertaken by any amateur who can sufficiently sing the theme with the fingers.

Song-Book for Schools. The music arranged and harmonised by C. Villiers Stanford, Mus. Doc.

Sight-Singing for Schools, and Elements of the Theory of Music.

[National Society's Depository: Sanctuary, Westminster.]

It cannot now be said that the teaching of music in schools suffers for want of a supply of books admirably adapted to all the requirements of the day. On all sides professors of high standing are lending valuable aid to the progress of the movement by writing, editing, and harmonising songs suitable, both in words and music, for young pupils. The two books now under notice are important contributions to the store of such educational works; and we cordially commend them to the notice of those engaged in the musical tuition of schools. The songs selected by Dr. Stanford are good, healthy specimens of the English school, well calculated, as he says in his preface, "to develop that responsive sympathy which produces national art, artists, and art lovers." We quite agree with the editor's assertion that genuine folk-songs, which have grown up with the country itself, should be taught to children in the very early stages of their vocal training; and here indeed is a choice collection of such pieces, harmonised and arranged with a skill guaranteed by the name of the eminent artist who has undertaken the task. The book on sight-singing includes a complete and graduated course of Musical Exercises—in which, by the way, we

regret to see the old form of the minor scale adhered to—and an explanation of the elements of musical theory, which will be found extremely useful, although, as the author must know, much of his teaching involves points of dispute.

Catechism on the Rudiments of Music. Enlarged Edition. *Elementary Exercises.* To be used in connection with the above. By E. Ellice Jewell.

[Alfred Hays, for Lamborn Cock.]

THE authoress of this Catechism tells us in her preface that her only motive for publishing it is that "she was unable to find one of recent date in the form of Question and Answer." We can, however, supply her with another reason why it should have been issued, and that is its excessive clearness, and consequent practical value to all young students who desire to make themselves acquainted with the elementary principles of an art of which too many are content merely to skim the surface. It is indeed so simple and lucid in its explanations throughout that any child can thoroughly understand it; and, taken in conjunction with the companion *Elementary Exercises*, a perfect mastery of the subject must be obtained. We may say that a novel feature in the Exercise book is that no manuscript music-book or paper is required, space being left, with ruled staves, for the pupil to write in. Some idea may be formed of the kind of Exercises given by the following quotations:—"Change the following rests into notes of equal value"; "Change the following notes into rests of equal value"; "Change the following triplets into single notes of same value"; "Copy the triplets, and change them into rests of same value"; "Write signatures and keynotes of enharmonically related scales"; "Write all the minor scales in the harmonic form, marking tones, semitones, and augmented second."

The Bridal Day. A Pastoral written by Frederick B. Needham. Composed by Leonard Barnes.

[Novello, Ewer and Co.]

CONCURRENTLY with the striking increase in the number of large and efficient Choral Societies capable of doing justice to the most elaborate works of classical and modern composers, there are constantly forming numbers of smaller bodies of more modest pretensions, for whom music suited to their requirements is needed. Such music need not be wanting in artistic qualities because it is simple, and Mr. Barnes has exactly hit the mark in the above-named Cantata. Nothing could be more unpretentious than the story on which it is founded. A rustic wedding is about to take place, but the bride has a jealous rival who invites an ancient crone with the reputation of being a witch to attend and prophecy coming ill. So dire, however, are the predictions of the beldame that the girl herself is frightened, and, confessing her fault, begs for forgiveness, which is promptly granted, and the festivities are resumed. The music is characterised by an easy flow of melody, and within its limits is expressive and musicianly. The best number is the duet of the bridal pair after the witch has uttered her ominous warning. There is no difficulty whatever in the part writing nor in any one of the five solo parts, and the work may be commended to the notice of singing classes.

Phantoms (Fantasme nell' ombra). Cantata for solo voices and chorus. The words by E. Augusto Berta; English version by the Rev. Dr. Troutbeck. Composed by Ciro Pinsuti. [Novello, Ewer and Co.]

SIGNOR PINSUTI'S vocal pieces are always graceful, refined, and melodious; his most unpretentious songs being so artistically treated as to ensure them a welcome, even with a thoroughly critical audience. But little is attempted in the Cantata before us, yet sufficient dramatic feeling is thrown into the little story he has to tell to awaken the utmost interest in the listeners. There is much individuality in the solos assigned to each phantom; and the choral portions are admirably woven in. The final scene, with the phantom "Love," the soprano solo being accompanied by the chorus *pianissimo, e quasi a bocca chiusa*, is extremely effective, and brings the piece to a happy termination. The pianoforte part is merely a reduction of the vocal score; and in every respect the Cantata is eminently fitted for drawing-room performance.

FOREIGN NOTES.

A CORRESPONDENT of the *Leipzig Signale* writes from Vienna under date May 1:—"This day 100 years have elapsed since the first performance at the Vienna Burg-Theater of Mozart's 'Le Nozze di Figaro.' The event was anticipated last night by a festive performance of the opera (which had not been heard here since March, 1883) the parts being distributed as follows:—*Count Almaviva* (Reichmann), *Figaro* (Hablavetz), *Bartolo* (Lay), *Basilio* (Schmitt), *Countess* (Papier), *Susanne* (Bianchi), *Cherubino* (Braga), &c. All the artists engaged in this interesting performance, including the excellent members of the orchestra, under the able and zealous direction of Herr Jahn, vied with each other to render it a memorable one. The passage of so many decades has left no trace upon the youthful vigour of this masterpiece; may it continue to bring delight to the hearts of many generations to come! The place where it was written exists to this day—viz., the house No. 8, Grosse Schuler Strasse, on the first floor where, a year previously, Mozart had received his father on a visit, to whom, in the presence of Joseph Haydn, he introduced his then but recently composed String Quartets. The first performance of the work in German took place on July 10, 1798, at the Kärnthnerthor-Theater. The grand total of Viennese performances up to date amounts to nearly 400." The wonder is, indeed, that the number is not a much greater one, but then the work had to contend for years after its production with the intrigues carried on by a *clique*, whose influence at the leading operatic stage of the capital was almost paramount, the Emperor Joseph, moreover, being no friend of "the many notes" which Mozart had managed to get into his operas, and which the latter told him on one occasion were "just as many as were required and no more." The "Figaro" centenary has been appropriately commemorated on most of the operatic stages of Germany, notably at Dresden, where the performance of the work was preceded by a dramatised dialogue, written by Herr Niese, most effectively introducing, it is said, the personalities of the composer, and of his librettist, Da Ponte.

With reference to Franz Liszt's recent stay in this country, the *Neue Zeitschrift für Musik*, of the 7th ult., publishes an article from the pen of Mr. F. Praeger, from which we extract the following: "It is quite impossible to exaggerate in any way the extraordinary excitement which Liszt's presence here has called forth. Not only the musical world proper, artists and amateurs, to whom the manifold merits of the Altmeister have been for years a matter of notoriety, but the public at large were in a state of commotion. Crowds of people were to be met with wherever the conspicuous personality of the master showed itself, whose portrait appeared in all the illustrated papers, and was being exhibited in every other shop window. The newspapers, on their part, furnished their readers with a host of anecdotes, &c., concerning our visitor, some true and some the reverse thereof, and to the latter species the proverbial 'ben trovato' of the Italians was not always applicable. In short, it is necessary to have witnessed the enthusiasm of the public in order to credit the extent to which the Liszt-worship has been carried on here."—Dr. W. Langhans, writing on the same subject in the *Neue Berliner Musik Zeitung* of the 13th ult., remarks—"No one can fail to admire the astounding energy of will which has enabled the veteran master to go through the manifold festivities in his honour which had been crowded into the space of two short weeks, without exhibiting the least sign of fatigue. No less astonishing, on the other hand, was the attitude of the public towards Liszt, and again and again we felt constrained to search for the secret springs of the enthusiasm which his appearance called forth on the part of both young and old, high and humble. Was it the influence of his music? Hardly; for it cannot by any means be described as popular here. Was it his reputation as a former virtuoso? or the share he has had in the reformatory movement of the last few decades? Most probably so. It can only have been that indefinable charm of the personality, which also distinguished a Goethe from all other mortals. . . . And the impression caused by this personality will indeed be the greater, in proportion as we are able to contemplate it in the light of the high historical

position occupied by the master in the progress of our art; a point of contemplation aptly adopted by the writer of an article devoted to Liszt in the May number of THE MUSICAL TIMES."

A number of Paris notabilities, amongst them MM. Ambroise Thomas, Ch. Gounod, Massenet, Saint-Saëns, Madames Viardot, Jaell, and the Baroness Legoux, were assembled on the 12th ult. at the residence of M. Munkacz, the eminent Hungarian painter, for the purpose of bidding farewell to Liszt, who left the French capital on the following day. The soirée, which, as a matter of course, included some capital musical performances, only terminated at a late hour.

Franz Liszt arrived at Weimar, his usual summer residence, on the 17th ult., in excellent health.

Respecting a recent performance by the Vienna Singakademie of Dvorák's "Stabat Mater," the *Wiener Musikalische Zeitung* remarks, *inter alia*:—"This composition of the undoubtedly most gifted of all Bohemian composers has impressed us most profoundly, and we have no hesitation in placing it in the same rank with Brahms's 'Deutsches Requiem.' Its very first number arrests our attention by its rich melodiousness and truly religious sentiment. The same may be said of the quartet 'Quis est homo,' while the following chorus 'Eia mater,' with its vigorous rhythms and grand elaboration, forms one of the finest portions of the work. . . . Herr Max Weinzierl, the Conductor of the Singakademie, had been well advised in taking up this work, and has once more demonstrated his eminent capacity in the performance of similarly important masterpieces." The above criticism of the noble work of the Bohemian master goes some way to show that the prejudice which doubtless exists in certain quarters of the Austrian capital, against all musical productions emanating from a Slavonic source, is by no means so universal as some would have us believe.

At the Paris Opéra Comique a new lyrical drama entitled "Maitre Ambros," the libretto by MM. François Coppée and Auguste Dorchain, the music by M. Widor, was successfully brought out last month. Other interesting performances at this institution have been Grétry's "Richard Cœur de Lion," Mozart's "La Flûte enchantée" (Die Zauberflöte), and a revival of M. Thomas's "Le Songe d'une Nuit d'Été." A new work by M. Emmanuel Chabrier, entitled "Le Roi malgré lui," has been accepted by M. Carvalho, and is to be the first novelty of the coming season, while M. Gounod's charming early work "Le Médecin malgré lui" is to be revived before the close of the present. At the Grand Opéra very little worth recording has lately taken place. The *répertoire* has been chiefly drawn upon for stock pieces, such as "L'Africaine," "Guillaume Tell," "Rigoletto," and "Faust." A new work by M. Paladilhe, entitled "Patrie," is, however, in course of active preparation, and M. Camille Saint-Saëns's opera "Henri VIII." was to be revived last month.

The 500th performance of Halévy's "La Juive" was given on the 25th ult (the anniversary of the composer's birth), by the Paris Grand Opéra, on which occasion the veteran Duprez, who created the part of *Eleazar* upon the first production of the work in 1835, recited some verses in commemoration of the event.

The following was the interesting programme of a Concert given by M. Lamoureux at the Eden Theatre of Paris on Good Friday last—viz.: Overture, "Tannhäuser"; Introduction to first and third act, "Tristan und Isolde"; Overture, "Faust"; Prelude and Good Friday scene, "Parsifal"; Introduction and part of first act, "Walküre"; "Waldweben," from "Siegfried"; Funeral Dirge, from "Götterdämmerung"; Introduction to third act, "Lohengrin." The fact that a programme like the above, composed entirely of fragments from Wagner's works, should be not only possible in Paris, but highly acceptable to French audiences, renders the recent abandonment by M. Carvalho of his fully matured scheme of producing "Lohengrin," at the Opéra Comique, somewhat anomalous.

M. Alexandre Guilmant has resumed his excellent Concerts of organ music, with the co-operation of an orchestra—viz., that of M. Colonne, at the Trocadéro. It is only at these Concerts that the music of Sebastian Bach and Handel can be heard in Paris, M. Guilmant having for years past made it his mission to popularise these masters in France.

We read in *L'Art Musical* that, upon leaving the French capital, after his recent short visit, M. Rubinstein has caused the sum of 10,000 francs to be distributed in equal proportions to the following recipients—viz., the widow of the late Theodore Ritter, the Pasteur Institution, the Association des Artistes Musiciens, the Abbé Roussel's Orphanage, and an artist whose name is not stated. The above is one more illustration, added to many previous ones, of the generous way in which the great pianist-composer interprets the old maxim of *noblesse oblige*.

Liszt's *Oratorio*, "St. Elizabeth," was performed in a worthy manner, on the 8th ult., at the Paris Trocadéro, under the direction of M. Vianesi, and in the presence of the composer. The solos were interpreted by MM. Faure, Auguez, and Soum, and Mesdames Masson and Cremer. The performance, which occupied three hours, was listened to with much attention by a numerous auditory.

Victorien Joncières's "Le Chevalier Jean," the highly successful production of which, as "Johann von Lothringen," both at Cologne and at Berlin we have recently recorded, will also shortly be brought out at the Frankfurt Stadt-Theater, and bids fair to make the round of the German lyrical stage.

The Paris Société des Compositeurs offers to award three prizes to successful competitors during the current year—viz., 3,000frs. for a symphony, 500frs. for a pianoforte quartet, and a similar sum for the setting of a poem to be specially written for the Society.

M. Ambrose Thomas, the composer of "Mignon" (which opera is just now being performed with enormous success at the Carcano Theatre of Milan), is engaged in the composition of a new operatic work entitled "Circe," the libretto of which is from the pen of M. Jules Barbier.

Berlioz's "La damnation de Faust" has recently obtained an extraordinary success on its first performance before a Spanish audience—viz., at the Liceo, of Barcelona, under the direction of M. Nicolan. No less than five numbers—amongst them the Rakoczy March and the Mephisto Serenade—had to be repeated.

Under the directorship of Professor Klindworth a new Choral Society has been founded at Berlin, an announcement which has caused much satisfaction in those musical circles of the capital where Herr Klindworth's eminent ability as a conductor, combined with his progressive tendencies as a musician, meet with especial appreciation.

Dr. Hans von Bülow resumed, on the 3rd ult., his annual course of instruction at the Raff'sche Conservatorium, at Frankfurt. During three hours on four days in the week the eminent pianist initiates his pupils into the study of the works of Bach, Beethoven, Brahms, Raff, Liszt, Chopin, Mozart, and Mendelssohn. Among the numerous pupils attending this course are the Princess Marie of Saxe-Meiningen, and Prince Alexander of Hesse.

The Berlin opera house will be closed earlier than usual this season—viz., at the beginning of the present month, in order to allow time for the necessary alterations in connection with the introduction at that institution of the electric light next season.

At the Kroll'sche-Theater of Berlin a season of opera was inaugurated on the 4th ult., with a performance of "Der Troubadour" ("Il Trovatore"), which has been followed since by Flotow's "Martha," Weber's "Freischütz," Mozart's "Figaro," and other popular works. The *ensemble* of the company is said to be excellent, and the performances are well attended.

Victor Nessler, the successful composer of the operas "The Piper of Hamelin" and "The Trumpeter of Säckingen," has just completed a new operatic work of a similar type entitled "Otto der Schütz," which will most likely be brought out on the Leipzig stage.

Herr David Popper, the well known violoncello virtuoso, has accepted a professorship of that instrument at the Conservatorium of Pesth.

At the German Theatre of Prague, under the direction of Herr Angelo Neumann, a most enthusiastic reception has recently been given to Wagner's "Tristan und Isolde." The same elaborate work was announced to be performed at the Vienna Hof-Theater, where also the entire Tetralogy "Der Ring des Nibelungen" has been for some time in active preparation.

Frau Materna, and Herren Winkelmann and Reichmann, the artists engaged at the Vienna Hof-Theater, whose co-operation in the forthcoming festival performances at

Bayreuth had been for some time doubtful, will, it is now definitely stated, certainly take part in the projected representations of "Tristan und Isolde" and "Parsifal" at the little Bavarian town.

For the information of those amongst our readers who intend to witness the Bayreuth representations this year, we subjoin the exact dates of performances, which will take place as follow: "Parsifal" will be given on July 23, 26, 30, August 2, 6, 9, 13, 16, and 20; "Tristan und Isolde" on July 25 and 29, August 1, 5, 8, 12, 15, and 19. The performances commence at 4 p.m. and conclude at 10 p.m., and the price of admission is 20 marks (£1).

On the 5th of this month, sixty years will have been completed since the death, at the residence of the late Sir George Smart, in Great Portland Street, of Carl Maria von Weber, the world-famed composer of "Der Freischütz," whose last operatic work, "Oberon," had been specially written for Covent Garden Theatre. In December next, as already stated, the centenary of the composer's birth is to be commemorated with appropriate festivities at his native Eutin (Holstein) as well as in musical centres and circles probably all the world over.

The annual meeting of the Allgemeine Deutsche Musikverein is to be held from the 3rd to the 6th inst. at Sondershausen. The attendance of musicians is likely to be a large one, and the proceedings promise to be of a very interesting character. Franz Liszt will be the president.

A new comic Opera "Malawika," by Felix Weingartner, was announced to be brought out on the 27th ult. at the Munich Hof-Theater, under the direction of its composer.

Goethe's drama "Pandora" (a fragment) was produced on the 2nd ult., for the first time on any stage, at the Weimar Hof-Theater, with musical numbers, composed for the occasion by Herr Lassen (the composer also of music to "Faust"), which is said to have proved highly effective.

Wagner's "Parsifal" was produced on April 4, in concert-form, by the Oratorio Society of New York, conducted by Mr. Walter Damrosch. The leading parts were in the hands of Fräulein Marianne Brandt, Herren Max Alvary, and Emil Fischer, and the performance is said to have produced a profound impression. This was the first occasion of Wagner's latest work being heard in the United States.

The *Wiener Musikalische Zeitung* is publishing a series of very interesting articles concerning Liszt's Symphonic Poems, from the pen of Herr Rudolf Benfey, to which we gladly draw attention.

Herr Ludwig Bösendorfer, the well-known pianoforte manufacturer, of Vienna, has, according to a statement making the round of German papers, invented an apparatus by means of which anyone, however inexperienced, will be enabled to correctly tune his own instrument. This welcome announcement is probably one of those which must be accepted *cum grano salis*.

The Brussels Théâtre de la Monnaie has tided over its recent difficulties, two new directors having been nominated in the persons of MM. Dupont and Lapisside, while the annual subsidy to be paid to the establishment by the Municipal Council has been raised to 120,000 francs.

Verdi's new opera "Othello" will, it is now stated, be first produced at La Scala, of Milan, in January next, the leading parts to be interpreted by Madame Pantaleoni, M.M. Tamagno and Maurel. Little credit is, however, to be attached at present to the ever-changing rumours respecting this new work by the composer of "Aida."

"La figlia di Jaffe" is the title of a four-act opera by the Maestro Micelli, which has just been brought out with some success at the San Carlo Theatre of Naples.

An Italian Opera "Fiore fatale," by the Russian composer, M. Krotkoff, has been well received on the recent performance of the work at Moscow.

A one-armed pianist, Signor Carlo Grosso, has just given a series of most successful Concerts at the Vittorio Emanuele Theatre of Turin.

A new opera, "Junker Heinz," by Carl von Perfall, has been performed with considerable success at the Munich Hof-Theater.

It is stated that no less than thirty-one Belgian theatres have had to be closed during the past winter in consequence of the non-success of their respective directors to make them pay. The above number, in view of the comparative smallness of the country, is certainly an enormous one.

The following was the programme of a Concert held at the Berlin Zions Kirche, on the 4th ult., under the direction of Herr Otto Dienel, assisted by a number of artists, and the members of the Berlin Domchor, viz.:—Prelude and Fugue, A minor (S. Bach), Requiem (Jomelli), Largo for violoncello (Handel), Prayer (A. Stradella), Adagio for violin (A. Becker), Prayer (Ferd. Hiller), Jubilate (Th. Moore), Adagio from Second Grand Organ Sonata (O. Dienel), Air from "Elijah" (Mendelssohn), Violoncello solo (Gluck), Choral (F. E. Wilsing), Air for violin (Phil. Scharwenka), Pastorale and Finale from Sixth Grand Concert Sonata (O. Dienel).

Bach's "Passions Musik" (St. Matthew) was performed at the following German towns, among others, during Passion week, viz.:—Munich (Musikalische Akademie), Berlin (Sing-Akademie), Carlsruhe (Chorgesellschaft), Magdeburg (Kirchengesangverein), Stuttgart (Verein für klassische Kirchenmusik). In the same period the following sacred works were produced at other towns of Germany, viz.:—Bach's "Passions Musik," according to St. John, at Frankfurt (Stockhausen's Academy) and Schwerin (Hof-Theater Chor); Heinrich Schütz's "Passions Musik," at Berlin (Schnöpscher Gesangverein) and Magdeburg (Kirchenchor); Handel's "Messiah," at Coblenz (Kirchenchor); Bach's Cantata "Gottes Zeit" and Beethoven's "Mount of Olives," at Chemnitz (Singakademie); Wagner's "Parsifal" (fragments only), at Hamburg (Stadt-Theater). A monument erected to Joseph Haydn at the Esterhazy Park of Vienna was to have been unveiled on the 31st ult.

A monument was erected last month in the gardens adjoining the castle at Mannheim, to Jean Becker, the late eminent violin virtuoso, and leader of the famous "Florentine Quartet," well remembered also by the early frequenters of the Monday Popular Concerts.

At Rome, a monument has just been unveiled, dedicated to the memory of Metastasio, the great Italian poet and librettist, who died in 1782. The festive proceedings in connection with the ceremony included the performance of a musical fragment from an opera, "Attilio Pregelò," composed by Metastasio.

At Paris died, on April 24, Albert de Lasalle, a well-known musical critic and fertile author on subjects connected with the art, aged fifty-four.

At Brussels died, at the age of fifty-one, Jean Louis Gobbaerts, pianist and composer of numerous *pièces de salon* for his instrument.

At Berlin, on April 30, the death is announced of Hieronymus Thrun, the composer of numerous popular male quartets, and one of the most prominent figures in musical circles of the capital, aged seventy-five.

CORRESPONDENCE.

THE ART OF TRANSPPOSITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—To Mr. Charles Santley belongs the honour of having offered to students the only prize in the Kingdom which, briefly stated, is for transposing at sight. Writing as a student of the pianoforte under both private teachers and professors at public institutions for years past, I cannot forbear saying that the art of transposition has hitherto been systematically shirked or neglected.

Principals of music schools do not establish classes for transposition and—as a consequence, perhaps—musical *litterati* do not publish manuals on the subject.

May I enquire in all-conscious ignorance the reason for this?

While there are inborn mathematicians who can solve a problem without the aid of the first four rules of arithmetic, or even pencil and paper, so, too, among us there are musicians (some blind) whose gifts ask instruction of none. But, it may be added, neither can they communicate to any their wonderful powers. Theirs is miracle perhaps, not art.

In bringing the neglected—I hope not forgotten—art of transposition to public attention, through the columns of THE MUSICAL TIMES, no apology I believe is needed. The important step initiated by Mr. Santley, who has stationed his Prize for some years since at the Royal Academy of Music, should have many imitators, and the time, we hope, may be not far distant when prizes will

become both valuable and plentiful in first rate music schools and colleges throughout the country.

FORTUNE CÆTERA MUNDO.

Stratford, E., May 20, 1886.

[Mr. Santley's prize is for the best accompanist, but it also includes transposition.—ED. *Musical Times*.]

TALLIS'S MOTETT FOR FORTY VOICES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I beg a small space in your columns for a matter which should be of exceptional interest to those of your readers who are anxious to maintain the position of the English school of music?

The Motett for forty voices written by Tallis stands alone as a unique production of one of our greatest English composers, also as one of the most extraordinary efforts of musical genius; yet this great national possession still remains in MS.

It is surely a great loss that such a composition should be scarcely even heard of by a large number of musical people, and one can hardly believe that any such extraordinary foreign production would have been allowed to remain so long unpublished.

The cost of publishing 250 copies of this Motett in large octavo score would be about £50. Is it too much to expect that fifty of your readers will be willing to invest £1 (for which they will receive five copies) in the production of what should be a national pride? We may fairly hope that, if the Motett be brought out in a suitable form, we may sometimes hear it performed by our larger Societies, and thus give many musical people the advantage of admiring as well as studying the marvellous resources of one of our greatest musicians of the past. I propose bringing this Motett out as soon as possible (if I receive fifty names), with the original Latin words and an English translation of the same. Hoping you will be able to spare me the space to make this my appeal public,

I am, with many thanks, yours faithfully,

A. H. MANN.

King's College, Cambridge, May 21, 1886.

BRASS BANDS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It was with pleasure and pride that I read your leaderette in the May issue on the development and popularity of the brass band movement. The bands of Lancashire and Yorkshire are as near perfection as it is possible to train them, and people who have never heard them can form no idea of the grand and striking effects they can produce. The foreign bands which were engaged at the "Inventions"—German "Jagers," Belgian Guides, French Engineers, &c.—cannot compare with the amateur bands of the North of England, and, in the words of Mr. C. Godfrey, "we can challenge the world to find their equal."

Some of the bands (Black Dyke, Besses o' th' Barn, Kingston Mills, Oldham Rifles) pay a professional man at the rate of £100 per annum for one lesson a week, and possess instruments to the value of £400 each band, Besson's "Prototypes" being almost exclusively used. The paper you were so kind as to notice, *The Brass Band News*, is the outcome of the enthusiasm displayed by the supporters and friends of the village bands which compete for prizes, the judges giving their notes and reasons for each award through the medium of that journal; and these notes are eagerly read and discussed as soon as made public, each band thus receiving a valuable lesson at every contest. No form of musical entertainment can do more to educate the masses than the bands of the North of England are doing at this present day. Now, sir, I appeal to you, as the head of musical journalism, to say a few words in favour of establishing brass band competitions in London, thus rousing the bandsmen of the Metropolis and neighbourhood to activity in promoting and attending contests, in order to learn by comparison what to imitate and what to avoid. Should you do so, you will earn that which will be ungrudgingly bestowed—viz., the lasting gratitude of 100,000 of my fellow bandsmen. Again thanking you for the notice,

I am, yours, &c.,

BRASS BAND.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

WILLIAM L. FROST.—The notice of our correspondent's Concert, which took place on April 12, was forwarded too late for insertion in our May number.

EDWARD G. CROAGER.—In the paragraph upon the Concert of the Kyrie Choir supplied to us the name of the above artist was written as we printed it.

PROGRESS.—Our correspondent's letter is under consideration.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALBUQUERQUE, NEW MEXICO, U.S.A.—The Easter Morning Service in St. John's Episcopal Church, was rendered under the direction of Mr. G. Davis James, F.S., Organist of the Church. The musical portion of the services consisted of Processional Hymn, "We march" (Harnby); Anthem, "Christ our Passover" (Savage); Psalms (Tallis); Te Deum (Jackson) in F (by request); Jubilate (Woodward); Anthem, "The Lord is great in Zion" (Best); Kyrie (Toussaint); Gloria Tibi (Tallis); Hymn before Sermon, "Jesus Christ is risen" (Carey); Offertory Sentences (Anthon); Sursum Corda and Sanctus (G. Davis James); Gloria in Excelsis (Old Chant); Eucharistic Hymn, "The strife is o'er" (Palestrina); concluding voluntary, "Hallelujah" (Beethoven).

ALNWICK.—At the Annual Meeting of the Choral Union on the 19th ult., Mr. Moore and Mr. Wise, the Conductor and accompanist to the Association, were presented each with a handsome electro type service and tray, bearing suitable inscriptions. The presentation was made, with a highly complimentary speech, by Mr. Graham, and the gift gracefully acknowledged by the recipients.

BAKESWELL.—A successful Concert was given by the Choral Society, on Tuesday, the 4th ult., at the Corn Law Hall. The programme was miscellaneous, the first part of the Concert, and the second was miscellaneous, including songs, glees, &c., and a violin solo by Miss Lily Mellor. The principal vocalists were Madame Farrar Hyde, Messrs. F. Gilman, E. Moreton, and J. W. Malby. Pianoforte, Master Westbrook; Conductor, Mr. T. B. Mellor. The choruses were accompanied by an efficient band.

BARNSTABLE.—A successful Musical Festival took place on Easter Wednesday, at the Music Hall, two Concerts being given under the direction of Mr. Edwards and his son, Dr. H. J. Edwards. The principal item at each Concert was Dr. Edwards's Oratorio *The Ascension*, which was excellently rendered, and received with the greatest favour. The solo vocalists were Miss Anna Williams, Madame McKenzie, Mr. Harper Kearton, and Mr. M. Worlock. The orchestra was ably led by Mr. Rice, who also played the violin obligato to Madame McKenzie's solo, "My Saviour, can it ever be?" with so much sympathy as to elicit warm applause. The Oratorio was conducted by the composer. Both Concerts were well attended.

BATLEY.—On Tuesday, the 4th ult., the choir of the Hick Lane Wesleyan, assisted by a few friends, gave a performance of Van Bree's *St. Cecilia's Day*. The recitatives and solos were effectively sung by Miss E. Farrar and Miss S. Child, and the choruses were well played on the organ and pianoforte by Mr. J. A. Earnshaw and Mr. T. Holgate, respectively. Mr. S. Child ably conducted. The second part was miscellaneous. Songs were given by Miss Farrar, Mr. Harrison, and Mr. Smith.

BEDFORD.—The Amptill Musical Society gave its last Concert of the present season, in the Court-room, on Friday, the 7th ult. The programme consisted of Mendelssohn's *Lauda Sion*, Locke's *Macbeth* Music, and a miscellaneous selection. The soloists were Mrs. Trust, Mrs. Barton, Miss Jeanie Rosse, Mr. Cole Hamilton, and Mr. Claude Pym. Mr. H. W. Stewardson, L.Mus., T.C.L., conducted.

BEXLEY HEATH.—Mr. J. Flint, Organist and Choirmaster of Christ Church, gave his Annual Concert in the Club Room, Station Road, on Wednesday evening, the 13th ult. The first part of the programme consisted of Romberg's *Lay of the Bell*, and the second was miscellaneous. The solo vocalists were Miss Wood, Miss Harris, Miss Gardner, Mr. Farquharson, and Mr. E. Towey. Pianoforte solos were contributed by Miss Hewby and Mr. J. Turpin, Mus. Bac., Cantab. The choruses and part-songs were well sung by the members of the Choral Society. Mr. Turpin presided at the pianoforte as accompanist, and Mr. Borland at the harmonium.

BIRMINGHAM.—On Thursday, April 20, the members of the Sunday School Union Choral Society gave a performance of the *Holy City* in the Wycliff Church, Bristol Road. The principal vocalists were Miss Clara Lurgey, Miss L. Dewa, Mr. Paeton Smith, and Mr. T. Horrex. The composer, Mr. Alfred R. Gaul, Mus. Bac., Cantab.,

presided at the organ. Mr. W. Skelton (the late honorary secretary of the Society) wielded the *bâton*. The whole performance was highly creditable, Miss Dewa especially distinguishing herself.

BISHOP AUCKLAND.—The Auckland Musical Society's last Concert of the season, was given on Tuesday, the 4th ult. The chief item in the programme was Liszt's Oratorio, *St. Elizabeth* (Part I), performed with full band and chorus; solo vocalists, Mrs. Hutchinson and Mr. Nutton. Haydn's String Quartet was also performed, the quartet being Mdlle. B. Brouill, Mr. W. Lax, Mr. J. H. Beers, and Mr. F. Weston.

BOURNEMOUTH.—An attractive Concert was given by the members of the Young Women's Christian Association on Wednesday, the 5th ult., at Shaftesbury Hall. The principal item of the evening was the *Pilgrim Fathers*, by G. Root, which was well rendered. Solos were effectively sung by Mrs. Root, Miss Hawkins, Mr. Clarke, Dr. Frost, &c.; and the choruses, directed by Miss Moseley, were given with great precision.

BROCKLEY.—On the 13th ult., a performance of Haydn's *Creation* was given in the Presbyterian Church, with band and chorus of 100. The soloists were Madame Riechelmann, Mr. Conell, and Mr. Harrison, song soloists; Messrs. Edwards, Organist of the Church, and Miss Trickett, R.A.M., presided at the pianoforte and American organ respectively; Mr. W. Cowper Pellatt conducted, and Mr. Meriton Sargeant led the band. The Concert was a marked success in every way, Madame Riechelmann's fine singing of "On mighty pens" and "With verdure clad" eliciting much applause.

BURNLEY.—It was due entirely to the enterprise of Mr. Massey, an accomplished local amateur, that the people of Burnley enjoyed the enviable opportunity of hearing Gounod's Oratorio, the *Redemption*, a work only previously given in this district. Nor was this the first time that this gentleman has sacrificed labour and money for the sake of enabling his fellow-townsmen to enjoy high-class music. The performance, on April 26, was surprisingly good, and would, in fact, have done credit to choirs of far greater fame. The chorus included none but local singers, and the orchestra was selected chiefly from Mr. Hallé's and Mr. De Jong's bands, with Herr Otto Bernhardt as leader. The solo singers were Mrs. Hutchinson, Miss Horner, Miss Wakefield, Mr. Winch, Mr. Barrington Foote, and Mr. Brereton. Mr. Massey, who conducted the performance, must have devoted much zeal and attention to the rehearsals, and assuredly the labour was not thrown away. The quality of the voices was generally excellent, the sopranos and tenors being especially fine, and the singing throughout was characterised by accuracy and intelligence. The musical resources in the *Redemption* is very extensive, and, considering the unusual resources, but if Mr. Bernhardt's band had been stronger it might have been too large for the room, and if the substitute for the organ, which plays so important a part in the score, was not all that might have been desired, this was not the fault of either the Conductor or Leader. The principal singers were all equal to their duties. Mrs. Hutchinson, who has sung the soprano part in *Macbeth*, is evidently thoroughly familiar with the music. Miss Wakefield's beautiful voice and cultivated style were not less admired, and Miss Horner was very useful in the concerted pieces. The tenor solos are well adapted to Mr. Winch's voice and style, and he evidently created a favourable impression. The music to which the words of the Saviour are set, was most efficiently interpreted by Mr. Brereton, who sang with considerable fervour and finish, and Mr. Barrington Foote was also thoroughly efficient. On the 2nd ult., Weber's Mass in G was sung at Salem Chapel by an augmented choir, the solos being well rendered by local artists. A large congregation attended.—A fine organ, built by Messrs. Bryceon, has been presented to Holy Trinity Church, Habergarn Eaves, by John Collinge, Esq., in memory of his mother, the late Mrs. Collinge, of Spring Hill. The instrument is one of the finest and largest in the district. It has three manuals, thirty-two stops, contains 1,848 pipes, and is provided with hydraulic blowing attachment. The chance of the church has also been more efficiently lighted, and much-needed alterations of the choir stalls carried out, the expense being generously defrayed by C. J. Massey, Esq., The Hollins. The organ was dedicated and consecrated at Evensong, on the 5th ult., when Mr. J. Kendrick Pyne, of Manchester, presided. Special hymns were appointed, including "O worship the King" and "Abide with me," sung to tunes composed by the Organist and Choirmaster, Mr. R. Watson, whose careful and zealous training for the last twenty years has raised the choir to its well-known efficiency. After the vicar, the Rev. J. M. Dorset Owen, M.A., had pronounced the prayer of dedication and consecration, Mr. Pyne gave a Recital, which included compositions by Schumann, Beethoven, Bach, Widemann, Grisar, Rheinberger, and Smart. The services were continued on Sunday, the 9th, the church being crowded at Evensong, when the anthem was Gounod's solo and chorus, "From Thy love as a Father" (*Redemption*). At the close a short Recital was given by Mr. W. A. C. Cruickshank, Mus. Bac., Oxon., Organist of the Parish Church.

BURY ST. EDMUNDS.—The members of the Choral Society gave their last Concert for the season on the 19th ult. The work selected was Romberg's *Lay of the Bell*, which was splendidly rendered, and the second part of the programme was miscellaneous. The principal vocalists were Miss E. Leitch, Mr. Dudley Thomas, and Signor S. S. The band and chorus numbered 100 performers. Mr. T. B. Richardson proved an efficient Conductor.—The Oratorio, *Christ and His Soldiers*, by J. Farmer, was performed in St. Mary's Church, on the 19th ult. The choir was considerably augmented by members of the Choral Society, and their efforts proved highly successful, the effect on the large congregation being most marked. The solo and quartets were ably rendered by Miss Kate Leitch, L.R.A.M., Miss E. B. Snape, Mr. Holberry Hayard, and Mr. F. Pattie. Mr. T. B. Richardson presided at the organ, and rendered the accompaniments in masterly style.

CARNARVON.—On the 6th ult. the members of the Choral Society gave their first Concert at the Pavilion, the work selected being Haydn's *Creation*. The solo parts were sung by Madame Lizzie Williams, Mr. Dyved Lewys, and Mr. Lucas Williams. Mr. J. W. Collinson led the orchestra, and Mr. John Williams (Organist of Christ Church) conducted.

CLACKMANNAN, N.B.—The Tonic Sol-Fa Association gave a very creditable performance of Mendelssohn's *Athalie*, on Wednesday, the 13th ult., in the Parish Church. The solos were undertaken by the members of the Association, and the excellent arrangement of the accompaniment for piano and harmonium, by Mr. J. W. Elliott, was well rendered by Miss Cummings and Mr. J. McGhie. Mr. W. H. Locker, the Conductor, was highly complimented on the excellent singing of the members.

CLEVEDON.—The members of the Choral Society gave a very successful Concert at the Public Hall on the 18th ult., the programme consisting of Cowen's *Rose Maiden* and a miscellaneous selection. The solos in the Cantata were taken by members of the Society. The second part included songs by Miss E. Cole and Mr. Charles Hayman, a violin solo by Miss Ethel Butten, and a pianoforte solo by the Conductor, Mr. W. Haydn Cox, L.R.A.M.

CLIFTON (BEDFORDSHIRE).—The Festival Services, in connection with the opening of the new organ in All Saints' Church, were held on Thursday, the 13th inst. Mr. W. Carling, Mus. Bac., Oxon., Organist of the Parish Church, Hitchin, gave an Organ Recital from the works of Handel, Haydn, Mendelssohn, Smart, and Gounod, in the afternoon, and in the evening there was full choral Evensong. Mr. W. B. Cook (Organist of the Church) accompanied the latter part of the service, and gave a short Recital from the works of Costa, Watson, and Scotson Clark. During the service the Offertory Sentences were sung to special settings composed for the occasion by Mr. Cook. The Psalms and Canticles were sung to Gregorian Tones, accompanied by a brass band and the organ.

CRICKHOWEL.—On April 29 the Philharmonic Society gave a Concert, when Handel's *Serenata Acis and Galatea* was exceedingly well rendered, with orchestral accompaniment. The soloists were Mrs. Sicklemore, Mr. T. Davies, and Mr. Lucas Williams, R.A.M. Conductor, Mr. T. Davies, A.C.O.

CROYDON.—An excellent Concert, consisting of Mendelssohn's *Athalie*, and a miscellaneous selection, was given by the Philharmonic Society, on Wednesday evening, the 4th ult. The solo vocalists were Miss Eleanor Farnol, Miss Alice Roper, and Miss Lottie West; Reader, Mr. G. C. Hyde; Organist, Mr. E. G. Ingrams; Conductor, Mr. H. L. Balfour.

DARTFORD.—The members of the Choral Association gave their final Concert of the season at the Assembly Rooms on Monday evening, the 10th ult. The first part of the programme consisted of Sterndale Bennett's Cantata, *The May Queen*, which was admirably rendered. The solo vocalists were Miss Kate Fusselle, Miss Annie Wilson, Mr. Fred Lewis, and Mr. Musgrove. Tuffnell, Mr. C. R. Green conducted, Miss A. Reynolds presided at the pianoforte, and Mr. H. Blicke led the band. A feature of the miscellaneous portion was a violin solo, admirably played by Mr. Blicke, and accompanied on the pianoforte by Mdlle. Blicke.

DAVENTRY.—The Musical Society gave the last Concert for the season on the 6th ult., when Cowen's *Rose Maiden* was performed, and received thorough justice from soloists and chorus. The vocalists were Miss Nellie Levey, Mrs. Cox, Mr. A. Page, and Mr. R. C. Allen, all of whom sang admirably. Mr. C. W. Herbert conducted.

DENBIGH.—An Organ Recital took place at St. Mary's Church, on the 7th ult., the performer being Mr. E. W. Toles of Stafford, Doctor of Music, and Fellow of the College of Organists. As on former occasions, a rich treat was provided for the audience, and it need hardly be said that the performance was in every way most admirable. The programme was highly interesting.

DORKING.—A fine performance of *The Messiah* was given by the Choral Society, on the 7th ult. Miss Bertha Moore, R.A.M., created an exceedingly favourable impression by her splendid rendering of "Come unto Him"; Madame Leonora Pople sang with much feeling; and Messrs. Probert and Forington were equally successful in their respective parts. Mr. E. Withers conducted, and too much praise cannot be bestowed upon him for the careful and painstaking manner in which he has been effectively trained the class.

DURHAM.—An invitation Concert was given in the Town Hall, on Monday evening, the 10th ult., by the members of Mr. S. Albion Alderson's amateur choir, to a large audience. The principal item in the programme was Gade's *Crusaders*, the solos in which were well sung by Mrs. Mason, Mr. H. Welch, and Mr. Riley. Mr. Alderson conducted, and the accompaniments were played in a masterly manner by Mrs. Whatford.

EAST GRINSTEAD.—The members of the Choral Society gave their third Concert at the Public Hall, on the 4th ult., before a large audience. The Society has been exceedingly trained by Sister Edith of St. Margaret's. The programme included a selection from *The Messiah*, the solo vocalists being Miss K. McKrill, R.A.M., and Mr. J. Consterline. In the second part, which was miscellaneous, the chief item was Jensen's *Feast of Adonis*. The vocalist was Mr. Harwood, a local tenor of much promise. The Rev. C. N. Sutton contributed a violin solo (encored). Miss E. Taylor accompanied, and Mr. F. J. Parker, A.C.O., presided at the harmonium. Mr. C. J. Viner conducted.

EDINBURGH.—The members of St. Aidan's Choral Society performed Gade's *Erl-King's Daughter* at their Annual Concert, in the Masonic Hall, on the 12th ult., with an efficient string quintet. Mr. J. Millar-Craig, Miss Charlotte Clark, and Miss Mackay, as the soloists, acquitted themselves admirably, and the choir sang with much effect. The second part consisted of part-songs and solos by local amateurs, which were thoroughly appreciated, as was also the Conductor's Romance and Barcarole for violin, played by Mr. Winram and encored. Messrs. Tom Craig and H. S. Smart presided at the pianoforte and harmonium respectively, and Mr. J. M. Sinclair conducted.

ELMHAM.—A very successful Concert was given in the National Schoolroom on Wednesday evening, the 18th ult., in aid of the Parish Church Choir. A small but efficient band, led by Mr. J. U. Martin, opened the first part of the programme with Rossini's Overture to

L'Italiana in Algeria, and the second part with two movements from Mozart's *Jupiter* Symphony. The vocalists were Mrs. and Miss Gambling (the former giving Sullivan's "Lost Chord," with harmonium obligato by Mr. Slater), and Mr. Shellar. Mr. Slater played with masterly skill Chopin's Nocturne (Op. 37, No. 2), and elicited great applause. The choir sang with their usual precision and effect. Three of the part-songs were composed for the last Norwich Festival, and two others were new part-songs by the Conductor, Mr. W. W. Pearson.

ENFIELD LOCK.—On the 14th ult., a Concert was given in the Large Hall of the R.S.A.F. The first part consisted of the Passion Music from *The Messiah*, and the second of selections from the works of Handel, Haydn, Mendelssohn, Gounod, and other masters. The principal parts were sustained by Miss A. Tabernacle, Miss L. Dews, Mr. B. Riley, and Mr. Leyton Barker. Miss Dews gave a fine rendering of "He was despised" and Gounod's "There is a green hill," as did also Mr. Riley of "How vain is man," each singer being received with every mark of approval. The choruses were given with great precision by the R.S.A.F. Church Choir, and the band, led by Major W. Lockyer, rendered very valuable assistance. Mrs. G. Corbie presided at the pianoforte, and Mr. E. J. Holt at the organ. The Concert was under the direction of Mr. E. Holt, to whom, at the final rehearsal on the previous evening, a very valuable *ad lib* was presented by the members of the band and chorus in acknowledgment of his services.

FAREHAM.—On Tuesday, the 11th ult., the members of the Choral Society gave their second Concert at the Town Hall. The solo vocalists were Madame Wilson-Osman, Mrs. Goble, Miss Cae, Miss Richardson, Messrs. Sylvester, Scott, and Shilling. The band was led by Mr. Churcher, Miss Darby presided at the pianoforte, Miss Abraham at the harmonium, and Mr. F. Rutland conducted. A miscellaneous programme was well rendered.

FOLKESTONE.—A very successful Concert was given in the Winter Gardens, Pavilion Hotel, on Tuesday, April 27, when Dr. Storer's new Cantata, *The Tournament*, and the 18th and 19th ult. respectively, the *Village Belles* were performed with full chorus and orchestra. A miscellaneous programme, which included a Sextet for strings and pianoforte, by Dr. Storer, was also well rendered. The principal vocalists were Lady Folkestone, Mrs. Nugent, Miss Minnie Kirtin, Miss Morse, Rev. H. Carpenter, Messrs. Rose and Pope. Mr. J. R. C. Roberts led the orchestra and Dr. Storer conducted. On the 17th ult., Dr. Storer's new Cantata, *The Tournament*, was given by the choir and Choral Union at Christ Church. The soloists were Mr. Harry Stubbs, of St. George's Chapel, Windsor, Master Fidge, and Mr. Baker. The performance was under the direction of Mr. W. E. Fairclough, who presided at the organ. On the 20th ult., Mr. Fairclough gave an Evening Concert in the Town Hall, the programme including Gade's *Spring's Message*, a Schumann's "Gypsy Life," Mendelssohn's Capriccio in B minor, with string quintet accompaniment, and two movements of Schubert's "Trout" Quintet for piano and strings. The artists were Madame Clara Suter and Mr. Henry Cooper, vocalists; Mr. C. M. Gann, violin, and Mr. W. E. Fairclough, pianoforte. The Cantata and two part-songs were sung with the accompaniment for a small orchestra, and conducted by the Concert-giver.

HADLEIGH.—Two performances of *The Messiah* were given in the Parish Church, on the 11th and 12th ult. respectively, the members of the choir being drawn from Hadleigh and the villages in the vicinity, and trained by Mr. George A. Hardacre. The solo vocalists were Miss Winnie Beaumont, Miss Agnes Broome, the Rev. R. M. Hawkins, and Mr. H. Brockbank, all of whom were thoroughly efficient. The choruses were given with much precision and effect. On the following evening, according to the programme, a highly successful performance was given in the Town Hall, the principal vocalists being Miss Winnie Beaumont and the Rev. R. M. Hawkins; Mr. R. C. Bailey (flute), Mr. H. Musgrove (violin), and Mr. W. E. Whitehouse (violinello). The programme included selections from Mr. W. H. Cummings's Cantata *The Fairy Ring*, vocal and instrumental solos, and Franklin Taylor's *Tro Sympphony*. Mr. Hardacre conducted and presided at the pianoforte.

HAVERFORDWEST.—A very successful performance of Cowen's *Rose Maiden* was given by the Choral Society on the 19th ult. The solos were sustained by Miss Katie Thomas, R.A.M., Mrs. W. J. Jones, Miss Morgan, Messrs. C. V. Harding and Stockham. Leader of the band, Mr. Ribbon; pianist, Miss J. White; Conductor, Mr. C. Videon Harding.

HECKMONDWICK.—On Monday, the 17th ult., a Concert was given at the National School by Messrs. Johnson and Co., music-sellers, on behalf of the proposed Church of St. Saviour. The programme was given by the choir, and was performed with high success, Messrs. Johnson and Dyson accompanying throughout the Concert with much ability.

HERNE BAY.—The Easter Services in the Parish Church were well attended, the musical portion being effectively rendered under the superintendence of Mr. Crutenden, who presided at the organ. The anthem was Dr. Stainer's "They have taken away my Lord," and the evening service concluded with the "Hallelujah" chorus from *The Messiah*. A Concert in connection with the Choral Society was given in the Town Hall, on Thursday, the 13th ult. The programme comprised a miscellaneous selection and Sir G. A. Macfarren's Cantata *May Day*, the solo in which was well sung by Miss Falkenberg. The other vocalists were Mrs. Fenoulhet, Mr. Flower, and Mr. Rhodes. Miss M. Bowes and Miss S. A. Collard presided at the pianoforte and harmonium respectively, and violin solos were contributed by Miss Iglduden. Mr. Crutenden conducted.

HEXHAM.—Van Bree's *St. Cecilia's Day* was given by the Choral Society, on the 7th ult., with a band and chorus of 200 performers, under the conductorship of Mr. Kirkley. The soloist engaged, was Miss Winnie Beaumont, who most ably sustained her reputation, as Messrs. Beech (violin), S. Beers (violinello), R. Smith (clarinet), Parker (flute), and R. Seaton (pianoforte) contributed solos very effectively, and Mr. Parker played the flute obligato to Miss Beaumont's "Lo! here the gentle lark," with much skill.

HIGH WYCOMBE.—On Monday evening, the 3rd ult., the members of the Choral Association gave their final Concert of the season in the Town Hall before a large audience. The programme included a large portion of Mendelssohn's *Israel in Egypt*, a short miscellaneous selection. The principal artists were Miss Alice Parry, Miss Hipwell, Mr. Kenningham, and Mr. Musgrave Tufnail. Mr. J. G. Wrigley, Mus. Bac., Oxon., conducted.

HINGHAM, NORFOLK.—On Easter Day a full choral service was held in the evening at St. Andrew's Parish Church, the choir being assisted by the members of the Choral Society. The Service was Bunnett in F, and the anthem *Elvey's* "O give thanks." Mr. B. Jackson, the newly appointed Organist, presided at the organ, and played as voluntaries Smart's *Andante Grazioso* in D and Tour's *Postlude* in D.—On Easter Monday an Organ Recital was given in St. Andrew's Parish Church by Mr. B. Jackson, which was well attended. The programme was selected from the works of Smart, Mendelssohn, Handel, Lemmens, Scootson Clark, Bach, and Merkel.—On April 27 a Concert was given in the Fairland Hall by the members of the Choral Society, who have met during the winter months under the able conductorship of the Rev. R. W. P. Montgomery. An excellent programme was performed and much appreciated. Alice Mary Smith's Duet "O that we two were Way" was exquisitely rendered by Mr. Montgomery and Miss Musket. Pianoforte solos were contributed by Mr. R. Temple Beevor, who also shared the accompaniments with Mr. B. Jackson.

HULL.—At the Public Rooms, on the 7th ult., the Harmonic Society gave its concluding Concert for the season by the first production in Hull of Sir Julius Benedict's *Oratorio St. Peter*, which was composed for the Birmingham Musical Festival of 1870. The performance, under the able conductorship of Mr. Porter, may be confidently described as a great success, considering the great diversity of the work to a Hull audience. The vocal singers were all of the Royal Academy of Music—Miss Thudichum, Miss Ellis, Mr. Nichol, and Mr. Musgrave Tufnail—and these principals were supplemented by a chorus and band of nearly 200 performers, the band being chosen from the leading orchestras of the kingdom. The libretto is selected entirely from the Holy Scriptures, and portrays, in the vivid and language of the Bible, the principal events of the great Apostle's life. The work almost naturally divides itself into two parts, the first being the Divine call and the trial of faith; and the second the denial, the repentance, and the deliverance. Among the items which most conspicuously display the genius of the composer may be mentioned the Quartet near the close of the first part, "O come let us sing unto the Lord," which was most exquisitely rendered, and encored. The concluding chorus, the 13th ult., "Praise ye the Lord from the Heavens" was also a splendid performance. As a soprano singer, Miss Thudichum perhaps scored one of her highest triumphs in the air, "Gird up thy loins and arise." The work concludes with a grand chorus, "Sing unto the Lord, O ye Saints of His."

HUNTINGDON.—A successful Concert was given in the Corn Exchange on Tuesday evening, the 4th ult., before a crowded audience. The first part of the programme consisted of Gaul's *Holy City*, the principal parts in which were taken by Miss Carrie Blackwell, Madame Leonora Pople, R.A.M., Mr. Malwain Humphreys, and Mr. Frank M. R.A.M., the choruses were particularly well rendered by the Huntingdon Musical Society, reflecting great credit on the Conductor, Mr. A. A. Mackintosh, F.C.O. The band was under the leadership of Mr. Arthur Hudson, R.A.M. The second part of the programme was miscellaneous: Miss Edith Mann, pupil of the late Sir J. Benedict, played "Where the bee sucks," and, as an encore, gave Thalberg's "Home, sweet home," and Mr. Arthur Hudson performed Raff's *Cavatina* and a Mazurka by Wieniawski in excellent style.

LEFORD.—The Vocal Union gave its second Concert, in the Wesleyan Chapel, on the 13th ult., with much success. The Union sang *Elvey's* "O give thanks" and "In that day," the Gloria from Mozart's *Twelfth Mass*, Pissini's "Spring song," Bishop's "Where art thou, beam of light?" Benedict's "Home," and Hatten's "England." Miss K. Nicholls and Mr. Henry Dean contributed solos in an artistic and refined style, and the Misses Haynes gave some excellent instrumental music, Miss E. Haynes's playing of the *Andante* from Mendelssohn's Violin Concerto being specially worthy of notice. Mr. A. Starr conducted.

INVERNESS, N.B.—The members of the Philharmonic Society gave their seventeenth Choral Concert (the second of the present season) in the Music Hall, on Thursday evening, the 13th ult. The works performed were Schubert's *Song of Miriam* and Gaul's *Cantata The Holy City*, both of which were excellently rendered. The solo parts were well given by members of the Society; the chorus was very fairly led, and, with the aid of the orchestra, the instrumentalists was thoroughly efficient. Mr. J. H. Gibbons-Money conducted.

JERSEY.—Two very successful Concerts were given by the Choral Society on Tuesday and Wednesday evenings, the 4th and 5th ult., at the Oddfellows' Hall, when *The Messiah* was admirably performed to a crowded audience. The solo vocalists were Miss Agnes Larkcom, Miss Ann Horton, Mr. Holberry Hagyard, and Mr. Henry Brockbank. The rendering of the choruses testified to the care with which the voices had been trained by Mr. E. Dowden, the Conductor of the Society. Messrs. C. E. R. Stevens and I. Malzard presided at the pianoforte, and Mr. M. Mallett at the harmonium; there was also an efficient orchestra.

KETTERING.—On Monday, the 24th ult., the Choral Society gave the third Concert of the season, when Handel's *Israel in Egypt* was performed with great success. Additional strength was given to both band and chorus by help from the neighbourhood, especially from Market Harborough. The choruses throughout went well. The soloists were Miss Kate Fusselle, Miss Coyte Turner, and Mr. Holberry Hagyard, all of whom gave much satisfaction. Mr. Hagyard's declamation of "The Enemy said," being especially successful. Mr. Ed. Messrs. James Palmer and Miller (members of the Society) sang "The Lord is a Man of War." Mr. H. G. Gotch, as usual, conducted.

LEAMINGTON.—A very successful Concert was given by Messrs. C. S. Birch and E. Roberts-West, R.A.M., on the 12th ult. The solo

vocalists were Mrs. Birch, Miss Ellen Marchant, Mr. A. Bailey, and Mr. Adolphus Phillips. M. De Jong, as flautist, received warm applause for his splendid playing, and Mr. Birch and Mr. West contributed pianoforte solos.—The Musical Society's first Concert for the season took place at the Public Hall, on Thursday evening, the 20th ult. Rossini's *Stabat Mater* and Cowen's *Rose Maiden* were well rendered. The solo vocalists were Madame Worrell, Miss Frances Hipwell, Mr. Sidney Tower, and Mr. F. H. Horscroft. Mr. Frank Spinney conducted. The Musical Society, which has been formed, promises an Orchestral Concert in October, and the *Creation* at Christmas.

LEICESTER.—Three Testimonial Concerts, arranged by a number of friends in honour of Mr. Henry Nicholson, the well-known flautist and conductor, were given, during the past month, with great success. Mr. Nicholson, although a resident in Leicester, has been for years associated with artists in London and the provinces, and much esteemed; consequently, the programmes contained the names of some of the greatest singers and instrumental performers.

LEWISHAM.—A Concert was given, on the 5th ult., under the direction of Mr. Waterhouse, Secretary to the Algeonon Road Littering Society, which was much appreciated. A feature of the programme, which was miscellaneous, was the violin playing of Miss Dixon, who, although only ten years of age, showed great power and command of the instrument. Mrs. J. S. Hoyle contributed pianoforte solos, and was an efficient accompanist.

LOUGHBOROUGH.—On Easter Monday, a Pianoforte Recital was given by Dr. C. H. Briggs in the Town Hall. The programme, which included compositions by Bach, Beethoven, Delius, Kücken, Mendelssohn, and Thalberg, was greatly appreciated.—On Tuesday, the 13th ult., the Philharmonic band and chorus gave their second, and last, Concert of the season in the Corn Exchange, when a selection from Handel's *Samson* was performed before a large and appreciative audience. The principals were Miss Jackson, Miss McKennie, Mrs. Penny, Miss Maud Harding, R.A.M., Mr. E. Dunkerton (Lincoln), Mr. E. Chapman, and Mr. Paltridge. Mr. Dunkerton gained a deserved encore for his fine rendering of "Thus when the sun," Mrs. Penny sang "Let the hie Scaramp," and the Corn Exchange band, captained by Mr. Geary, and Mr. McKennie, were very successful in the unaccompanied solo in "Glorious hero." Mr. J. Kibby led the band, and Mr. F. White conducted.

LOUTH.—The members of the Choral Society gave a Concert in the Town Hall, on Tuesday evening, the 4th ult. The programme consisted of part-songs, vocal solos, and instrumental music. The principal vocalists were Miss Delves Yates, Miss Lilian Delves Yates, and Mr. Charles B. King. The band was led by Miss E. M. Porter, daughter of the Conductor of the Society, Mr. G. H. Porter, Organist of the Parish Church.

LOW FELL.—On Tuesday evening, the 4th ult., the members of the Gateshead Fell Amateur Vocal Society, gave a performance in the National School, of Niels Gade's *Cantata Comala*. The music for the soprano (Comala), was most effectively rendered by Miss Emma Thompson, whose clear enunciation and dramatic style were much admired. The other parts were well interpreted by Mrs. H. D. Wilson, Miss Ranson, and Mr. T. B. Idle. A noticeable feature in the performance was the fine singing of the choruses. Too much praise cannot be given to Mr. Edwin J. Rowley, the Conductor, for his tireless exertions in training the voices. In the absence of an orchestra, Mrs. Wm. F. Horsley played the accompaniment on a grand pianoforte, with much ability. The work was listened to with earnest attention by a crowded audience. A miscellaneous programme brought the Concert to a close.

LYNN.—The Philharmonic Society gave its last Concert of the season in the Music Hall on Friday, the 7th ult. The band, led by Mr. F. W. B. Noverre, played well, and the chorus, conducted by Dr. Horace Hill, was extremely effective. The first part of the programme consisted mainly of selections from Handel's *Israel in Egypt*, the solo vocalists being Miss Jeanie Mills, Miss Agnes Hitchman, Mr. H. J. Jones, Rev. E. J. Alvis, and Mr. G. R. Oswell. The most artistically rendered item in the first part was Mendelssohn's "Hear my prayer," in which Miss Mills gained great favour with her audience. The second part was miscellaneous.

MAIDENHEAD.—On Tuesday, the 4th ult., the members of the Philharmonic Society gave their last Concert of the season in the Town Hall. The programme included a large selection from Mendelssohn's *Elijah*, &c. The principal artists were Miss Alice Parry, Miss Hipwell, Mr. Alfred Kenningham, and Mr. Tufnail. Mr. J. G. Wrigley, Mus. Bac., Oxon., conducted. The various items were well rendered, Miss Hipwell being especially successful in Haydn's "Spirit's Song," and Mr. Tufnail in "The Toreador's Song" (*Carmen*). Mr. Wrigley gave an excellent performance of Raff's *Caprice* in C minor (Op. 79).

MANCHESTER.—The last of the series of the Working Men's Concerts was given at the Free Trade Hall, on Saturday, the 8th ult., when the director, Mr. De Jong, took a well-deserved holiday, and the programme included the British Army Quilts, performed by several military bands. The vocalists were Misses Eleanor Falkner, Marie Athol, Dewa, and Wolstenholme; Messrs. George Barton, David Barri, and Edward Grime. In addition to the above Mr. De Jong had secured the services of Miss Conway, who gave an effective rendering of Gounod's "There is a green hill," and Bishop's "Love has eyes." Mr. De Jong performed a flute solo; Mr. J. H. Greenwood gave an amusing sketch, called "The Rosemaid," and Mr. Herbert Walker accompanied the songs in his usual effective style.

MELBOURNE.—On February 22, the Metropolitan Liedertafel gave a Concert for gentlemen only. The programme consisted of orchestral selections and part-songs. The instrumental performances were much appreciated, the following pieces being encored: "Marche Funèbre" (Chopin), "Traumeri" (Schumann); Turkish March (*Ruins of Athens*), Beethoven; and Serenade (Schubert). The part-singing was excellent, and altogether the Concert was one of the most enjoyable given in this province. The Concert was given at the request of Mr. Herz was warmly received on his reappearance after his recent illness.—The same Society, on the

29th of March, gave its 166th Concert in the Town Hall, in presence of an audience which completely filled the building. The programme consisted of the first act of the *Huguenots* (Meyerbeer), and third act *Tannhäuser* (Wagner). A full orchestra was employed, and the works were performed from the original scores. The act from *Tannhäuser* was particularly successful. The artists were Madame Bolema, Mr. Armes Beaumont, Herr Hartung, and Signor Savrini. Mr. Julius Herz conducted, as usual.

MIDDLESBOROUGH.—Dvorák's *Cantata, The Spectre's Bride*, was performed by the Musical Society, on Wednesday, the 5th ult., the principal parts being sustained by Mr. H. Harrison, Mr. Harper Kearton, and Mr. John Bridson. The orchestra, largely augmented by the leading players of the north, rendered the difficult accompaniments in an excellent manner, and the choruses were exceedingly well sung. The work was preceded by Schubert's Symphony in C major, sung by the solo vocalists, and a movement of a String Quartet, by Mdlle. Brouill, Messrs. Lax, Beers, and Weston.

NEWCASTLE-ON-TYNE.—The thirteenth private Invitation Concert of Mr. T. Albion Alderson's Amateur Chorus was given in the Town Hall on Tuesday evening, the 11th ult., before a large audience. The programme consisted of Gade's *Crusaders*, Eaton Fanning's *Moonlight*, the Spinning chorus from Wagner's *Flying Dutchman* (for ladies' voices only), and Jensen's *Fest of Adonis*. The solo music was well rendered by Mrs. Mason, Mr. Riley, and Mr. T. H. Armstrong. Mr. Alderson conducted, and Mr. W. H. Whatford presided at the piano-forte.

NEWPORT (MON.).—On the 6th ult., at the Albert Hall, the Choral Society gave a rendering of Spohr's *Last Judgment*, followed by a miscellaneous orchestra. The artists were Miss Clara Doyle, Eos Morlais, Miss Katherine James, R.A.M., and Mr. David Hughes, R.A.M., vocalists; pianoforte, Miss Charlotte Jones; harmonium, Miss L. M. Williams; Conductor, Mr. Thomas Jones. The Oratorio was excellently performed, the choruses, especially "Destroyed is Babylon," being extremely well sung. In the miscellaneous items, Miss Katherine James, Mr. Hughes, and Miss Doyle created a marked effect, the two last-named artists being enthusiastically encored. The audience thoroughly appreciated the efforts of the Newport Choral Society, and Mr. Jones and his party are to be congratulated on the success which has attended their efforts.

NORWICH.—On Thursday, the 13th ult., the St. John's, Maddermarket, Choral Society gave a most successful Concert in Noverre's Rooms, the principal items of the programme being Schubert's *Song of Miriam*, Haydn's "Distracted with care," a duet for two pianofortes by Mozart, the same composer's Overture to *La Clemenza di Tito* (rendered by the orchestra), a new song, "The Actor," by Mrs. Morlais, by the Conductor, Mr. T. Arthur Harcourt, and a violoncello solo, written and performed by Mr. Ernest Harcourt. Schubert's fine work was rendered in a most creditable manner, as also the other choral portions of the programme, and Mr. Harcourt is to be congratulated on the successful issue of his labours during the past season.

PERTH.—An event which has been looked forward to for some time with much interest in musical circles throughout Perthshire, took place on the 1st ult. under the most favourable auspices, at the East Parish Church, Perth, was celebrated the first annual festival of the recently organised Perthshire Church Choir Union, which was in every respect a decided success. It must have been very encouraging to Mr. Graves, the energetic Conductor, and those who have worked so hard with him during the last few months, to see results so excellent arising from their patient and arduous labours. The Association was formed in the autumn of 1885, and now consists of eighteen choirs, representing an aggregate of about three hundred and fifty voices. The Festival is to be held annually in some suitable church in the county—the suitability having reference to size of building and the possession of an organ. The service commenced with an organ voluntary, this was followed by the 100th Psalm, sung by the united choirs and the congregation, after which the O. W. Worship, "The King at glorious above," was sung in a praiseworthy manner to Dr. Croft's tune "Hanover." The Te Deum was sung to Dykes's setting in F, and the rendering was everything that could have been desired. Elvey's Christmas anthem "Arise, shine, for thy light is come," followed the Te Deum and was even better sung than the latter. After the sermon by Dr. A. K. Boyd, came the 124th Psalm, sung to the well-known "Old 147th," and the closing hymn was "Onward, Christian Soldiers," to Sir Arthur Sullivan's popular tune. It was sung by the united choirs with great spirit. Mr. Dan Wylie presided at the organ with marked ability throughout the service, and Mr. F. S. Graves was a highly efficient Conductor.

PEWSEY, WILTS.—The Choral Society gave a performance of Mendelssohn's *St. Paul*, on Thursday, the 13th ult., in the New School. The band and chorus numbered upwards of sixty. The solos were well rendered by Miss Katherine Jones, who was most successful in "Jerusalem," the Rev. H. W. Carpenter, of Salisbury Cathedral, and the Rev. S. H. Lushington. The choruses were sung throughout with steadiness and precision. The band was ably led by Mr. Alfred Foley, of Salisbury. Miss Hussey's cello obbligato in "Be thou faithful," was much admired. The Lady Constance Bouverie and Miss Smelt presided at the pianoforte and harmonium respectively. The Rev. W. H. Weekes conducted.

RETFOED.—Mr. Hamilton White's Vocal Class Concert was given, at the Town Hall, on the 11th ult. The part singing was extremely good, and evinced the effect of intelligent and careful training. The principal vocalists were Miss Julia Hyde, Miss Ada Batley, and Mr. Charles Blagbro', all of whom were received with warm applause, as was also Miss Clark in her pianoforte solos, two excerpts from Chopin's works being especially well rendered.

RICHMOND.—A Concert of the Piscatorial Society took place at the Masonic Hall on the 5th ult. A feature in the evening was the excellent singing of Miss Rose Dafforne, who after both her songs—"Pinsuti's forward and warm," and Rodney's "Alone on the Raft"—was called upon to sing "Praise Music," which was given with great effect. Miss Mary Rachel, Messrs. Edward Dalzell, Fred. Bevan, A. Thompson,

Scharlau, and McCall Chambers, whose vocal contributions were thoroughly appreciated. Solos were also most successfully given by Miss Vaughan (pianoforte) and M. Adolphe Brouill (violincello).

SEVENOAKS.—The eighth Concert of the St. John's Choral Society was held at the Royal Crown Assembly Room, on Tuesday evening, the 11th ult. The Concert commenced with Macfarren's *Cantata, May Day*, the solo in which was well sung by Miss Kate Norman. The choir, ably conducted by Mr. A. W. Marchant, was very satisfactory. Mr. C. W. Smith presided at the pianoforte. In the miscellaneous portion of the programme songs were contributed by Misses Emma Norman, M. Norman, Mr. Tilleard, and Mr. Bridson. The accompanists were Mr. Smith, Mr. Marchant, and Mr. Seare.

SHEFFIELD.—Mackenzie's *Rose of Sharon* was performed in the Albert Hall, on Easter Monday (April 26), with full band and chorus, the principals being Misses Jessie Royd and Dews, Messrs. J. Nutton and G. H. Welch (Durham Cathedral). The work was excellently rendered. Mr. T. T. Trimmell, Mus. Bac., presided at the organ, Mr. John Peck led the band, and Mr. William Brown conducted with care and steadiness.

SIDMOUTH.—The members of the Choral Society gave their last Concert of the season on the 5th ult., at the Assembly Rooms. Mendelssohn's *St. Paul* formed the first part of the programme. The Overture was especially well performed by the band, led by Mr. Foley, of Salisbury. The second part of the programme included Overture (Egmont), Entr'acte, No. 1 (*Rosamunde*), Schubert, and other interesting items. There was an efficient choir and orchestra, numbering about seventy members, conducted as usual by Dr. H. A. Harding.

SNODLAND (ROCHESTER).—An Organ Recital and Choral Service took place in St. John's Church, on the 14th ult. The programme, selected from the works of Wely, Batiiste, Smart, and Mendelssohn, was well rendered by the Organist, Mr. W. B. Hodgkinson, under whose direction several anthems were sung by the choir. The solo vocalists were Mr. and Miss Bevis, of Maidstone. The Recital was thoroughly appreciated.

STRATFORD.—On Tuesday evening, the 4th ult., the Upton Choral Society gave the last Concert of its fourth season in the Town Hall, to a large and appreciative audience. The artists were Miss Marianne Fenna, Miss F. A. Jones, Miss Hilda Wilson, Mr. Robert Hilton, vocalists, and Mr. A. Wieland, narrator. Mr. Joseph Proudman conducted. The programme comprised Mendelssohn's *Athalie*, and a selection of songs and part-songs, which were excellently rendered. The Overture to *Athalie*, and "War March of the Priests," were well played by Messrs. F. C. Kitson and G. B. Gilbert. Mr. Kitson was as excellent accompanist.—The musical competitions, founded in 1883 by Mr. J. S. Curwen, took place at the Town Hall, on the 8th and 10th ult. There were 230 candidates in the twenty-nine classes. The judges were Messrs. W. H. Cummings, Ridley Fenn, Mr. T. Parsons, and Mr. E. Olive. The Plaistow Congregational Choral Society won the challenge cup, and the prize for a hymn tune was taken by a foreman painter. Mr. W. H. Bonner, the Secretary, had the general management of the meetings.

TONBRIDGE WELLS.—A very excellent performance of the second and third parts of *The Messiah* was given, at Christ Church, on Thursday evening, the 20th ult., under the direction of Mr. R. G. Godfrey, the energetic Organist of the Church. The solos were sung by Miss Eva Penn, Miss Panton, Miss Laubach, Mr. J. T. Parsons, and Mr. E. Olive. Mr. Godfrey presided at the organ with much skill and judgment. The performance was for the benefit of the organ and choir fund of the Church.

TORQUAY.—Miss Amina Goodwin, in conjunction with Herr Leo Schratzenholtz, a young violinist, gave a Concert at the Bath Saloon, on Thursday afternoon, April 29. The programme included pianoforte and violincello solos, admirably rendered by both artists, and duets for the two instruments, which were highly effective and much appreciated. The vocalist was Miss Alice Gomes.—On the 1st ult., the Torquay Musical Society, assisted by the Orchestral Society, gave Mendelssohn's Oratorio *St. Paul* in the Bath Saloon, before a large audience. The solo vocalists, Miss Annie Marriott, Miss Gertrude Hicks, Mr. Orlando Harley, and Mr. Musgrove Tufnal were thoroughly efficient, and the choruses were given throughout with excellent effect. The band and choir numbered upwards of 200 performers, and Mr. M. G. Rice was an able Conductor. This is the third Oratorio the Musical Society has produced during its two years' existence, the works previously performed being *Elijah* and *The Messiah*.

WARE.—The sixth annual Concert of the Musical Society was given at the Corn Exchange on the 4th ult. Lloyd's *Cantata, Hero and Leander*, which formed the first part of the programme, received an excellent rendering by the Society, under the conductorship of Mr. J. L. Gregory, F.C.O., the leading parts being sustained by Mrs. Daglish and Mr. A. E. Gregory. The accompaniments were effectively played by a quartet of strings; leader, Mr. J. E. Hilton; harmonium, Mr. G. H. Gregory, Mus. Bac., and pianoforte, Mr. M. Heywood, R.A.M. The second part was miscellaneous.

WHITBY.—The Choral Society, aided by a professional band, under the excellent leadership of Miss Bertha Brouill, gave a successful Concert on the 6th ult. The chief features in the programme were the first part of Beethoven's Pastoral Symphony (efficiently conducted by Mr. Kilburn, Bishop Auckland) and *Acis and Galatea*, with Mozart's instrumentation. The band, soloists (Miss V. Beaumont, Messrs. Blagbro' and Beard), and choir were all heartily and most deservedly applauded by a crowded audience. Miss Little was an able accompanist for the miscellaneous items. The musical management was entirely in the hands of Mr. H. Hallgate, the Society's honorary Conductor.

WILTON.—The Musical Society held the third Concert of the season at the Talbot and Wyvern Hall, on the 19th ult. An excellent performance of a selection from *Judas Maccabaeus* was given in the first part, and a short miscellaneous selection formed the second. Miss Julia Hyde, Misses Panton, and Mrs. Dafforne, and Messrs. Hayden and Crick rendered the solos with capital effect. The Con-

cert was the most successful yet given and reflected much credit upon all concerned. Misses Eyres and Brazier presided at the pianoforte, Mr. Holt at the organ, and Mr. Hayden again conducted.

WINDSOR.—The third and last Concert for the season of the Windsor and Eton Choral Society, was held on Monday evening, the 24th ult., at the Albert Institute. The programme consisted of Haydn's *Spring*, Sir G. Elvey's *Birth-day Cantata* (conducted by the composer), and a miscellaneous selection. The solo vocalists were Miss Josephine Turner, Mr. W. Clinch, and Mr. F. Whitehouse. The orchestra was composed of local amateurs, led by Herr Gustav Morsch, who also contributed a violin solo. Mr. H. R. Coudrey presided at the pianoforte and harmonium, and Mr. S. Smith conducted.

WORKSHOP.—The first Concert in connection with Mr. Hamilton White's vocal class took place at the Criterion Hall, on Wednesday evening, the 5th ult. The principal vocalists were Miss Julia Hyde and Miss Ada Batley. In the instrumental portion of the programme Mr. White was assisted by his pupil, Miss Clark, whose playing was much admired. The part-singing was admirable.

ORGAN APPOINTMENTS.—Mr. W. E. Bell Porter, to St. Martin's Church, Worcester.—Mr. Charles Henry Ricks, Organist and Choirmaster to St. Michael's Parish Church, Bray, near Maidenhead, Berks.—Mr. Samuel Warren, to Trinity Episcopal Church, Elgin.—Mr. Frederick W. Whitehead, A.C.O., Organist and Choirmaster to the Parish Church, Elgin, N.B.—Mr. C. E. Stevens, Organist to St. Mark's Church, Jersey.—Mr. Frederick W. Doe, Organist and Choirmaster to St. Ann's, Wandsworth, S.W.—Mr. R. W. Strickland, Organist and Choirmaster to College Street Chapel, Northampton.—Mr. W. G. Phillips, Organist and Choirmaster, St. Botolph, Aldgate, E.C.—Mr. John Bell, to Anderston Parish Church, Glasgow.—Mr. William Hart, to All Hallows, Barking Church, Great Tower Street, E.C.—Mr. Leonard G. Winter, to St. Andrew's, Plaistow, E.C.—Mr. W. H. Jewell, Organist and Choirmaster to Congregational Church, Heywood, Manchester.—Mr. Duncan Baillie, Organist and Choirmaster to Hawarden (Flintshire) Parish Church.—Mr. H. Wolfenden, Organist and Choirmaster to St. Luke's, West Holloway.

CHOIR APPOINTMENTS.—Mr. F. P. Smith (Tenor), to Christ Church, Oxford.—Mr. J. S. Robinson (Tenor), to Christ Church, Oxford.

DEATHS.

On April 27, WILLIAM PROWSE, of Stroud Green, Hornsey, and Chesapeake, London, in his 82nd year.

On April 24, at her residence, St. John's Park, Ryde, Isle of Wight, Mrs. MEREST, widow of J. D. Merest, Esquire; late Maria B. Hawes, youngest daughter of the late Mr. Hawes, of Her Majesty's Chapels and St. Paul's Cathedral.

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Return.
The wounded youth.
Could I but once forget.
So secretly.
Serenade.
Longing.
The Kiss.
At Parting.
Parted.
The Smith.
To an Æolian Harp.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1886.

ANTON RUBINSTEIN, PIANIST.

No London musical season lacks plenty of pianists. They come with the nightingales, and almost in equal numbers, while for one who actually arrives a dozen are prepared to set out, should a chance offer of charming British ears and witching British guineas from one pocket to another. It would be interesting to know what our resident pianists think of the annual invasion. As regards their notion of its necessity we may assume something with tolerable confidence, and as men are generally impatient of a superfluity when they suffer by it, a further deduction is possible. But protection to native industry, or, at all events, resident industry, is even more out of the question here than in relation to the making of hardware. The process of competition in an open market must go on, and if Mr. Rubinstein, coming to us for a few weeks, departs with thousands of pounds, diverted his wares from the ordinary native channel, it can only happen because he either has a better thing to sell, or, which amounts to the same in the end, because the public think he has. We must admit that Mr. Rubinstein is an aggravated example of foreign rivalry. Other artists from realms beyond sea come hither and compete on something like fair terms with one another, and with our own people. They give a modest recital or two, or, as is often the case, rest content with being one feature among many at ordinary concerts. They go about here and there picking up good fortune, where they can find it, and taking the rough with the smooth. But the Moldavian pianist comes like a conqueror to gather tribute. He sits on certain days at the receipt of custom, and the subject multitude flock to his presence with their dues. Does he court the guineas? Not at all. He simply gives an opportunity for payment. He is scarcely civil in the act of reception. There is that about him which says, "Don't suppose you are doing me a favour. I dislike the whole business. It is really a bore. Let us get through as quickly as possible, and part." A kind of bearing, this, not wanting in fascination, and invariably profitable, when it has a sufficient basis of talent. We have all observed how dearly the public love a man who is masterful, and doesn't care for them. But they have no tolerance for one who cracks the whip without having the right which superiority gives. The asses in the fable kicked one of their number when he donned a lion's skin. With the real lion the asses were meek enough.

In the manner foregoing it is possible to predicate Mr. Rubinstein's possession of a special power; which, however, we are not driven, for lack of other reasons, to infer only from the attitude of the public. What is that special power? Here we open up an interesting question worth considering, in view of the phenomenon of the man.

Before discussing what qualities Mr. Rubinstein has, let us indicate some which he has not. To do this well, we must enter upon comparisons with other pianists. Comparisons, however, need not be made "odious." The proverb anent them is too sweeping, as it is in the nature of every proverb to be, for sometimes they are legitimate enough in themselves, and indispensable to important conclusions. To begin with, Mr. Rubinstein has not the

quality, which Madame Schumann possesses, of so presenting a classic work as that, while instinct with all requisite human feeling, it seems disentangled from the personality of the medium. This quality is pre-eminent in the great artist just named, and forms the highest measure of her greatness. We thus contend, because it must be clear that an abstract creation of pure mind and feeling is fully conveyed to us only by the most spiritualised exercise of the same faculties. Madame Schumann's performance of a sonata by Beethoven is scarcely a personal effort. In listening to it without deliberately focussing the pianist in our mind, we are hardly conscious of her at all; indeed, but for the evidence of sight, she might not be in existence. What we do take cognizance of is the work of art in its separate state—that is, we have it brought before us without the intervention of a personality made conscious to us by the action of grosser qualities than those which are of pure intellect and emotion. In this sensible embodiment of an art-work through the operation of an artist's spirit we recognise the highest possible achievement open to interpretative genius. There is nothing in it of the earth, earthy. It rises above all efforts which are tainted by individualism, and merges the performer in the creation of the composer. We have never been able to associate Mr. Rubinstein's playing with this freedom from personality. The individual in it is omnipresent and overpowering. It makes us supremely conscious of Rubinstein, and compels us to think more of him than of the art-work he professes to serve. In reality, he does not serve, he masters—not by spirit only, which would be more legitimate, but by qualities pertaining to the lower attributes of our complex humanity. How this fact manifests itself, and in what measure, will appear more fully by and by.

It follows as of course from the foregoing that Mr. Rubinstein lacks the adaptiveness essential to the interpreter of an art which has many phases. Very few persons, we apprehend, quite fully estimate the well-balanced mind and closely-governed temperament required by an artist who passes at a step "from grave to gay, from lively to severe"—who is expected at one moment to be rigidly formal, at another to be passionate, now to penetrate the farthest regions of idealism, and then to concern himself with subjects the most prosaic. Not many are fully equal to this demand. The most part break down somewhere, either for want of faculties sufficiently Protean, or because they are not adequately under control. Mr. Rubinstein does not lack the faculties. All who have carefully observed him must have recognised with how much ease, when in the mood, he can pass from theme to theme. What he wants is the power of governing himself, so as to be independent of mood. As it is, mood frequently masters him, and he falls into something very like a burlesque of his subject. No pianist of his rank has more often misrepresented compositions. Sometimes we almost fail to recognise their spirit and meaning, while even that part of them of which sense takes cognizance appears twisted out of shape. To ascribe this to deliberate intent would be to mistake the character of the man and do him an injustice, because the very works which, at one time, he distorts, are, at another, revealed in their purity of meaning and of form. We have thus a case of the predominance of temperament over artistic consciousness and purpose. But let us not run away with the notion that this is an unmixed evil. It sometimes happens that the performer's passing humour and the nature of the subject are in accord. Then come those electrifying results upon which the artist's fame is built. The vein may be that of Ercles or of the sucking dove, but the

output is perfect. We recognise the unique and say, "There is only one Rubinstein."

To the same cause of temperament may chiefly be ascribed Mr. Rubinstein's defects of *technique*. The Moldavian pianist is not a finished executant in the sense that Mr. Pachmann may, within his more restricted sphere, be so described. His passages are not polished to the last degree, and turned out of hand with unvarying uniformity of detail. Knowing the man, we cannot conceive of a result like this. One might as well expect the north-east wind to blow always with the same degree of pressure on the gauge; or a person of quick sensitiveness to speak ever with an academic choice of phrases. It even appears, sometimes, as though Mr. Rubinstein were defiantly careless of accuracy in detail. To see him throw himself upon the keyboard and dash his hands about with apparently reckless and well-nigh savage energy is, for want of a more ready explanation, to imagine that he acts thus for the sake of an effect gained at the expense of art. But this, we believe, does the great pianist an injustice. We credit him with being above simulation. He plays as he is moved to play at the moment by impulse, not by consideration of results, and no man is more ready to agree with his critics than Mr. Rubinstein when accused of wrong notes and blurred passages. He very well knows that he is guilty of them, but they are the consequences of what with him is inevitable. On our part, we must take the man as we find him. To exact the precision of Mr. Pachmann or Mr. Hallé would be to sacrifice the qualities which spring from a temperament less governed, but capable of greater things, than theirs. Rubinstein would be Rubinstein no longer.

We have endeavoured to show that there are respects in which our hero suffers by comparison with certain of his fellows. What, then, accounts for his general pre-eminence? This brings us to the affirmative part of the subject.

As regards Mr. Rubinstein's superiority in public esteem, it is necessary to make a partial distinction between the qualities that appeal to connoisseurs and those producing an effect upon the popular mind. There are mountebank performers whom crowds run after for the sake of the posturing so easily understood, but Mr. Rubinstein is a great artist, and very few pianists of his class could fill St. James's Hall eight times running with an eager throng. Hence there must be something in the man which all can comprehend and enjoy. What is it?

Much may be attributed to the fact that Mr. Rubinstein has a powerful personality. It is hard to define in what this attribute consists. One might almost as well attempt an exposition of the character of genius as endeavour to analyse the influences by which some men exercise a species of fascination upon those who approach them. The means we cannot fathom, but the end is plain enough. It is as though some subtle element, inappreciable by our powers of observation, radiated from the individual and affected all within its scope. Many examples will occur to the reader; most probably that of Franz Liszt, whose extraordinary glamour has lately been in evidence amongst us. We may venture to say that not a tithe of the crowd who schemed and struggled with loss of temper and manners to get near the Weimar musician were moved to do so by any knowledge they had of his artistic capacity. Liszt, as a performer, belongs to the past, while his more serious efforts as a composer are still subjects of contention in the debatable land between acceptance and rejection. Yet he was run after by miscellaneous throngs as though he were the hero of some

great national achievement, while it could not escape observation as a curious feature that people were never weary of looking at him. He fascinated them by some sort of psychical influence. So it always has been throughout his long career, and this is the explanation of acts of almost adoration which, otherwise, cannot be explained at all. Mr. Rubinstein, in his way, is also a personality, differing in important respects from Liszt, and not, perhaps, exerting an equal influence, but powerful all the same. Evidence of the fact may be discovered in the absolute preponderance of the individual, as far as public recognition goes. It is not in more than the slightest degree a question of what Mr. Rubinstein will play; scarcely is it a question of how he will play; the whole interest centres in the man himself. People go to look on *him*, as intensified by the reflection which appears in the music performed. For, be it observed, that in every such case of a great artistic personality, the execution of the music discharges the function of music in connection with an operatic character or situation—it gives added colour, intensity, and strength. This arises from the fact that an artist so endowed almost of necessity transforms the piece he plays by infusing into it a personal spirit. He draws his own portrait, so to speak, on the canvas supplied by another. In some sense, therefore, he gives us his character materialised and made appreciable by sense. We feel this, though there may be no conscious recognition thereof; and we feel it to an uncommon degree in the case of Mr. Rubinstein, because of the very striking features that go to make up his individuality. He has been spoken of above as a man lacking the steady self-government which prevents the domination of moods, and enables an artist to show himself before the public in the self-denying spirit which best becomes the function of an interpreter. This may be bad for Mr. Rubinstein's art, but it is undoubtedly well for his general popularity. After all, nothing interests man more than humanity: "That which is nearest us touches us most." Hence when Mr. Rubinstein, in an access of passion, tears to pieces a poor, innocent composition; or when, in a fit of carelessness, he scrambles through a piece in a style which would cause a student to be "sent back"; or when, in a congenial temper, he plays so as to "bring all heaven before our eyes," his hearers are profoundly interested as by the revelation of the phases of a great character. Were Mr. Rubinstein to efface himself in his work he would be a greater interpretative artist, because more uniformly truthful, but he would have much fewer admirers.

We have already pointed out that, while the predominance of personal temperament in Mr. Rubinstein's artistic work acts unfavourably in very many cases, there are times when the result is unique excellence. Such times occur, as before stated, if the performer's mood happens to accord with the spirit of the music in hand, but one can never be sure of them. Going to a Rubinstein recital is, as regards any particular piece, much like investing money in a lottery. The upshot may be a prize, or it may be a blank. In other words, the artist may give a perfect interpretation, or one which more or less belongs to travesty. In the very nature of the case, this follows from the overwhelming individuality which we all recognise in Mr. Rubinstein. In the very nature of the case, also, a certain popular attraction arises—one which those cannot command whose playing is more mechanical or more abstract and less instinct with human passion. Even the uncertainty indicated above has its charm. It calls forth speculation and curiosity, strings up the mind to a pitch of excitement and relaxes it by grati-

fication, after the manner which enters into so many of our pleasures. There is this to be said, moreover, that Mr. Rubinstein at his best is worth a disappointment or two. He resembles the geysers of Iceland. You may visit the geysers again and again without seeing them spout. Then comes a moment when the fitful water-works are turned on, and all bootless trouble is forgotten in the grandeur and curious interest of the spectacle. The result of such a happy moment in Mr. Rubinstein's case is necessarily proportionate in value to the full tide of feeling poured into the music. It appears as though the composition acquires, under his fingers, new life and fuller meaning—as though the gentle becomes more gentle, the furious more furious, and profound emotionalism more profound.

With regard to our artist's purely executive qualities, while it must be contended that they do not form his main attraction, it is certain that they exercise the influence due to consummate mechanical skill which, in the absence of a disturbing emotionalism, would always produce perfect results. Mr. Rubinstein is so sure of his technical powers that he never thinks about them, and sometimes it is clear that he acts in this regard with more confidence than prudence. But at his best he exerts admiration not unmixed with wonder. His command over every gradation of tone, the ease with which he brings under his fingers the most complex structure, giving due prominence to every detail; the perfection of his cantilena, wherein the pianoforte rivals a finished vocalist and transcends most singers in expression; the dainty elegance of style which, displayed in one piece, gives way, in the next, to the thunderings of a Boanerges, or the roar of a winter storm—these are qualities that, united in one person, elevate him to the rank of a phenomenon. We contend, however, that these alone go only part of the way towards making a Rubinstein. The power—and, at the same time, the weakness—of this great pianist consists not in his acquirements, but as those acquirements are affected by his inner self. He is as much a psychological as an artistic study. At any rate, no one can approach to an understanding of the artist without considerable study of the man.

By way of contribution to the study of the man we offer this article—one by no means exhaustive, partly speculative, and assuredly imperfect even as far as it goes. Our readers may be tempted to follow up the line of thought here indicated, and perhaps, to apply the same method in the case of other great performers. We are convinced that it is the right way to get at the secret of an artist who is something higher and better than a mere executive machine.

MODERN SONG WRITERS

IV.—JOHANNES BRAHMS.

By FR. NIECKS.

THE qualities of Brahms's songs are such as would justify him in laying claim as a song writer to the supremacy among his contemporaries which as a composer of symphonies is universally accorded to him. But before engaging in the examination of these qualities, let us take a glance at the master's life and his works generally.

Johannes Brahms was born on May 7, 1833, at Hamburg, where his father was a double-bass player in the orchestra. The latter fact insured of course his early introduction to the musical art, into which he grew and with which he became imbued as it were unawares. He had for his first pianoforte teacher a musician of the name of O. Cossel. In 1845 he came under the guidance of Edward Marxsen, who systematically taught him the theoretical branches of the

art, to which, however, he had already previously paid some attention. Two years later, at the age of fourteen, he made his first public appearance, playing with great success, among other things, variations on a folk-song of his own composition. It may not be amiss to say here a few words about the master whom Brahms still gratefully cherishes.

Edward Marxsen (born 1806), who, after studying in Hamburg under Clasing, enjoyed, during a stay of sixteen months in Vienna (1830-31), the tuition of Bocklet in pianoforte playing, and of Seyfried in counterpoint, settled subsequently at Hamburg, and devoted himself to teaching and composition, by both of which he acquired the esteem of the best. The conferring upon him of the title *Königlicher Musikdirektor* (Royal Music-director), in 1875, shows that his merits have not been overlooked in high places. Among his pupils he numbers, besides Brahms, another, though less eminent, notability—namely, Ludwig Deppe. As a composer Marxsen has tried his powers in symphonies, overtures, pianoforte pieces, songs, &c. In 1839 Schumann reviewed favourably two of his pianoforte works, three *Pièces Fugitives* (Op. 31), and three *Impromptus* for the left hand.

But to return to the subject of this essay, Brahms stayed with his parents in Hamburg till 1853, when he undertook a concert-tour with the Hungarian violinist Reményi. The connection, however, was not of long duration. Fétis remarks that Brahms, fortunately for himself, soon parted from "this kind of vagabond, whose talent is very extraordinary, but whose habits cannot please a well-born artist." No doubt the two were strangely matched, although, of course, the disparity was then not so great as it would be now. For though the Hungarian may have preserved all his original wildness, the German has certainly become artistically more temperate than he was in those early days. According to another account, it was the success he obtained at Hanover, Göttingen, Weimar, and other towns that determined Brahms to dissolve his partnership with Reményi. Liszt and Joachim were among those whose admiration he excited; the latter was particularly struck by the impromptu transposition of the piano part (a semitone higher, on account of the low pitch of the instrument) of a sonata for violin and piano by Beethoven. According to Dr. Schubrig, the scene of action was Göttingen and the sonata in question the one in A major (Op. 47), the Kreutzer sonata; according to La Mara the scene of action was Celle and the sonata in question the one in C minor (Op. 30, No. 2). But whether in the one or the other, or in both places, the feat was no doubt performed. And whatever was the cause of the separation, Brahms had parted company with Reményi in October, 1853, when he went on a pilgrimage to Düsseldorf to visit Schumann.* How the latter was impressed by his visitor we learn from a letter of his, dated October 28, 1853, and addressed to a gentleman of the name of Strackerjan.† "Latterly I have been very industrious. Thus have come into existence an Overture to 'Faust,' the copestone of a larger series of scenes from 'Faust'; a Concert-Allegro for piano and orchestra; three Sonatas for the young; a Cycle of Dances, à quatre mains, Kinder-

* A manuscript in the possession of Dr. Joseph Joachim, mentioned by Professor Spitta in the article on Schumann in Sir George Grove's "Dictionary of Music and Musicians," throws some light on what Düsseldorf was in those days, and the interest Schumann took in and the influence he must have exercised on young composers. The title-page of the manuscript bears the words: "In anticipation of the arrival of our beloved and honoured friend Joseph Joachim, this sonata was written by Robert Schumann [the finale], Albert Dietrich [the first movement], and Johannes Brahms [who signs himself Johannes Kriessler (Kriessler being a musical character in one of Hoffmann's tales)—the intermezzo]."

† An officer in the Oldenburg Army.

ball; a Concerto for violin and orchestra, and a Fantasia ditto, which Joachim played yesterday in an enchanting manner at the concert. There is now also a young man here, from Hamburg, Johannes Brahms by name, of such a powerful genius [*genialer Kraft*] that he seems to me to outshine by far all younger artists, and of whose wonderful works (especially songs) something will certainly soon also reach you." Such was indeed the effect produced upon Schumann by Brahms's compositions and playing that he felt impelled to proclaim the young musician to the world at large as a newly-risen, epoch-making genius. Schumann had given up the editorship of the *Neue Zeitschrift für Musik* in 1843, and since then he had ceased to contribute to it, although the appearance of more than one man of talent had tempted him to take up his critical pen again. Now, however, his absorbing activity in composing, could not prevent him from giving expression to his thoughts and emotions—he must tell the joyful news. The main portion of the enthusiastic manifesto entitled "Neue Bahnen" (New Paths), which appeared in the *Neue Zeitschrift für Musik* in October, 1853, that is, immediately on his making Brahms's acquaintance, runs thus:—

"In following with the greatest interest the paths of these elect [Joseph Joachim, Ernst Naumann, Ludwig Norman, Woldemar Bargiel, Theodor Kirchner, Julius Schäffer, Albrecht Dietrich, and C. F. Wilsing] I thought that, after such forerunners, there would and must at last, all on a sudden, appear one whose mission it would be to utter the highest expression of his time in an ideal manner, one who would attain mastery not by degrees, but, like Minerva, would at once spring completely armed from the head of Cronion. And he is come, a youth at whose cradle the Graces and heroes kept watch. He bears the name of Johannes Brahms, came from Hamburg, where he worked in retirement, but was trained by an excellent and enthusiastic teacher [Marxsen] in the most difficult doctrines of the art, and was introduced to me by an honoured and well-known master. Also in his outward appearance he bore all the marks which announce to us: This is one with a mission. Sitting at the piano he began to unveil wonderful regions. We were drawn into more and more magic circles. To this was added his playing, full of genius [*ganz geniales Spiel*], which made of the piano an orchestra of lamenting and jubilating voices. There were sonatas, or rather veiled symphonies; songs whose poetry might be understood without the words, although a deep vocal melody runs through them all; some piano pieces, partly of a dæmonic nature, and of the most graceful form; and sonatas for violin and piano; string quartets—every one so different from every other that each seemed to flow from a different spring. And then it seemed as if, rushing along as a river, he united all in a waterfall, which bore over the down-shooting waves the peaceful rainbow, and on the banks was played around by butterflies, and accompanied by the voices of nightingales.

"When he will lower his magic wand where the powers of the masses in chorus and orchestra lend their forces, we may expect still more wonderful glances into the secrets of the spirit world. May the highest genius give him strength for that of which there is hope, as in him dwells also another genius, that of modesty. His brethren greet him on his first journey through the world, where will await him perhaps wounds, but also laurels and palms. We bid him welcome as a strong champion."

In the following year (1854) Breitkopf and Härtel and Bartholf Senff engraved and printed Brahms's first works, which comprised three Sonatas for piano (Op. 1, 2, and 5); a Trio for piano, violin, and violon-

cello (Op. 8); a Scherzo for piano (Op. 4), and three books of Songs (Op. 3, 6, and 7). Had not Schumann introduced him to the musical world as he did, these two firms might not have so readily accepted for publication the young, untried composer's unconventional compositions, although his visit to Leipzig, and his playing there at a public concert, on December 17, 1853, no doubt furthered his interests.*

The extraordinary successes he had obtained—the applause of intelligent concert audiences, the admiring friendship of Schumann and other distinguished musicians, and, last and rarest, the goodwill of publishers—did not turn Brahms's head; for after a stay of several weeks with Liszt at Weimar, and some concert-tours, he accepted the posts of chorus-conductor and music-teacher at the court of Lippe-Detmold, and quietly settled down to further studies for the mastery of the mysteries of his art, for which his duties, which claimed him only during the winter months, left him ample leisure. But after a few years he freed himself even from these by no means very exacting engagements. Still, his publications were yet for a good while few and far between. He was thinking more of self-improvement than self-manifestation. Indeed, he was passing through the most acute stage of artistic fermentation. His Op. 9, Variations for piano on a theme of Schumann, came out soon after the works above enumerated; Op. 10, Ballades for piano, in 1856. The Serenade for orchestra (Op. 11) did not appear till 1861; and the Serenade for small orchestra (Op. 16) and the Sextet (Op. 18), not till 1862. In January, 1859, he played at Leipzig, for the first time, his Pianoforte Concerto (Op. 15), which, however, was then not yet published. Interspersed between these more important works there were an "Ave Maria" for female voices, organ, and orchestra (Op. 12); a Funeral Hymn for chorus and wind band (Op. 13); eight Songs and Romances (Op. 14), and four Part-Songs for female voices, two horns, and harp (Op. 17).

Since leaving Detmold Brahms has travelled and frequently changed his place of residence, living now at Hamburg, now at Zurich, now at Vienna, now at Baden-Baden, &c. Up to 1863 he seems to have remained attached to his native town, subsequently the Austrian capital had the greatest attraction for him. However, we need not follow the course of Brahms's life, for, apart from the publication and production of his works, it is, as far as we know, uneventful. The only other outstanding facts of his life that ought to be noticed here are his direction of the Vienna Singakademie during the season 1863-1864, with which society he brought to a hearing Bach's Christmas Oratorio and Cantata "Ich hatte viel Bekümmerniss"; and his direction of the Concerts of the Gesellschaft der Musikfreunde from 1872-1875, where he had Rubinstein as predecessor and Herbeck as successor; perhaps also such honours bestowed upon him as the Maximilian Order by the King of Bavaria, the title of Doctor by the Philosophical faculty of Breslau, and the membership of their body by the Berlin Academy of Arts.

Brahms prefers the retirement of his study and intercourse with a circle of intimate friends to the turmoil and strife of the great world. Unlike so many of his famous contemporaries, he publishes nothing but music. Indeed, considering the eminence of the artist, it is astonishing how little we know of the character of the man. The personality of Wagner, of Liszt, of Rubinstein, of Bülow, and of others is, as it were, an open book to everyone. But

* The connoisseurs of Leipzig were, according to a contemporary account, divided into two parties, the *exaltados* and the *moderados*, the latter admitting, indeed, Brahms's talent and boldness, but accusing him of crudeness, awkwardness, and immaturity.

what do we know of the personality of Brahms? As pianist and conductor he has been often enough before the public, and yet he has managed to remain, one might almost say, hidden behind a curtain, an invisible, mysterious presence. This being so, a peep behind the curtain cannot be otherwise than acceptable. Dr. Hermann Deiters, who made his acquaintance at Bonn about the middle of the sixth decade of this century, says that Brahms distinguished himself by his whole nature from the young men in whose company he met him. "Not, however, by that outward unrestraint of artists which rarely impresses one sympathetically; and yet he seemed to be unconcerned about the surrounding world, full of an artistic ideal, of a vigorous striving conscious of its aim, and gaily and willingly communicating out of the treasury of his convictions."* Another peep shows us the man about twenty-two years later. "A week ago," wrote from Baden-Baden, on September 28, 1877, the composer, Adolf Jensen, to one of his friends, "Brahms called on me, who is in the habit of enjoying here every year the beautiful autumn days. In spite of his colossal inwardness he is outwardly so simple, loyal, and upright that I feel always exceedingly comfortable in his society. He is still here, and I hope to see him again."† Very characteristic seems to me what I heard one evening, years ago, at the supper table of a well-known German conductor, composer, and pianist. Brahms had lately been in the town, and had conducted his latest symphony. What more natural, therefore, than that the conversation should turn to this interesting incident of the musical season! Addressing me, the lady of the house exclaimed: "Imagine! Brahms, when after the performance he was warmly congratulated by my husband and other musicians in the artists' room, pretended that the work no longer interested him. What affectation!" And the Herr Kapellmeister nodded assent to this remark of his wife. Now, with all respect (and it is most genuine) for the estimable persons whom I have taken the liberty to introduce into the discussion, I venture to think that the interpretation given to Brahms's words was not correct. I have no difficulty in believing that they expressed nothing but the simple truth; nay, I would go farther, and say that they seem to me in consonance with the whole tenor of his life, with that unwearied, unselfish striving after greater perfection, regardless of reward or success of any kind. Indeed, the true artist can only regard a work achieved as a stepping-stone; for even should he in each work rise to his ideal, his doing so would place him successively on levels whence wider views present themselves to his sight, and call up in him new and nobler ideals. These reflections lead us to a consideration of the master's works.

Liberally gifted as Brahms showed himself in his earliest compositions, they contained along with the universally normal too much of individual lawlessness, along with what was, and ever will be, beautiful, too much of mere ingenuity and downright eccentricity, to be altogether satisfactory as works of art. In one word, the artist was the servant of his imagination, whereas the reverse relation is the only proper one. The composer felt that himself, and when after an interval of some years he came once more forward with new works (the Serenades, the Sextet, &c.), it was evident that the time had been spent in studying the great masters, in severe self-criticism, and in exertions for the attainment of a thorough craftsmanship. In this study, this self-criticism,

this exertion were not confined to those years alone, but have been going on ever since up to the present day. Brahms is unceasingly striving for a nobler content and a more perfect form. Beginning as a deep-dyed romanticist, he more and more developed into a classicist, till at last he has become—without indiscriminately eschewing the resources of romanticism—the foremost representative of classical art—i.e., of the art in which beauty of form is a *sine qua non* and the supreme law. For a long time Brahms's music was "caviare to the general"; so far from pleasing the millions, it may be said to have touched only a few hundred believing disciples. It was not till 1868, when he produced his forty-fifth work, the "Deutsche Requiem" ("German Requiem"), that a more general interest began to be taken in this master's works. The "Triumphlied" ("Song of Triumph") for double chorus and orchestra (Op. 55), 1871, and the "Schicksalslied" ("Song of Destiny") for chorus and orchestra (Op. 54), 1872, deepened and spread the favourable impression made by the "Deutsche Requiem." And this was done perhaps even more effectually by the Symphonies, the first of which (Op. 68), in C minor, was first performed in 1876; the second (Op. 72), in D major, in 1877; the third (Op. 90), in F major, in 1883; and the fourth, in E minor, in 1885. Brahms has cultivated every branch of composition except one, the opera, of which he has not given us, and is not likely to give us, an example. The exception ought to be noted as significant. To complete my account of Brahms as a symphonic composer, I must mention yet, in addition to the first Concerto for piano and orchestra (Op. 15), a second one for the same solo instrument; a Concerto for violin and orchestra (Op. 77); Variations on a theme of Haydn for orchestra (Op. 56), and the Tragic Overture. As a composer of chamber music Brahms ranks very high, and his contributions in this *genre* are both numerous and varied—two Sextets for strings (Op. 18 and 36); a Quintet for piano and strings (Op. 34); three Quartets for piano and strings (Op. 25, 26, and 60); three Quartets for strings (Op. 51 and 67); a Trio for piano, violin, and violoncello (Op. 8); a Trio for piano, violin, and horn (Op. 40); a Sonata for piano and violoncello (Op. 38), and a Sonata for piano and violin (Op. 78). Then there are a number of piano pieces (ballades, variations, studies, &c.), choruses with accompaniment, part-songs for female voices, duets, and songs for a single voice, to which latter we shall presently give our whole attention.

Has then Brahms fulfilled Schumann's prophecy? I do not think that it can be said of him that he has "uttered the highest expression of his time in an ideal manner." But for all that Brahms is a composer of great power. If I am not able to say with the worshippers of the master that in his works has ripened and borne fruit what Schumann aimed at and failed to achieve, that the one is the necessary complement of the other, and that in writing his first symphony he added a tenth to Beethoven's nine, I am still less able to approve the sneers of Wagner* and the venomous expectorations of a section of his partisans.† We may admit Brahms's superiority in the mastery of form. But do we find in his music Schumann's glow of feeling, fragrance of poetry; in short, his magic of romance? And Beethoven? Does he not stand as yet unequalled in force and depth of mascu-

* Take, for instance, this sentence from the *Bayreuther Blätter* of the year 1879 (p. 127). "They have been obliged to admit that I conduct well and know how to inculcate a correct rendering; on the other hand, I have not bound myself to teach also how to compose, as I may properly think that this is well done by those of Beethoven's successors who write Brahmsian symphonies."

† I have especially in my mind Joseph Rubinstein, who distinguished himself so infamously by his criticisms on Schumann, Brahms, and other composers in the *Bayreuther Blätter*.

* Breitkopf and Härtel's "Sammlung Musikalischer Vorträge," Nos. 23 and 24: "Johannes Brahms," by H. Deiters.

† "Aus Briefen Adolf Jensen's," Berlin: J. Trautwein.

line thought and the heart and mind-compelling power of evolving the infinitely great from the apparently little, of combining the profusely manifold into clear, beautiful, and undoubtable unity? As regards the disparagers, one can forgive a creative artist like Wagner his exclusiveness, which may be a necessary condition of his greatness, the latter being the result of concentration and peculiarity of direction; but if those who are not original creative artists exhibit such want of sympathy, and even make a boast of it, as if narrowness were a virtue, any fair-thinking man ought to consider it incumbent upon him to expose the falseness of their position and the hollowness of their pretension. A critic must have an eye for faults and excellencies alike, and be able to distinguish the proportion which they bear to each other. Now, that is exactly what neither the worshippers nor the disparagers do, who, on the contrary, are blind to one side, and view the other through a magnifying glass.

I called it significant that Brahms never composed an opera. It points indeed to the chief characteristic of the master—his habit of looking inward rather than outward, a habit which degenerates often into sombre brooding and subtle rumination. This inwardness, with its concomitant disregard of the sensuous for its own sake, of mere euphony and *ad captandam* effects, stamp him as a Germanic composer, whose nationality, moreover, is widened by every turn of thought and expression. Hence the complete neglect of him by the Romanic nations, a fate which he shares with another, though differently tempered, countryman of his, I mean Louis Spohr. Even in France, where latterly so much has been done for the popularisation of symphonic and, to some extent also, vocal concert music, and where chamber music, although less cultivated, receives a not inconsiderable measure of attention, Brahms is almost unknown; at any rate, not one of his works has been incorporated into the regular *répertoire*, and very few indeed have had the honour of a performance. As late as 1885, Dr. Hans von Bülow's performance of Brahms's Scherzo for piano was accompanied by the audience of one of Colonne's Châtelet concerts by hemming, coughing, and groaning. This is, of course, no conclusive proof of French opinion with regard to Brahms's works generally; but it shows, at least, that his name does not command respectful silence when his music does not immediately please. That, however, the master is not popular even in Germany might be gathered, if this were not already made clear enough by the serious and subtle nature of his works, from a saying which is reported of the Viennese, *à propos* of the first performance of the Third Symphony: "This time we have understood Brahms at once."

It seems almost a mystery that Brahms, with his bent toward the larger forms and the developing and deepening of thought, should at the same time excel in songs. This, however, is most emphatically the case, and much of the mystery disappears when we consider the nature of the thematic material of the works in the larger forms. Brahms, we may assume, regards the composition of songs as a relaxation after more arduous undertakings, as a kind of sport after work; and the publication of two, three, and even four sets of songs in close succession shows that the sport is pursued passionately. Here is a list of his productions in this genre: Op. 3 (6)* 6 (6), 7 (6), 14 (8 songs and romances), 19 (19), 32 (9), 33 (15 romances), 43 (4), 46 (4), 47 (4), 48 (7), 49 (5),

57 (8), 63 (9), 69 (9), 70 (4), 71 (5), 72 (5), 84 (romances for one and two voices), 85 (6), 86 (6), 94 (5), 95 (7), 96 (4), and 97 (6). In short, Brahms has nearly reached the third quarter of the second hundred, and the above list does not contain his songs for two voices (for instance, Op. 20, 28, 61, 66, and 75), nor those for four and more voices (for instance, the *Liebeslieder*, waltzes for pianoforte duet and voices, Op. 52 and 65; and twelve songs and romances for female chorus, &c.)

Of all the works of Brahms which Schumann saw and heard at Düsseldorf in 1853, he was especially struck by the songs (see the above-quoted passage from his letter to Strackerjan). And if we take up Brahms's Op. 97, his last publication in this *genre*, we notice no falling off; on the contrary, we cannot but recognise in him one of the most genuine classical song writers. His songs are real songs (not declamations which, however legitimate as a form of composition, however interesting as music, can lay no just claim to the name)—*i.e.*, lyrical effusions, feelings transmuted into melody. Although, as a rule, melodic, Brahms does, however, not hesitate to be declamatory where this suits his purpose. His setting of Heine's "Der Tod, das ist die Kühle Nacht" (Op. 96, No. 1) is an instance. But even here he is only to some extent declamatory, and for the most part fragmentarily melodic. The dream-like effect aimed at demanded the predominance of colour over form.

Brahms's melody is distinguished by purity, simplicity, naturalness, and grace. Exquisite pleasure may even be derived from following its lovely lines with the eye as they appear on paper. Schubert was no doubt one of the most influential of the master's teachers; we perceive this especially in his early songs, in one of which (Op. 6, No. 2; see "Spring," in Novello's fourth "Album of German Song") his predecessor's "Thine is my heart" seems all through to be struggling to assert itself. But a still more influential master of Brahms was Beethoven, much of whose virile frankness he has succeeded in assimilating. Schumann, too, was a very influential master of our composer; not, however, in melody. To what extent, if at all, Brahms profited by the example of Robert Franz, who preceded him by eleven years in the publication of songs, it would be difficult to determine.

Turning from the melody to the accompaniment, we are struck first of all by its infinite variety, and on recovering from this surprise we perceive with no less wonder the rare perfection of the workmanship. But, and this is remarkable, however rich the accompaniment may be, it remains an accompaniment, a subordinate companion, a zealous supporter. The special form of the accompaniment is often due to the words, whose suggestion the composer may have sometimes followed unconsciously. At any rate, the tone-painting we not infrequently meet with in Brahms's songs is so delicate, so unobtrusive, and yet so effective, that, whatever theory we may adopt as to its genesis, we are bound to own that nature and art go here hand in hand and do their very best. The last *opus* of songs contains three (Nos. 1, 2, and 3) in which the accompaniment indicates respectively the song of the nightingale, the chirping of a young bird, and the clatter of a horse's hoofs, especially the first in a very reticent manner. In No. 4 of Op. 96 (Heine's "Meerfahrt") the accompaniment of the fascinating melody calls up in the mind of the hearer the jerky sounds of oars moving in the rowlocks. But Brahms understands also how to realise atmospheric effects. The sunshine in No. 3 of Op. 96 (Heine's "Es sehen die Blumen") is to me as unmistakable as the darkness in No. 1 (Heine's "Der Tod, das ist die kalte Nacht"). Nor is this mastery

* The figures in parentheses indicate the number of songs contained in the sets.

in the painting of backgrounds confined to the later songs, although it is there most conspicuous. The inquirer will find an interesting early example in Op. 3, No. 6 ("Song," in Novello's fourth "Album of German Song").

As to form, Brahms has furnished examples of almost every kind, from the simple folk-song to the most elaborate through-composed art-song and romance. His fifteen romances from Tieck's "Magen-lone" (Op. 33) may in every sense of the word and without exaggeration be called classical. They are not only among the finest of Brahms's compositions for one voice and pianoforte accompaniment, but also among the finest specimens of the kind generally. The genius of serene beauty, we hold, must have inspired them. It would be impossible to examine the peculiarities and estimate the excellences of the many songs which Brahms has given to the world within the limits of an article; this could not be done even with all the classes into which they might be divided. I shall therefore take a leap from one extreme to the other, from the most extended (though not most elaborate) compositions for one voice, the romances, to the shortest, the folk-songs. These latter are very numerous among Brahms's songs. Mr. Hueffer's collection (Novello's fourth "Album of German Song"), which contains twenty-seven songs, and is confined to the earlier works (Op. 3—19), includes as many as seven. Nor are those which are thus entitled the only folk-songs. Indeed, the popular element occupies a large space in Brahms's music, and is an important ingredient in his style. Here I may also mention that the sombreness which makes itself so frequently felt in his larger works is hardly to be met with in the songs. Op. 94 may be instanced as an exception.

I have repeatedly mentioned Novello's lately published fourth "Album of German Song," which consists of a selection of Brahms's songs by Mr. Hueffer. We may, perhaps, wish this or that song added to the Album, or included in it the later as well as the earlier songs, but we are not likely to advocate the exclusion of any it contains.

And now a concluding word on Brahms as a song writer. Dangerous as prophesying is, I venture to express my belief that this master's songs will have a permanent place in musical literature. I hesitate the less to express this belief as it is shared not only by his thorough-going admirers, but even by those who are decidedly sceptical with regard to his symphonic productions. My reasons for my belief in the vitality of the songs are the genuineness of their inspiration and the perfectness of their form.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XVIII.—SCHUBERT (*continued from page 330*).

At the beginning of 1825 Schubert was again resident in his dear Vienna, living as careless a life as ever with the few people whom he admitted to his intimacy. At this time he made the acquaintance of Sofie Müller, who enjoyed some renown as an actress, and was a singer to boot. Schubert and his cronies often visited the lady, the composer taking with him his newest songs for the pleasure of hearing her interpret them. Likely enough he wrote songs for no other purpose, and, if so, we should give thanks that Sofie Müller existed, and had a taste for music. From the artist's diary, published in 1832, we gather the names of some of the works with which she was concerned. Amongst them are that genuine masterpiece, the "Young Nun," "Der Einsame" and "Drang in die Ferne." The last gathering at her house took place on March 30, shortly before Schu-

bert started for a holiday amidst the romantic scenery of the Austrian Tyrol.

We are not informed how Schubert found the money for travelling expenses, but it may well be that he needed very little. Once on the scene of his wanderings every house was opened to him, and as the singer Vogl was his companion it is not likely that the cost of moving from place to place troubled him much. Be this as it may, our composer found himself at Steyr, Vogl's birthplace, some time in April. From that town the friends made excursions to various places within reach. "When summer began," writes Kreissle, "the two artists, like wandering minstrels, started forth on their beautiful country expedition, bent on making at one time a stately convent, at another a city or town, ring with their already famous lays. They made considerable halts at Linz and Gmunden, and again at the proper starting point of their wanderings—Vogl's birthplace. Everywhere they fell in with friends and acquaintances, who received them with open arms. The still living witnesses of these days of Schubert's wanderings talk with delight of the happy hours they passed in the society of the unassuming and, at that time, happy and cheerful Schubert." One loves to think about, and sympathise with, the composer's delightful experience during this tour. To him came so few moments of life's sunshine, that the pleasure his journey gave him seems, as we dwell upon it, to find its own reflection in ourselves, especially when we consider that, if there be any truth in the theory of nature's compensation, his delight must have been intense indeed—the crowding into a few weeks of enjoyment that which with most people is spread over years. We learn incidentally that he was far too busy with his new friends to think much of those at home, and it is like the careless Schubert to be told by his father in a letter:—"I, as well as all your belongings, am surprised at your not letting us hear anything of you." He wrote to nobody, as far as can be ascertained, till July 21, when he communicated with his friend Spaun, whom he had hoped to find at Linz, but did not. We can judge of his high spirits from the opening sentences of the letter:—

"You may well imagine my uncommon vexation in being obliged in Linz to write to you in Lemberg. Deuce take that abominable duty which separates friends from one another, when they had scarce sipped the cup of friendship. Here, I am sitting still in Linz, half dead with the melting heat and perspiration. I have a whole number of new songs, and you are not here! Are you not ashamed? Linz without you is a body without a soul, a rider without a head, broth without salt. If I didn't get good beer at Jägermaier's and decent wine at the Schlossberg, I would go and hang myself on the parade out of grief for the soul of the Linzers, which has taken wing and flown away."

Further on he says: "For the rest, don't let your hair grow grey with misery at being so far away from us. Brave the simple fate, let your gentle spirit expand like a flower, that you may diffuse the warmth of life in the cold north, and show your divine origin wherever you go." Then he adds a pompous aphorism akin to those already quoted from his diary: "Contemptible is the grief which stealthily creeps upon a noble heart; cast it away from you, and tear to pieces the vulture which is gnawing at your heart."

On July 25 Schubert found time to send off a letter to his parents. He began it with a confession of sin: "I admit the justice of your rebuke at my long silence," and went on to a lame excuse: "But, as I am averse to writing mere empty words, and the present time with me offers but little of interest, you

will forgive me if I have kept all news of myself from you until after the receipt of your affectionate letter." Once with pen in hand Schubert writes at length, and we get a detailed account of his experiences, mixed up with which are some allusions to his setting of the songs in Scott's "Lady of the Lake":—"My new songs out of Walter Scott's 'Lady of the Lake' were very warmly approved. My audience expressed great delight at the solemnity of my Hymn to the Blessed Virgin ('Ave Maria'); it seems to have infected the minds of listeners. I believe I have attained this result by never forcing on myself religious ecstasy, and never setting myself to compose such hymns or prayers except when I am involuntarily overcome by the feeling and spirit of devotion, in that case devotion is usually of the right and genuine kind." After this very interesting glimpse of Schubert's higher method, we find further reference to the songs, in which the name of England occurs:—"I intend to have some other arrangement as to the publication of these songs, the present one inviting so little attention. They must have the illustrious name of Scott on the title-page, and thus make people more curious; with the addition of the English text they might help to make me better known in England, if only once I could make some fair terms with publishers; but in that matter the wise and beneficent management of the Government has taken care that the artist shall remain for ever the slave of miserable hucksters." The letter contains a remark upon criticism which may also be worth transcribing. It arose out of a favourable notice of one of Schubert's works in some journal, and runs thus: "I should like to have examined the review myself, to see if there was anything to be learned from it, for, however favourable the criticism may be, the whole thing may be simply ridiculous if the reviewer, as is often the case, has not the proper understanding and capacity for reviewing." Thus did Schubert properly distinguish between unintelligent praise and that which comes from a man having *connaissance de cause*. Most artists, we should say, recognise the difference, but very few are bold enough and frank enough to say so openly. They take laudation all round with equal appetite, for fear of giving offence. Next in this fruitful letter we find a hit at a certain school of pianoforte players, since largely developed and now making pretensions, supported by a silly public, to be the only school. Speaking about certain of his own pieces, he remarks: "These I played alone, and not without success, for some assured me that the keys under my hands sounded like singing voices, which, if it be true, is a delightful compliment, as I cannot endure the execrable pounding peculiar to even distinguished pianoforte players—it neither tickles the ear nor moves the feelings." Another citation and we have done with the letter. The master speaks of "the divine lakes and mountains," which so impressed his imagination, and lets it be seen that Nature, in her grand and beautiful manifestations, had given him both comfort and strength. It is with him "a great happiness to be restored anew to life, strength, and energy."

Later on (September 12) Schubert addressed a long letter to his brother, Ferdinand, in which he gives an animated description of his journey from Steyr to Salzburg. The exordium of this epistle contains a modest deprecation of the writer's descriptive power, but Schubert had a fair share of the quality in question, and could really express himself very well. Take the following as a specimen:—

"From Neumarkt, which is the last stage before Salzburg, one gets the first glimpse of the snow-covered tops of mountains emerging from the Salz-

burg valley. About an hour from Neumarkt the country is exceedingly beautiful. The Waller-See, which pours forth its clear bluish-green water, lights up this fair scene in an enchanting way. The situation is very lofty, and from that point one goes by a constant descent as far as Salzburg. The mountains appear higher and higher; the Untersburg, with its ghosts and legends, particularly peers above the rest like magic. The villages show signs of the wealth of former days. In the commonest peasants' houses one finds on all sides marble window and door ledges, sometimes even staircases of red marble. The sun darkens, and the gloomy clouds lower over the black mountains like children of the mist; but they touch not the peak of the Untersburg—they glide past as though afraid of its dreadful tenants. The far-off valley, which is studded with isolated castles, churches, and peasants' huts, becomes plainer and plainer to the enchanted eye. Towers and palaces gradually appear; at last one drives by the Kapuzinerberg, where the mighty rampart of rock rises perpendicularly from the roadside, and looks grimly down upon the wayfarer. The Untersburg, with its attendant mountains, becomes gigantic; its majesty seems almost to crush us. And now our road lies through some beautiful avenues to the town itself."

The truth of this picture is instantly recognised by those who know the road, and the character of it suggests that Schubert had been reading Walter Scott's descriptions of scenery with as much attention as he devoted to his lyrics. Our master goes on to tell about the town, the kind reception he and Vogl met with there, and so on. Presently comes a reference to Michael Haydn:—

"From the cathedral we went to the monastery of St. Peter, where Michael Haydn resided. The church here also is wonderfully beautiful. Here, as you know, is the monument of M. Haydn. It is very fine, but badly placed in an obscure out of the way corner. . . . Haydn's head is enclosed in an urn. I thought to myself, May thy pure and peaceful spirit hover around me, dear Haydn; and if I never can become like thee, peaceful and guileless, at all events none on earth have such deep reverence for thee as I have. Sad tears fell from my eyes, and we went on."

But not a word about Mozart—the presiding genius of the place. Schubert avoids even mentioning his name. Strange omission! One supposes that he could hardly have thought of anybody else, and is puzzled by this inexplicable silence.

A second letter (September 21) describes the journey from Salzburg to Hallein, "a remarkable town, but uncommonly dirty and dismal," where all the inhabitants "look like ghosts," and are "thin enough to make tapers of." Then on through the Pass of Lueg, famous for a desperate fight between the Bavarians and the Tyrolese. A red cross commemorates the battle, and at sight of it Schubert breaks out into rhapsody, "O glorious Christ, how many wicked deeds must Thy sacred image appear to sanction! Thou Thyself, the cruellest memorial of human guilt, men set up Thy image as though they would say, Lo, with insolent feet we have trampled upon the most perfect creation of the great God; should we feel compunction of heart in annihilating that noxious insect called man?" Finally the travellers regained Steyr where Schubert found a letter from his friend Bauernfeld, regarding domestic arrangements for the approaching winter in Vienna, and saluting him with a decided personality: "How fares it with thee, fattest of friends? I declare I believe your stomach is a size larger. Heaven keep it and bless it!" Schubert replied in a style of equal

freedom, mentioning the early days of October as the probable date of his return. So it turned out. Vogl went off into Italy, Schubert made for Linz, and there encountered a friend, Gatty, with whom he hired a one-horse carriage and drove back to the capital, rich in comparative health and spirits, but almost as poor in pocket as the beggars on the road. His first care in Vienna was to sell the "Lady of the Lake" songs—for 200 gulden or £201—and repay the friends who had, in his absence, kept matters square with his landlord.

Schubert did not allow his pen to remain idle all the time he was away. He composed several songs and is said to have completed the Grand Symphony which should stand between the B minor fragment and the C major. Sir George Grove says: "But the great work of this date was the Grand Symphony, which had been before him so long. We found him eighteen months ago writing quartets and the octet as preparation for it, and an allusion in a letter of Schwind's shows that at the beginning of August he spoke of the thing as virtually done. That it was actually put on to paper at Gastein at this date we know from the testimony of Bauernfeld, who also informs us that it was a special favourite with its composer." There can hardly be a doubt that Schubert was engaged during 1825 upon some such work. So much is proved by the references to it cited by Sir G. Grove. But one of the strangest incidents in musical history is its utter disappearance. While numberless smaller compositions have survived all vicissitudes, and well-nigh every work of the master is accounted for, the "Gastein Symphony" has vanished as completely as those Central Asian rivers which desert sands absorb. We do not even know its key, and Dr. Kreissle has not more than a word to say even about its supposed existence at any time. To make these facts the more remarkable, the history of the work can be traced as far as September, 1826, when a member of the Austrian Musical Society conveyed to his brethren Schubert's desire to dedicate to them a symphony, and when the Society voted him £10 as a mark of good will, Schubert it is said, deposited the manuscript at the Society's rooms, along with a letter running thus:—

"To the Committee of the Austrian Musical Society.—Convinced of the noble desire of the Society to give its best support to every effort in the cause of art, I venture, as a native artist, to dedicate this my symphony to the Society, and most respectfully to recommend myself to its protection. With the highest esteem,—Your obedient, Franz Schubert."

Now comes the strangest part of this most curious story. Here we see a great musical work pass into the hands of a Society which has shown practical sympathy with the composer, yet no record exists of its rehearsal, no one remembers that it was ever tried, and the catalogue of the Society's library may be searched in vain for any trace of it. Sir G. Grove truly says that "except for the minute and letter given above, and the positive statements of Bauernfeld quoted below, it might as well be non-existent." In presence of such a mystery as this, the mind casts about for a probable explanation. It is piqued by the puzzle and almost resents it. Now then, what explanation seems most probable? Obviously that the Gastein Symphony and the Symphony in C are, in their origin, one and the same. It is at least conceivable that the Musical Society found the Gastein work either not to their taste or not within their means (we know that the "C major" was voted impracticable), and that Schubert took it back for revision, which, in his careless way, he did not immediately set about. This speculation is somewhat strengthened by circumstances connected with the

autograph of the "C major." The MS. in question contains many emendations, unusual with Schubert, but such as a man, having once entered upon revisions, might go on making. Moreover, in the Scherzo are sixteen bars taken from the octet, which, as we have seen, was written as a preparatory study for a grand symphony. Further, Sir G. Grove tells us that the autograph score is no rough copy; there are no traces of sketches or preparation, "the music has gone straight on to the paper without any intervention"—features which one would look for in the case of a revised edition of an already existing work. Documentary evidence tending to show that the "Gastein" and the "C major" are distinct compositions is found only in an article written by Bauernfeld for a Vienna journal after Schubert's death. There the master's friend says: "To the larger works of his latter years also belongs a symphony written in 1825 at Gastein, for which its author had an especial predilection. . . . At a great concert given by the Musical Society shortly after his death, a Symphony in C was performed, which was composed as early as 1817 (1818), and which he considered as one of his less successful works. Perhaps the Society intends at some future time to make us acquainted with one of the later symphonies, possibly the Gastein one already mentioned." It is clear from this that Bauernfeld supposed the MS. of the "Gastein" to be in the Society's possession. But if that were so, why, at a kind of commemorative concert, was it not performed?

A work specially dedicated to the Society by the dead author would surely have had infinitely greater claims than one of an earlier date and smaller pretensions. The inference is that the MS. had passed out of the Society's hands, and possibly back into those of the composer. In his catalogue of Schubert's works Bauernfeld makes two entries, as follows: "1825, Grand Symphony. . . 1828, Last Symphony." Clearly, therefore, he believed that each was an independent work; but it is pretty evident, also, that Bauernfeld knew very little about either. There is nothing whatever in his testimony to show that his knowledge on the subject was not of the very vaguest kind. We here put forward the identity in origin of the "Gastein" and the "C major" simply as a speculation, which cannot well be a basis of belief. But it seems to us the only way out of a difficulty that, apart from it, presents an almost inconceivable concatenation of circumstances. Sir George Grove, whose research cannot be too highly praised, so far adopts the theory of a distinct existence for the "Gastein" that he styles the C major "No. 10," instead of No. 9, but a faint suspicion seems to linger in his mind, otherwise he would have used more positive language than the following: "That it is an entirely distinct work from that in C, written two and a-half years later, *can hardly admit of a doubt.*" That which hardly admits doubt is not absolutely barred against it.

Of Schubert's doings between the date of his return to Vienna and the close of 1825, very little can be gleaned. He may have given himself up to the delights of friendship; consorting with that odd little company of intimates to whom the reader has already been introduced, and writing songs for their delectation as well as, incidentally, for a living. At any rate, the compositions of the year make a respectable total, and include twenty-three songs, as well as the pianoforte Sonatas in A minor, D major, and A major; and the Funeral March, *à quatre mains*, on the death of the Emperor Alexander. "It is also more than probable," says Sir G. Grove, "that the String Quartet in D minor was begun before the end of the year."

In 1826 Schubert had several chances of settling down to regular employment. We find one mentioned, as in prospect, by his friend Schwind, who, writing to the master, then in Upper Austria, said:—

“Worschizek (Imperial Court Organist) is on his last legs, and there will be a serious agitation on the question of the Court organistship. As far as I can learn, the successful man will be he who can best acquit himself as an extemporaneous performer on a given subject. At Gmunden you will have an organ at your service to practise on.”

Worschizek died shortly after this letter was written (November, 1825), but we hear nothing of our master's candidature for the empty seat. Six months earlier another Court musician, Salieri, had passed away; his place being taken by Eybler, whose promotion left vacant the post of Vice-Capellmeister. This position Schubert coveted, as we know from his own lips, and in due course he joined the running for it, in company with seven others, namely, Seyfried, Girowetz, Kreutzer, Hoffmann, Hüttenbrenner, Würfel, and Glaser. Previously to this, the dignity had been offered to Wittasek, who declined it on account of age and infirmity. Umlauf was also proposed for the place, but ultimately it became a matter of competition, as we have just seen. All the candidates were spoken of by the Hofmusikgraf in his report to superior authority as “men of merit; each and all having claims, more or less worthy of consideration.”

With regard to Schubert personally these words were used: “Schubert appeals to his services as Court singer, confirmed by a testimonial of Salieri, who taught him composition, and vouches for the fact of his having composed five Masses, which have been used in several churches.” In disposing of the appointment the Emperor passed over all the eight men above named, and gave it to Josef Weigl, Capellmeister at the Court Theatre, thus leaving poor Schubert out in the cold. When informed of his bad luck, the master said: “I should have much liked to receive that appointment, but I must feel satisfied in its having been bestowed upon so worthy a man as Weigl.” In this spirit of philosophic resignation he went back to writing songs which, while they enriched the publishers, barely enabled him to live.

Another delusive prospect opened before Schubert at this time, and was lost, if we may credit Anton Schindler, through his own obstinacy and utter want of worldly wisdom. Herr Krebs (father of Marie Krebs, the now well-known pianist) having removed to Hamburg, his post of conductor at the Kärnthnerthor Theatre became vacant, and Schubert so far became the favoured candidate as to be taken on trial—that is to say, his appointment depended upon the successful setting of some operatic scenes. When rehearsing these, the soprano, Schechner, objected to certain features in one of her airs, and begged their modification. Schubert refused, and the result was that, at the general rehearsal, the lady broke down. Let Schindler continue the story:—

“There was a deep silence throughout the house, and consternation on every face. Whilst this was going on, Duport, the manager, was seen advancing now to one group, now to another, or talking mysteriously to the *prima donna* or the Capellmeisters who were present. As for Schubert, he sat during a scene painful to every one who witnessed it, like a marble figure, fixed to his chair, with his eyes rivetted upon the pages of the score lying open before him. At last, after a long pause, Duport stepped in front of the orchestra and said, in a very polite tone: ‘Herr Schubert, we should like to put off the performance for some days, and I must ask you to make the necessary alterations in the scena, at all events, and to make it an easier matter for Fräulein

Schechner.’ Several of the players in the orchestra now exhorted Schubert to give way. Schubert's wrath, after he had listened to Duport's speech, only grew more intense, and, calling out at the top of his voice, ‘I alter nothing,’ he shut up the score with a bang, put it under his arm, and walked off home as fast as he could. There was an end to all hope of his appointment.”

This is a circumstantial story, and its truth is supported by the fact that Sir George Grove adopts it without question. It is right to mention, on the other hand, that Kreissle takes up a doubtful attitude, urging that Schindler was not unused to drawing the long bow, that the behaviour imputed to Schubert denies his “honest, good-tempered manner,” and that an eye-witness, then in the orchestra of the theatre, while allowing that the music given to Schechner was beyond her powers, could remember no such scene as that described above. Rather, according to this authority, did Schubert behave “in his usual quiet and self-contained manner.” We cannot decide between these conflicting statements, but are anxious to believe with Kreissle, since Schindler represents our master as guilty of very foolish obstinacy. How could the world go on if it were full of dogged and unyielding resolution on matters of small importance?

(To be continued.)

THE DECLINE OF ITALIANATION.

COSMOPOLITAN though our society, and particularly our artistic society, has become, it may be regarded as a not altogether bad sign of the times that the passion for denationalising themselves has, in a great measure, abated amongst professional musicians. Nay, the reaction has set in so far that singers of the most uncompromisingly English, Irish, and Scotch appellations (we cannot recall to mind any instance of a Welshman who ever assumed an Italian name) seem to take a pride in adhering to them, and the *reductio ad absurdum* of Italianation has been reached in the case of artists who, appearing originally under Italian pseudonyms, are now content to figure under their real names, with Signor—in a bracket to explain their identity. It is now sufficient to cultivate the appearance of a foreigner without assuming his name, though indeed there are few artists before the public who are guilty of such folly. To these we recommend Roger Ascham's homily on the text of the Italian proverb current in the middle of the sixteenth century, “Inglese Italianato e un diavolo incarnato.”

The decline of Italianation is due to a variety of causes, which it might be interesting on some other occasion to discuss at length in these columns. For the present, these may be roughly identified with the downfall of Italian Opera in England, which has been brought about by the abuses of the “star” system; the growth of a realism impatient of the romance and frivolity which amused our fathers; and the taste for gorgeous orchestral colouring which Berlioz and Wagner have done so much to foster. There is also to be taken into account the development of the middle-class audience—the real supporters of music in England—who prefer to listen to operas and vocal music in a tongue they understand, the most striking proof of which demand for the vernacular is afforded by the success of the Carl Rosa English Opera Company, where we find a French *prima donna* obliged to conform to the linguistic necessities of the situation. The fact that singers should have to consider the interests of the general public is significant, though we take it on the whole to be a loss that some of our best

native performers are unable to sing in either French or German.

While, then, there is a demand amongst all public audiences for native artists of merit—a demand which, though now and again savouring of insularity, is on the whole healthy—it must be admitted that in the houses of the aristocrats and plutocrats who make the “season” there is still a notorious predilection for foreign artists. It is difficult to account for this; but we would suggest that it is partly a tradition and partly due to the amazing dulness of aristocratic society, which countenances Bohemianism and patronises art, not from any especial regard for talent, but simply from the desire to be amused; and a greater piquancy of contrast is naturally found in the society and performances of foreigners. Thus the strange anomaly becomes possible that nine musicians out of ten may have never heard of, much less heard, a singer of such exceptional ability—*dans son genre*, be it understood—as De Soria, who rarely sings out of Mayfair, and never in public. The same remarks apply also to artists who have little to recommend them but their complexion, moderate facility, and immoderate assurance.

It is worthy of notice that, while amongst foreign writers an occasional tendency has been shown to adopt Christian names—e.g., Henry Murger, Henry Gréville, George Sand—a practice which actresses of note have latterly followed, foremost among whom we notice the now welcome name of Jane Hading—we know, *per contra*, of no instance where a foreign musician has Englished his patronymic. But the real proof of the affectation of the whole system is to be seen in the fact that no composer of note, no great conductor, has endeavoured to win higher renown by making himself out to belong to a more musical country than his own. These vagaries are confined to singers and players, principally opera-singers, whom Berlioz once described as monsters, though often attractive monsters. With regard to the assumption of names in general, it should be noticed that the choice is dictated by a variety of motives. It is generally due to a desire to escape from the realm of the commonplace. Sometimes a name lends itself so easily to the change that the temptation is irresistible. Again, local associations are not infrequently the determining cause, and so we get Albani from Albany, while another American singer has taken the name of Nevada. The name of the most famous living contralto is, we believe, simply a “palindrome,” and an eminent Italian composer, Arrigo Boito, figures in the capacity of a librettist as Tobia Gorrio, an anagram upon his real name. This passion for aliases is characteristic of musicians, some of whom in this country also vary their name according to their sphere of action. But, on the whole, we think that a step has been taken in the right direction, and that no really first-rate native artist now cloaks his identity beneath an Italian pseudonym. We have got beyond such absurdities as Giulio Perkins and Buggini (*mé* Buggins); and we wish that the obviously British matron would also drop the minor affectation of “Madame,” which imposes upon nobody, and is never adopted in private life. But if fiction produced strange and outlandish titles, the unvarnished truth, or varnished only in the Christian name, is capable of even stranger combinations. The following names, drawn from the advertisement and ordinary columns of musical papers, will amply illustrate our statement. They could hardly have been invented, and yet if encountered in the pages of a novel would have been condemned as tasteless or grotesque. We would call special attention to the prevalence of double surnames and spondaic endings. Bantock Pierpoint, Holberry

Hagyard, Talbot Legg, Jessurun, Auty, Poock, Pelham Roof, Augusta Piffin, Avalon Collard, Billinie Porter, Dafforne, Christina Smellie, Blackbee, Fountain Meen. For the last-named gentleman we have found an appropriate *Sors Horatiana*—*Fies nobilium tu quoque fontium*. It will be seen from the foregoing list that there is little tendency to adopt melodious or Italianised titles. But whether real or invented, these names are striking and individual. A friend who has been much exercised in mind by this peculiarity spends a good deal of time in coining combinations, some of which we are able to offer for the benefit of our readers—Matlock Buxton, Handel Turner, Octave Sharp, Blundell Sands, and Tarley Bindells. He assures us that the above are not copyright, but may be used in public without the payment of a fee.

We are pleased to state that it has been found unnecessary to make a call upon the guarantors of the Philharmonic Society, the incomings of the past season having equalled its outgoings. This agreeable announcement was made at a dinner of the directors, guarantors, and other friends of the Society, held at the Holborn Restaurant on the 24th ult., Lord Coleridge in the chair. We congratulate all concerned upon another year of success, and another strengthening of the firm foundation of judicious enterprise upon which the Society is rebuilding its fortunes. There seems now to be no reason why our oldest musical institution should not, in the face of formidable rivalry, attain to its old pre-eminence. In any case, the directors cannot do better than persevere in their present course, and carry on a policy which combines due regard for contemporary work with fitting homage to the great achievements of a classic past. They thus consult the wishes of the vast majority of amateurs—the men and women who avoid extremes of opinion, and ask only for that which is good whether new or old. As regards the production of works specially written, it may be that none of those brought out during the season just ended will attain classic rank. Such a result no board of directors can guarantee. The utmost is done when men of mark like Saint-Saëns and Moszkowski are secured to write for the Society. That settled, the responsibility shifts to the composers. At the dinner to which reference has been made, lively interest was shown by a large company in the fortunes of the one English institution which boasts an illustrious place in the history of music.

THE Park Band Society, numbering on its committee a Prince and several eminent titled philanthropists, seems hardly to have realised the educational opportunities which the resources at their disposal put in their way. It is to be supposed, *a priori*, that the music performed in Hyde Park would be more carefully chosen than that to be heard in the other public recreation grounds where this excellent Society provides entertainment on Sundays. But if we were to judge from our own experience of a few weeks back we should pronounce their programme to have been chosen mainly for the purpose of agreeably tickling the ear. It was a beautiful sunny evening—before the recurrence of the recent glacial epoch—and an immense crowd was gathered outside the well-filled enclosure where a programme and a seat are supplied for the sum of twopence. The audience were manifestly enjoying themselves greatly, but our contention is that they would have enjoyed themselves every bit as much if the music had been of a slightly higher order. Nearly half the pieces played were dance tunes pure and simple, while the introduction

of one solitary sacred piece only served to accentuate the prevailing secularism of the selection. Now let it be clearly understood that we are not attacking the promoters of this scheme for the preference shown to secular music. If recreation be the aim in view, such preference is inevitable. But the nominally secular *répertoire* contains a great number of pieces the effect of which is distinctly inspiring, elevating, and ennobling. And, on the other hand, many works will be found in the category of sacred music against which the charge of dulness or heaviness cannot possibly be sustained. Of a judicious combination of such elements we hold that the programmes of these Sunday Concerts should be composed. By these means a fair amount of deference would be shown to the feelings of those who sincerely object to the secularising of the first day of the week, a full concession would be made to those who plead for some lightening of the gloom of the English Sunday, while something would be done to improve the taste of the masses, instead of keeping them down to the *opéra bouffe* level. In conclusion, we would point to the strange inconsistency which betrays itself in the protests raised against Sir George Grove's proposal to hold Sacred Concerts on Sundays, although not a word have we heard uttered against these purely Secular Concerts held on the same day in the presence of thousands of respectable people. Would they be a whit less popular if the music was better? We believe not, and we would earnestly urge upon the Park Band Committee the desirability of experimenting in the direction of a deviation from the *ad cap-tandum* style of their present programmes.

AMID the conflicting stories now current regarding the late unfortunate King of Bavaria, it is clear that musicians and music-lovers everywhere should look upon him as happily slain on one point. He had a genuine feeling for art, and the disposition to further it by sacrifice of his own means to its interests. We can look at this matter without consideration of the particular music he affected or of the composer whose munificent friend he remained through many years. Every man, even a king, has a right to the indulgence of his artistic tastes in his own way. That may not be our way, but at any rate we must applaud and value the disposition, since all phases and manifestations of art contribute something to the ultimate purity and excellence which will remain when time has eliminated the dross. We could wish that it were the fashion among monarchs and the great ones of the earth to act as did poor King Ludwig. Not that any desire a return to the days of an offensive patronage, when rich men kept musicians about them as they kept dogs and race horses—as appendages to their greatness. A time like that is impossible of recurrence, but there are many ways wherein those who have the means to assist art may do so with entire propriety and certain issue of good. Such ways occur to every man who has given the matter a thought. What results would follow, for example, from an endowment of our leading musical societies, sufficient to rescue them from the ignoble and artistically dangerous position of living from hand to mouth? And how valuable to the cause of opera, whether English or Italian, would be a guarantee fund held at disposal under conditions favourable to the progress of art! In some countries the State largely concerns itself with these matters, but in England we trust to private enterprise. Wealth abounds amongst us, and so does, professedly, love for music. Cannot the love bring the wealth, as it did in the case of Ludwig II.?

We are told in our books on the rudiments of music that "melody is a succession of single sounds"; but there can be little doubt that this by no means expresses the conventional meaning of the word, for a fascinating air and a hideous progression of notes are equally "a succession of single sounds." The signification of the term by "one of the crowd" is a "tune," which can be reproduced at will, either by humming or whistling; and such critics, therefore, are dissatisfied when they find that a work contains not ample material capable of being put to such use. The advance of music, however, should convince us, not only that important compositions cannot be produced by stringing together a number of tunes, but that the character of these tunes changes in the course of time. When Beethoven's Sonatas, for example, were pronounced by tune-lovers in this country to be dreary, one of the greatest pioneers of the day, Cipriani Potter, used to play some of the most lovely passages from these works to his pupils, exclaiming at intervals "There's no melody in Beethoven, you know—no melody in Beethoven." The melody of course was there; but it was not of the kind to which those who professed to love the art had been accustomed; and like much of the music of the present time, instead of exactly representing the prevailing taste, went slightly beyond it. A celebrated New York musician, we read recently in a musical journal, had said that he anticipated with much pleasure the production of Weber's Opera "Oberon" in America, as it was "replete with delightful melody." Shortly after the first performance of "Oberon" in England, a well-known arranger published his "Fantasia on a melody in Weber's 'Oberon,'" and a critic, in noticing this, said, "the author of this piece is a clever man, for he has discovered a melody in 'Oberon.'" Persons accustomed to deliver such decisive opinions on the works of great men should be careful, for their reviews may live.

Under the signature of "Progress," a correspondent has recently forwarded us a letter commenting on the fact of our rarely hearing solos at Concerts upon any other instruments than the violin, pianoforte, or violoncello. He truly says that "those who are inclined to keep things as they are should recollect that the last few years have brought developments in concert-giving which our grandfathers could not have believed possible. More Concerts are probably now given in the metropolis in a single week of the winter season than would occur throughout the entire country in a twelvemonth—if we take a period thirty years back. Obviously the pianoforte, violin, and cello would be more suitable to that time, and its conditions, than to the countless concerts of our day; to which we ought to add that the defective mechanism of the wind instruments of years gone by materially helped to keep them in the background, though there is no cause for complaint on that score now." In an article inserted in our columns some time ago, entitled "A Plea for the Flute," a list was given of the many fine solos written for that instrument, even by the most classical composers; yet none of these are ever performed in public. When we consider that equally important solos were composed for the clarinet by Mozart, Weber, Spohr, Schumann, and Reissiger; for the oboe by Handel, Hummel, Schumann, and Kalliwoda; and for the bassoon by Mozart, Ferdinand David, Kalliwoda, Weber, and many lesser known writers, it certainly seems almost incredible that at the numerous musical entertainments, where novelty would be welcomed, the instruments we have named should be invariably confined to their places in the orchestra. The

subject is indeed one well worthy of consideration; and we are glad to be enabled to aid our correspondent in giving publicity to his well-founded complaint.

SINCE the absurd system of "encoring," either at the Opera-house or in a Concert-room, became a subject of discussion in musical journals the majority of Conductors have done their utmost to abate the evil by allowing the storm of applause to cease, and then quietly proceeding onwards through the programme, even at the risk of offending some who expected a repetition of the song or piece which had created such enthusiasm. This is as it should be. The Conductor has always the power of acceding to, or resisting, a demand so utterly destructive of the continuity of a work as that for the performance of one movement of a Symphony or Concerto twice over. But when he has to deal with favourite vocalists he finds the case more perplexing, for as a singer is now scarcely considered to have been successful without a "recall," the danger is that, being once again on the platform, and the applause renewed, he or she, emboldened by this fresh token of public appreciation, will favour the noisy portion of the audience by repeating the song. Of course it is difficult for any person in authority to stop this; but prolonged applause is not always a sign that the public want a song over again; and if vocalists, therefore, will take this matter into their own hands, we beg to direct their attention to a recent criticism upon a concert in the United States, when the thermometer was at freezing point. The Conductor, it appears, having heard, as he supposed, thunders of applause, asked the audience to kindly desist from requesting encores. The author of this notice, however, says "had he known that the liberal stamping of feet was to obtain bodily comfort, he would not have been so willing to apply it to the various performances." Here, then, is an undeniable proof that vocalists should be cautious how they accept encores in intensely cold weather.

WE have much pleasure in calling attention to an excellent article in the June number of the *English Illustrated Magazine*, on the "Singing Voice," by Dr. Morell Mackenzie. Many volumes have recently been written on the same subject by eminent medical authorities; but it is rare to find a paper which in so small a compass gives plain and straightforward directions for the cultivation of the vocal organ on true and natural principles. Upon this point everybody knows that much difference of opinion exists. "To speak figuratively," says Dr. Mackenzie, "philosophers agree, as much as can be expected of their kind, about the voice on the level plain, but half-way up the hill-side they begin to call names, and at the top they come to blows." Of course it would be impossible to follow our author in his description of what he truly terms the "vocal instrument"; but let us say that we are quite in accord with him when he tells us that students are too much burdened with medical facts at the time they ought to be learning to sing. "Some slight knowledge of the structure of the vocal machinery," he writes, "may be advantageous to the singer by teaching him to take more care of it than he might otherwise think it worth while to do; but the smattering of universal science to which so much importance is now attached in certain quarters is quite unnecessary, and is in fact more a hindrance than a help. Let the pupil leave the scalpel and the laryngoscope to doctors, and cultivate the powers of his voice as the pugilist develops his arms, or the runner his legs, without caring to

know the details of the mechanism which his will sets in motion, and which trained instinct will manage better than the most exact anatomical and physiological knowledge." The reader will find much more of this plain speaking in the admirable paper to which we refer.

It is time that public opinion should put an end to the absurdities allowed both on the Italian and English stage of opera. There have been several aggravated cases this season, especially as regards recognition of the audience by artists while the curtain is up. The traditions of Italian Opera allow this, and much else which is utterly inartistic, but it is surprising that the good example set by the Wagnerian cult has not had due influence upon the stage of English Opera. At both Drury Lane and Covent Garden artists are allowed to come on bowing and smirking to the audience, keeping the stage waiting meanwhile; after a song they are permitted to tout for an encore by dodges that need not be described, and there seems to be no law against their stepping out of the character at any moment in order to acknowledge approval. At Covent Garden the other night *Antonio* ("Linda di Chamouni") cursed his daughter with all the intensity possible, and flung himself out of the room as though to escape a polluted atmosphere. Languid applause following, back came *Antonio*, no longer an outraged and angry parent, but a smiling and satisfied person in masquerade dress. It is such absurdities as this that turn intelligent people against the lyric stage. Why does not the press take the matter up, and harp upon it till managers, following the example of some of their brethren on the Continent, fine every artist who looks over the footlights to recognise in any manner what is going on there?

It is a remarkable and significant fact that there are now in England, and at the height of the London season, three first-class *prime donne*, of whom two have no occupation on the lyric stage, and one appears but once a week. Had such a state of things been foretold fifteen, or even ten, years ago, even those who desired it would have laughed at the prophet as a dreamer, yet so it is. Madame Patti and Madame Nilsson have no operatic work to do, and Madame Albani appears at intervals of seven days. The farce of the *prima donna assoluta*, who domineers over manager, artists, and the public, thus seems to be played out, and we to have entered upon an era of just proportion and common sense. Long may it continue. Of course the pampered artists who lorded it yesterday will not come down with a good grace to an altered state of affairs. That is their business, and the public will, in a most equitable temper, leave them to do as they like. Meanwhile the *prime donne* have transferred themselves to the concert room as a kind of forlorn hope, seeking there to play the old game. For a time, therefore, we may see on the platform what has often disgusted us on the stage. This however, is a smaller matter that gives sensible people no concern. A miscellaneous Concert is one thing; the representation of a great operatic work is quite another.

THE CARL ROSA OPERA SEASON.

MR. CARL ROSA has held his fourth season of English opera at Drury Lane, and has only taken four weeks over it. Nevertheless, this brief period has been fraught with a great deal of importance, and in one particular respect was artistically valuable, perhaps beyond the energetic *impresario's* happiest of his happy efforts. While versions of German, French, and Italian opera in the vernacular go to swell the bulk of the Carl Rosa prospectus, the controversy

about "English opera" or "Opera in English" is likely to be pursued; but, at the same time, real English opera is not neglected, as the production of Mr. A. C. Mackenzie's "Colomba," Mr. A. Goring Thomas's "Esmeralda" and "Nadeshda," and Mr. C. Villiers Stanford's "Canterbury Pilgrims" sufficiently attests. This is a very good record for three years, but Mr. Rosa does not rest satisfied with the laurels he has already won, and this year he has signalled his brief tenancy of Drury Lane by the production of a second opera by Mr. Mackenzie, written in collaboration with his former librettist, Mr. Francis Hueffer. The North British musician is undeniably one of the men of the age, and he has shown the world that there is no branch of his art with which he cannot deal with absolute mastery. Opera, oratorio, overtures, orchestral occasional pieces, a concerto for violin, chamber music, and numerous songs all bear testimony to the activity as well as the comprehensiveness of their author. It is not saying too much to state that the future of English opera lies to a very large extent in Mr. Mackenzie's hand, for he alone has had the courage to attempt to restore that form of entertainment to the position it once enjoyed, while keeping pace with the times and giving us the later development of dramatic lyrical work in place of the conventional or stereotyped form of the art. The old-fashioned operas by Loder, Barnett, and others were, no doubt, charming in their way—melodious music is always acceptable—but they have had their day, and amateurs clamour for something of a more advanced description. The Sullivan-Gilbert comic operas are inimitable in their way again; but, making every allowance for the genius displayed by both of these famous colleagues, they leave the matter of grand or romantic opera untouched. The claims to consideration presented by Messrs. Goring Thomas and Villiers Stanford naturally cannot be ignored; they have both done really fine work, and no doubt will furnish still more. But, on the whole, Mr. Mackenzie appears to have the destiny of our national opera in his keeping, and there is every reason to expect that he will prove worthy of the charge. He has, so far, only written two operas, but he has gained already just that amount of experience necessary to enable a composer to know really what the public requires, and to adapt artistic considerations to meet popular tastes. No doubt Mr. Mackenzie's third opera will be better than his first or second; but that is not the theme which concerns us now—we ought to be thankful for what is before us, rather than that which is in prospect, and respect the hand which gave us first "Colomba" and secondly "The Troubadour"—the latter produced with the most triumphant success on Tuesday, the 8th ult. Repetitions of the work only tended to substantiate the good impression made on the first night, and those who have heard "The Troubadour" twice or three times will want to hear it again and again. Mr. Mackenzie does not spread himself out for the crowd, and his music repays study as well as attention; his style is anything rather than superficial, and while we encounter melody in abundance, it is obvious that it is not present for mere ear-tickling purposes. If here and there we find traces of Wagnerian influence, it is the genial Wagner of "Die Meistersinger" renowned—the humorist and quaint archaic joker who could give a pleasant expression to mediæval homely life, and who had no objection to an operatic chorus—not the perpetrator of monstrous fables and unpleasant legends. Nothing could possibly agree better with the subject selected for illustration than Mr. Mackenzie's music, and probably any thoughts of the "Meistersinger" which it may conjure up are due rather to the appropriate treatment of an antique story than to any actual resemblance in phrase or measure. And what a subtle charm hangs around this old world music—ancient, yet, by a curious contradiction, ever fresh. It is like the perfume of lavender, long hidden from the light of day in some old press, or the aroma of rose-leaves by chance discovered between the pages of an old book, telling of bygone days of sunshine and warmth.

In selecting the theme for his second opera book, Mr. Hueffer had recourse to fact in preference to fiction. That is to say, the *Troubadour* who figures in the new work really did exist, and really came to the tragic end depicted in the stage version. Mr. Hueffer was obliged to omit some of the details of the historical narrative, and the

audience was not expected to imagine that the heroine eats the roast and peppered heart of her lover. This matter is glossed over with a great amount of skill, and Mr. Hueffer has shown the possibility of casting a glamour of terror upon a dramatic subject without descending to revolting details. History tells us that *Guillem de Cabestanh*, the son of a poor Knight of Provence, was a Troubadour—musician and poet. He entered the service of *Count Raimon*, of Rossilho, as a kind of lackey, fell in love with the *Countess*, was detected in his misdoings, and waylaid and slaughtered by the *Count*, who caused the victim's heart to be served up at supper, and interrupted the ghastly meal by producing the *Troubadour's* head. Probably many will perceive some kind of rude justice in the doom which befel *Guillem*, when compared with the customs and manners of the privileged classes of the eleventh or twelfth centuries. Nevertheless, although we are content to sup our fill of horrors in "Il Trovatore"—in Italian, remember—this kind of carouse is too disagreeable to please staid Britons. So thought Mr. Hueffer, and we perfectly coincide with his ideas.

With a considerable amount of ingenuity and skill, the author has spared his audience many of the repulsive details which go to build up the history of *Guillem de Cabestanh*. In the Masque, allegorically portraying the Vintage, St. Medardus approaches the *Countess* with an offering of peculiarly rich grapes, from which is made a wine called "Blood of the poet"—*Sanh del Trobador*. This same wine is called for by *Raimon*, and in it *Margarida* pledges an "absent friend" at her husband's suggestion. Whether the "Blood of the poet" is here nothing but symbolical, or whether the life current of the hapless *Guillem* is presumed to have passed *Margarida's* lips, the spectator is left to judge for himself. Taken altogether, we are inclined to rate the libretto of "The Troubadour" at a much higher value than that of "Colomba." Few things in this world are perfect, and perhaps the book has its blemishes as well as its excellencies. Having taken a simple and direct story in hand, however, Mr. Hueffer has treated it in a straightforward fashion; some of the lyrics are extremely good—notably the tenor song in the first act, "The sunray's shine"—imitated, as we are informed, from a model written by the real *Guillem*—and the reproduction of a Provençal *alba* for the contralto in the third act, "Beneath a hawthorn."

The composer dispenses with the orthodox overture in favour of a short introduction, which announces the material which he intends to employ as *leitmotiven*, or identifying themes. First of all the woodwind and horns give out the leading subject of the hunting chorus; but above this steals in the *Troubadour motif*, stately and enticing in its perfect simplicity. One is tempted to fancy that music such as this would have pleased the judgment of Chaucer or other primitive poet. A few bars lead to the enunciation of the second theme, occurring in the last scene of the drama, and yet a third, which also is employed in illustration of the catastrophe. With no formal cadence the movement passes, by an enharmonic change looking far more formidable on paper than it is in reality, to the preamble of the first chorus. The rise of the curtain discloses a group of people, conveniently classed as "retainers, serving-maids, &c.," who are in a huge state of excitement about something. The "something" having resolved itself into the advent of a noble knight, "Upright and tall he stands," the chorus merge their exclamations into a charmingly bright, flowing strain in 6-8 measure. *Count Raimon*, lord of the estate, and his fidus *Achates*, *Count Robert*, of Tarascon, come upon the scene, the former bidding his vassals tell the stranger to approach the court. The *Guillem motif*, pompously announced by the full strength of the orchestra, leads to the entry of the hero. Troubadouring must have been a very good undertaking in those palmy Provençal days; for *Guillem de Cabestanh* not only bestrides a "palfrey" which would do honour to Sanger's circus, but is attended by two pages, who respectively carry his helmet and sword and lute. In dignified tones *Count Raimon* bids his guest be welcome, addressing him as "Thou noble singer." The *Countess Margarida* encounters him with less tranquillity. A tell-tale start has already aroused the vigilance of the suspicious *Raimon*. The full chorus and principals repeat the "Welcome" theme, after which

Guillem returns thanks, in a solo hardly to be classed as an arietta, but still rising to a higher level than that of mere recitative. Lightly and fancifully scored, this address at once draws favourable notice to the singer and his task. In return for the *Count's* hospitality, *Guillem* offers the only treasure that belongs to him, as he modestly puts it—his songs. But *Raimon* will not put him to the test until he has rested and refreshed himself. *Count Robert* treats *Raimon's* growing suspicions with laughter, but already the shadow of impending doom has spread itself over *Margarida*. In vain her sister, *Azalais*, counsels caution, stating that there is no danger but that which lies in discovery; *Margarida* is considerably frightened, and hardly regains her self-possession through the masque which now ensues.

Light tripping strains, scored with the utmost daintiness, give token that some new change of sentiment has come over the scene. One very characteristic phrase in the 3-4 *Allegretto* movement reminds us of a part of the orchestral ballad "La Belle Dame sans Merci," but it is quite Mr. Mackenzie's own, and adds to the gracefulness of the theme. A peasant solicits permission to present the first-fruits of the bounteous season. Meanwhile seats are placed for the knights and ladies, and rustic music, imitating bagpipes and almost serving to suggest that the composer's foot is on his native heath and his name McPibroch, ushers in a carol-like melody, given out by the tenor peasant, and asking attention for the "rude show and simple rhymes." The nobles being seated at one side of the stage, and the two leading peasants standing opposite them on a kind of dais, girls come in bearing baskets of grapes, and armed with silver sickles. The music takes the form of a waltz during the short time the evolutions are in progress; but after a while the peasant lass, explaining matters to the spectators on the stage, takes up the strain, which here passes from the minor to the major key, and takes the rhythmical beat of a *bolero*. Very choicely harmonised is this brief solo and its choral response. The masque proceeds with two wild men of the woods—Satyrs, in fact—breaking in upon the peaceful serenity of the celebrants of the vintage feast, chasing the girls, and robbing them of their grapes. *St. George*, fully accoutred in shining armour, and *Hercules*, armed with a responsible club, soon put the wild men to rout. The chorus relate what is taking place in the mimic show, and the barbarians being killed, and thus having fulfilled their task in the exhibition, get up and make their bow before retiring. A song in praise of wine, "For wine gladdens the heart of man," is next allotted to the two leading peasants, and in this number Mr. Mackenzie has been favoured with the happiest inspiration. It is quite new and original, and the manner in which each verse winds up is most telling. We find another reminiscence of the "Belle Dame" motif in the refrain "Viva la joya," but this is now recognised as an essential part of the opera. The apparition of *St. Medardus*, patron of vineyards, arouses *Margarida* from a state of lethargy; the *Saint* offers grapes, which, the peasant tells us, make the wine "Blood of the poet"—*Sanh del Trobador*—where, of course, the fatal *leitmotiv* comes in. A short interval elapses before the reappearance of *Guillem*, who is asked to sing. His song, "The sunray's shine," is lyric beauty personified. Ostensibly raised in praise of the generous juice of the grape, the ballad is directly intended as a love song for *Margarida*, whose synonym—a pearl—is constantly referred to. Probably admirers of "The Rose of Sharon" will find a family likeness between the first tenor song in that work and the gem of the new opera, heightened too by the device of supporting the voice with a solo violin. Here is the only objection possible to urge; the tones of the voice and the fiddle do not amalgamate unless the instrument is particularly well played, and the same result of giving breadth and prominence to the melody could be attained by using muted violins playing in octaves. As the song gathers in passion, so do the throng of on-lookers commence to intermingle their ejaculations with those of the poet, until the whole reaches an extraordinary pitch of intensity. Mr. Mackenzie is no formalist, and his writing for the voice sometimes places a heavy strain upon the singer. The interval, for example, from E on the first line in the treble to the A above the staff must be excessively

trying to any tenor. Mr. McGuckin, however, was fully equal to the exigencies of the case, not only surmounting this difficulty with ease, but winding up with a resonant B flat from the chest. *Margarida*, off her guard, approaches *Guillem*, to crown him with the vine; but the watchful *Azalais* takes the garland from her sister's hand before she can bestow it. The quick-eyed *Raimon* has, nevertheless, seen too much for his peace of mind, and the strains of the "Sanh del Trobador" motif, in augmentation, mingle with the approving plaudits of the crowd; while *Robert*, sinister of mood, exclaims, "Behold, a mystery!" *Raimon* adding, "Which I shall fathom," as the curtain falls to the *Guillem* theme. The second act, entitled "The Hunt," reveals an open glade in the forest. In a natural bower *Guillem* and *Margarida* are discovered—he insidiously reading the narrative of Launcelot and Guinevere. The "pearl," however, has not lost its lustre up to the present, but like *Tristan* and *Isolde*, or *Francesca da Rimini* and *Paolo Malatesta*, the pair are enraptured with each other. The highly convenient *Azalais*, who happens to be hunting around about there, takes *Margarida* to task, but is herself overheard by *Count Raimon*, who is more than ever incensed at the gabble about the "poet's wife" and "tender pity." In the distance are heard the voices of the huntsmen, who presently come into view on their way to the chase. The music is suggestive as well as ear-haunting, and Mr. Mackenzie makes some wonderful effects with the *tympani*, which are not only startling, but, as far as we know, perfectly original. There is more than a suspicion of the "Scotch snap" about the setting of the couplet—

To the greenwood we go to chase the deer,
Green is the woodside, brown is the heath.

The number is none the worse for that, nevertheless. While the hunters file across the stage *Raimon* requests *Guillem* to give him a private meeting there, after the chase. The dismal forebodings of the chorus "Swifter than west-wind and cloud is death," remain present with us while the singers are seen and heard no more; and a long soliloquy is indulged in by *Margarida*. She has known no husband's love—has felt no sympathy extended to her by the man to whom she is mated against her will. Here is a situation calling for the most graphic powers of the musician, and Mr. Mackenzie has fully risen to it. Unfortunately, at the second performance, Madame Valleria was compelled by fatigue to eliminate it and the work was thus shorn of one of its leading events. A cry from one of the huntsmen proclaims the sighting of a quarry, and *Margarida* (who is just a trifle morbid in her fancies) foresees her own doom. Unwitnessed by the party of hunters, she sees them return laden with their spoils, and also overhears an iniquitous plot laid by *Raimon* to assassinate *Guillem* in cold blood. At a given signal a churl in ambush is to dispatch a bolt from his cross-bow through the poet's heart. The opportune presence of *Margarida* renders this scheme nugatory; but the *Count* has another card yet to play, and asks the name of the mistress who inspires his songs. *Azalais*, to shield her sister, assumes the position of the enamoured one. All the music hereabouts is intensely thrilling, as well as admirable as abstract art. A trio, in the author's favourite triplet rhythm, "My plighted troth," for *Raimon*, *Azalais*, and *Margarida*, works up to a vigorous climax, the strain being taken up by the chorus. *Raimon* appears to care nothing for other people's wrongs, but only for his own, so that when *Azalais's* honesty is put to the test by a proposed visit to her future husband's castle he makes no demur, and the party are all supposed to set out for Liët, *Count Robert's* residence. As the curtain again descends, all the bustle, passion, and excitement of the drama is removed from the stage, and through the gloom comes the inexorable song of the hunters, "Swifter than horses and hounds is death."

There is a vigour and elasticity about the *finale* of the second act which cannot fail to impress impartial hearers; in conception and construction the work is quite in the mode of grand opera, and it is not to its detriment that the leading melody clings to one. Extreme intervals for the voice Mr. Mackenzie frequently indulges in, but when it comes to handling the orchestra he is perfectly in his element, and need not cry "peccavi" to any contemporary musician. We have already referred to the point made by

the introduction of an extra drum in the hunting chorus, but this is a veritable grain of sand in a bushel—wherever we look for it we find evidences of thought, care, conscientiousness, and freedom.

For the third act the musician has provided an elaborate *entr'acte*, robust and manly, like the majority of his compositions, and replete with "out-of-door" flavour. On its first performance this interlude took an immediate hold upon the audience, and was redemanded and repeated with great enthusiasm. The gloomy mood is abandoned for something less sombre; the brass instruments sing out in no bashful way—and though at first the metre suggests the dance, above serious interest, the closing section is majestic and pompous enough to gratify even a provincial mayor. Above broad *staccato* chords the cornet blares out a semi-martial subject, the basis of which is unquestionably mediæval and very invigorating to listen to. The *entr'acte* will often be heard in the concert-room, apart from the opera itself, just as the interlude from "The Rose of Sharon" found acceptance in the ranks of concert programmes. The third act of "The Troubadour" is entitled "The Feast." The locality is Castle Liêt, the home of Count Robert of Tarascon; the hour approaching midnight; the scene the gardens surrounding the château; the actors *Guillem* and *Margarida*. He waits below in the obscurity, while she utters reflections upon the uncharitableness of fate. The sounds of revelry, coming from the great hall, break in upon and interrupt *Margarida's* reflections. She believes her lover to be faithless, and it occupies *Guillem* a considerable time to explain away how great and generous was the sacrifice made by *Azalais*. The misunderstanding being removed, a love duet of the most intense description ensues. It is hard to indicate the directness or force of a love scene such as this, which probably only knows its equivalent in the "Tristan and Isolde" of Richard Wagner. The revellers come from the castle, having been treated in a princely fashion, and being disposed freely to admit it. The cornet phrase from the *entr'acte* depicts the thanks of the guests. The luckless *Troubadour* and his lady love are detected, though their identity is unsuspected by others than *Robert*, who certainly knows in what direction the land lies. He is too jovial a spirit to spoil sport, and for this once *Guillem* and *Margarida* are left to their own devices. That being so, of course they sing a duet—remarkable in this instance for the adherence to the diatonic scale, not, as a rule, a mark of modern musical productions. Muted violins, divided, and the woodwind band take the chief share of the accompaniments. All is reposeful: all is charming. The lovers rest in sweet communion until the birds are heard in the leafy canopy overhead; but the handy and considerate *Azalais* is hovering about the neighbourhood, to preclude intrusion. She sings to her not extra-prudent sister an *alba* or morning song, as the Provençals would have denominated it: watch-song, as the Germans would possibly feel inclined to designate it. This composition is a stroke of positive genius; and where to discover its compeer we know not. Two clarinets and a couple of horns play the preliminary symphony—then the stringed band takes up the accompaniment. Mr. Mackenzie has surprises innumerable in store for his hearers. He will neither convince you of his own determination of casting his composition in any one specified key nor any arbitrary time-measure; but his guidance is so reliable that we follow him, unquestioning, whithersoever he may lead. This *alba*, or *aubade*, is a gem without price; it is thoroughly unique, and completely beautiful. Miss Marion Burton's singing of this air was also a thing which few would wish to find improved upon. *Margarida* and *Guillem* permit themselves to be aroused from their dreams of bliss, because with the first blush of dawn come the contestants for the "Paume" championship, the two houses of Rossilho and Tarascon being represented. While the players are amusing themselves and their antagonists, the chorus indulge in a moral homily—a pretty part-song on the antique lines, but eminently calculated to rouse the ire of such a choleric gentleman as Count Raimon. The expected assault does not come from this quarter, but from Count Robert, who is prompted into ill-feeling against his will. When one wishes to kill a rival, perhaps meaner ways than ordinary to bring matters to an issue are con-

donable. So *Robert*, despite his nobility, calls *Guillem* ugly and ill-mannered, and then hacks and hews at the minstrel with a big double-handed sword—persistent use of which would prevent any mediæval lute-player from shining in his calling. No damage comes of this flashing of sword blades, because *Margarida* interposes, declares that the *Troubadour* is hers, and that to him all her love is given. The Counts content themselves with exclaiming "A marvel," and a "very quick curtain" finishes the act. The fourth act is the Nemesis of the piece. In an upper chamber of the Castle of Rossilho, *Guillem* and *Margarida* are found engaged upon their customary pursuit of love-making. The love-music is pretty and impassioned and when *Guillem* has taken his departure, and the faint reverberations of his exquisite motto-song have waned, the vengeful Count Raimon asserts himself again. The soft, warm tone of the accompaniment to the *Troubadour's* last utterance is a masterstroke of instrumentation; but Raimon brings a different element to bear on the fact. In a boisterous drinking song he bids his wife to drink to the absent poet—the *brindisi* reminding one, in rough muscularity and brusqueness of instrumentation, of the serenade in Berlioz's "Faust." *Margarida's* vision, as she witnesses the slaughter of *Guillem*, "in a glass, darkly," is relieved with some passages of fine music—anticipated, or, rather, epitomised, in the introduction. Madame Valleria threw immense spirit into her assumption, and in her histrionic, no less than in her vocal, display, did herself full justice. *Margarida* is taunted with her love for the poet; the curtains are withdrawn after a while as the huntsmen bring in their "quarry," and the burden of their song is heard for the last time. *Margarida* believes that she has drunk of her lover's blood; she asserts her undying love for the butchered minstrel, and defeats the murderous intent of her husband by casting herself from the window.

The final scene for the soprano, in Mr. Mackenzie's new opera, is certainly as trying a task as was ever entrusted to a *prima donna*. From the mere muscular fatigue there is not so much to fear as the tension of the artist's nerves. Madame Valleria kept herself fully well strung for the part, but the second advertised performance was obliged to be kept in abeyance, owing to her indisposition. The third advertised representation (in reality the second) occurred duly, and the opera was greeted with ringing cheers. In making mere mention of the effectiveness of Mr. Barton McGuckin as the hero; of the dramatic and vocal ability shown by Mr. Crotty as the Count Rossilho; of Mr. Barrington Foote's intelligence in the rôle of Count Robert; and of the clever singing of Mdlle. Vadini and Mr. Beaumont as the Peasants in the Masque, an inadequate tribute to the abilities of the various performers is made. Madame Valleria was throughout excellent; and Miss Marion Burton sang the delicious "*alba*" in the best possible taste. The *mise-en-scène* by Mr. Harris, was, we suppose, as effective as could be expected in the short time at his disposal, the theatre not having been closed for a single evening previous to the commencement of the opera season. The opera was, however, produced with considerable display, especially in the case of the costumes, the richness and variety of which, we believe, were due to the liberality of Mr. Rosa.

The exigencies of space, no less than the absence of further novelty from the achievements of the season, render a very brief summary of the doings at Drury Lane sufficient to fulfil all useful purposes. Not only the stock operas, in "The Marriage of Figaro," "Faust," "The Bohemian Girl," and other familiar excerpts from the Carl Rosa repertory, have attracted large and attentive audiences, but such comparatively new works as "Carmen," "Esmeralda," "Nadeshda," and "Manon" have secured their due share of notice. The valuable assistance of Madame Marie Roze as *Carmen* and *Manon* has been conspicuously apparent; Madame Georgina Burns and Madame Julia Gaylord have repeated favourite impersonations with excellent result; Mr. Barton McGuckin, by his fine acting and impassioned singing in the part of *Des Grieux*, in *Manon*, has almost given a solace for the absence of the late Joseph Maas—the "creator" of the character in London; Mr. Charles Lyall has once again exhibited his exquisite sense of drollery; Messrs. James Sauvage, Ben Davies, Beaumont, Turner, Burgon, Aynsley Cook, Walter Clifford, and Crotty, have lent

willing and effective energies to the cause, and Miss Marion Burton has displayed marked progress in the delineation of *contralto rôles*. Mr. Mackenzie has conducted his own work; the practical direction otherwise devolving upon Mr. Carl Rosa or his assistant, Mr. E. Goossens.

ROYAL ITALIAN OPERA.

WITH every desire to write words of encouragement concerning the present endeavour to re-establish Italian Opera, it cannot be said with justice that Signor Lago has so far exhibited any special fitness for the task he has undertaken. Not that the average merit of the performances has been so low as to call for direct censure, but reliance has been placed on a semi-worn out *répertoire*, and as regards the stage arrangements there has been a woeful falling off from the high standard observed at Covent Garden Theatre in former days. Up to the 26th ult., the Operas given have been "Lucrezia Borgia," "Rigoletto," "Faust," "Lucia di Lammermoor," "Les Huguenots," "Un Ballo in Maschera," "Il Trovatore," "Ernani," "La Gioconda," "La Traviata," "Linda di Chamouni," and "Don Giovanni." If three-fourths of this list were permanently removed from the catalogue of available operas, no one would complain. The attitude of the public in the matter has been significant—"Faust," "Les Huguenots," and "Don Giovanni," have drawn excellent houses, but on the other nights the appearance of things has generally been unsatisfactory. It would be a weary and profitless task to speak in detail concerning the whole of the performances; indeed the only important point for consideration is the claims of the various new singers to rank among acceptable lyric artists. So far the *impresario* appears to have made his engagements with tact and judgment. Foremost among the novices in London must be placed Miss Ella Russell, an American soprano. Her voice is a true soprano, not very powerful, but sympathetic in quality and absolutely free from *vibrato*; and though she does not indulge in very daring feats of vocalisation, her singing is remarkable for neatness and refinement in execution. As an actress she has more to learn, or rather we should say, she has to reap the benefit of experience. Another American vocalist who sings under the name of Madlle. Giulia Valda has also made a favourable impression. She has a bright and well-trained soprano voice, and she acts with vivacity and intelligence. Madlle. Teodorini, who has appeared as a dramatic soprano, is unfortunately past her prime. She is an extremely earnest and painstaking artist, but her voice is somewhat hard and unpleasant in quality at present, whatever it may have been at an earlier period of her career. We have only to add a favourable word concerning Signor D'Andrade, a high-class baritone, who has rendered valuable service in several parts. It would be an injustice not to refer to the remarkable histrionic improvement evinced by Madame Albani in every character she has sustained, and it is much to be regretted that she has not as yet been called upon for work of a higher class. The orchestra and chorus have been on the whole satisfactory, but, as already stated, the scenic arrangements have been generally mean and poverty-stricken. "Colomba" has not yet been placed in rehearsal, so that there is small chance of its being produced this season.

RUBINSTEIN'S RECITALS.

THESE performances, so much discussed while in progress, almost belong now to old history, while the remarks upon the performer which appear in another part of our present issue, render unnecessary here any attempt at general criticism. But our record must be made complete, even if by no more than an "abstract and brief chronicle." We take up the series, therefore, at the point of breaking off last month.

The fourth Recital took place May 27, and was entirely devoted to the works of Robert Schumann, whose vast influence upon pianoforte music thus obtained adequate—some may think more than adequate—recognition. In the course of a long performance, Mr. Rubinstein played the Fantasia in C, the "Etudes Symphoniques," the "Kreisleriana," Sonata in F sharp minor, four of the Fantasias (Op. 12), and the "Carnival Scenes," as well as a

few isolated pieces. Comment upon these works is unnecessary. So frequently are they performed now that Schumann is a fashionable composer with pianists, that themselves and their significance must be known to everybody. The artist did his best to keep up the interest of a long programme devoted to one man's music and therefore dangerously defiant of *ennui*. Mr. Rubinstein loves Schumann's works with good reason, for in all of them we find the interpreter and his theme more or less in accord; while some of them serve to bring out whatever in him is most admirable. Among such are the little fantasias known as "Traumeswirren," "Abends," &c., selections from which the great pianist played to absolute perfection. His rendering of the "Carnaval" was awaited with interest, and generally answered expectation. Now and then Mr. Rubinstein gave way to impulse and fell into exaggeration, but these cases were very exceptional.

On the 1st ult. (fifth Recital) the artist presented a very mixed selection, drawn from Clementi, Field, Hummel, Moscheles, Thalberg, and Liszt—all of them men who were both pianists and composers, and who wrote not only for their own instrument, but, presumably, to suit their own strong points. The audience were thus invited to an afternoon with the *diu minores*, and very much, we are bound to say, they appeared to enjoy it. Mr. Rubinstein was at his worst in the Sonata of Clementi, which contains the theme taken by Mozart for the "Die Zauberflöte" Overture. It came first in the programme, and the late arrivals were pouring in. The reciter, therefore, did not treat this item seriously, but scrambled through it almost anyhow. He made amends in a selection from Field's Nocturnes, playing them with charming delicacy and grace, and with a power of refined expression absolutely his own. Hummel's Rondo in B flat was simply travestied, but Moscheles came in for better treatment. Nothing could have improved Mr. Rubinstein's execution of that composer's pretty "Conte d'Enfant," which used to be so great a favourite years ago. How he performed such congenial music as that of Henselt needs no telling, while in a large group of Liszt's pieces the varied powers of the artist received ample demonstration. On the whole this Recital was an execrable success. He had not to do with works of the highest class as abstract music so much as with works written for a specific and limited purpose akin to that of the Recital itself.

On the 4th ult., Mr. Rubinstein devoted an entire performance to the works of Chopin, as was looked for by those who had ventured to speculate upon his probable course in dealing with that attractive and, in some respects, unique composer. This was an heroic effort, even if regarded only as a feat of memory and endurance. In the extensive programme were the F minor Fantasia, six Preludes, four Mazurkas, four Ballades, two Impromptus, three Nocturnes, three Waltzes, a Barcarole (F), Scherzo (B minor), the Sonata with the funeral march, a Berceuse (D flat), and three Polonaises—in all thirty pieces. Mr. Rubinstein's reading of Chopin's music is so well known that we need not discuss it here. The main point for notice is whether he was in the mood to rival the best of his former achievements. To a certain extent an affirmative answer must be given. Many of the pieces came forth clothed with all the graces that a sympathetic genius could add to their own. Others again had more or less violence done to their spirit and meaning; the artist imposing upon them so much of his own individuality as to obscure, if not to hide, that of the composer.

Chopin was introduced also at the seventh Recital (8th ult.) when Mr. Rubinstein played eleven of the Polish master's Studies, following on with a liberal selection from various Russian composers, including Glinka, Tschai-kowsky, Rubinstein himself and his brother Nicholas, as well as others unknown in this country even by name. It must be confessed that, apart from Chopin, the final programme of the series was an anti-climax, many of the pieces challenging interest merely as examples of contemporary Russian art, in which, as such, an English public could not be expected to take much interest. The great pianist gave an extra performance on the 11th ult., then playing a number of miscellaneous selections, and again drawing an overwhelming audience. For some general reflections upon the whole campaign we refer our readers to the article already mentioned.

RICHTER CONCERTS.

THE fifth programme of the series (May 31), was remarkable as containing no work from the pen of Richard Wagner, whose place was taken for the nonce by his contemporary, and, in some respects, exemplar, Hector Berlioz. Two movements—"Scène d'Amour" and "La Reine Mab"—were contributed by the French composer, before whom came Beethoven with his fifth Pianoforte Concerto (Mr. C. Hallé), and after whom came the same great master with his "Eroica" Symphony. These things belong to Mr. Richter's stock repertory, and it would be superfluous to discuss either them or their performance. The Berlioz music was given with great delicacy and refined expression. By way of novelty, the director set before his patrons an overture written by Mr. F. H. Cowen for the opening of the Liverpool Exhibition, and then only played in part, owing to the intervention of a Mayor whose notion of the dignity of art fits him to pose as a typical British Philistine. It thus happened that the performance of the work in St. James's Hall was the first ever given. Mr. Cowen's *pièce d'occasion* made a more favourable impression than is usually the case with its kind. It is modelled on the customary form, with a slow introduction; reveals the composer's characteristic fancy and grace, and is marked by considerable ingenuity of treatment. The prominence among its themes of a choral by the late Prince Consort constitutes no drawback, Mr. Cowen having handled the tune with impressiveness. It is the fate of these ceremonial pieces to die quickly, but in many respects the Liverpool overture deserves a better one.

The sixth and seventh Concerts (7th and 10th ult.) were wholly devoted to Richard Wagner, but it should be stated that the second of the programmes was merely a reproduction of the first. In this case the purpose was to make some small amends to the lovers of German opera for the absence this season of their favourite delectation. Of course little could be done at the best, but Mr. Franke achieved that little by presenting the entire second act of "Tristan und Isolde" and part of the last act of "Siegfried"; specially bringing over from Germany as chief vocal executants two Wagnerian singers of fame—Fräulein Malten and Herr Gudehus. The gentleman might as well have stayed at home, for either voice fatigue or a bad cold so incapacitated him that it became necessary to make an apology on his behalf to the crowded and expectant audience. The lady, on the other hand, did good service. She is experienced as a Wagnerian declaimer, and her rendering of *Brunnhilde's* music was especially a success. The other vocalists were Miss Cramer, Mr. Ritter, and Mr. Henschel, each of whom did well—the last-named, if possible, better than well as regards the spirit and dramatic significance of his theme. In such works as those above-named, however, the orchestra stands first, and for this the greatest Wagnerian conductor of the day fully answered. The intricate, sometimes perplexing, texture of Wagner's instrumental music could not have been more fully revealed, or the composer's intentions more clearly carried out. In these respects the entire performance gave immense satisfaction.

On the 16th ult., the director, Mr. Franke, took a "benefit" in the Albert Hall, following up his policy of the previous week by filling the programme with one or more selections from each of Wagner's operas, beginning with "Rienzi" and, of course, ending with "Parsifal." The hall was by no means full, yet the beneficiary must in some respects have been satisfied with an attendance which elsewhere would have appeared enormous. Very little need be said about what was done, for the sufficient reason that the programme contained nothing that has not been played time and again at the regular Richter Concerts. The "Rienzi" Overture, *Senta's* Ballad, sung by Madame Valleria; the "Tannhäuser" Overture, the "Lohengrin" Introduction, the Introduction and closing scene from "Tristan," the "Meistersinger" Overture, the "Walkürenritt," the Funeral March from "Götterdämmerung," and the Introduction to "Parsifal"—all these pieces are as familiar now as household words. So, too, is the character of their rendering under Mr. Richter's *bâton*. Besides Madame Valleria, Miss Cramer and Mr. Henschel took an efficient part in the vocal music. The band was

increased to 150 performers, yet, somehow, wanted resonance.

It was proposed to introduce a much talked of Symphony by Bruckner, at the eighth Concert (the 21st ult.), but its performance had to be postponed. The programme was thus deprived of every element of novelty, and restricted to such stock pieces as the "Euryanthe" and "Leonora" Overtures, the "Pastoral" Symphony, and two or three of the customary Wagner selections, in some of which the vocal ability of Mr. Henschel was displayed. Concerning the final Concert, and the Bruckner Symphony then performed, we must speak in our next issue.

SEÑOR SARASATE'S CONCERTS.

THIS season has proved to be an unexampled period of hero-worship and concert patronage, notwithstanding the fact that music in all of its varied phrases has been utterly done to death. There must be more money in the country than has been supposed by pessimists, or people would not have flocked in their shoals to all the Liszt entertainments and receptions, to the recitals given by Messrs. Pachmann, Frederic Lamond, Stavenhagen, and last, though by no means least, Mr. Anton Rubinstein, or to the violin and orchestral concerts given by the wonderful Spanish *virtuoso*, Señor Sarasate. Nor would the permanent concerts, such as the Philharmonic and Richter performances, have obtained such liberal support, if the fancied depression had affected the paying public—the moneyed classes. Señor Sarasate has peculiar claims upon the attention of amateurs of the fiddle, because he is nothing short of a phenomenon, the Paganini of the day—though it is to be doubted whether Paganini himself ever rivalled, by legitimate means, his gifted successor. It is well known that the eccentric Italian fiddler was not at all particular as to the way in which he produced his effects, so long as he obtained them, and that he would alter the tuning of the instrument if by that device he could simplify technical difficulties. Sarasate has no need to resort to such meretricious adjuncts: he compels the violin to do everything he pleases—except speak—and truly shows the fiddle to be the "marvel of music," as Mr. Gladstone in a happy moment (and one which did not need contradicting) expressed it. The parallel between Sarasate and Paganini extends further yet: both the champions of their respective epochs in exercises of agility, they neither of them ever seem to have practised, after once having reached proficiency in their art. Certainly the Spanish musician's powers have improved of late years; and the wonder is how that comes about, when he is at no pains whatever to maintain his executive facilities. The remark of Dogberry applies, with a slight alteration: "To be a well-favoured man is the gift of fortune, but to play the violin comes by nature."

Particular interest attached to the fifth and final Concert given by Señor Sarasate at St. James's Hall on the afternoon of May 29, by reason of the repetition of Mr. A. C. Mackenzie's "Birmingham" Concerto, first introduced to the notice of London musical circles by the artist for whom it was written at his second concert. There can be but little doubt that, now that the work has been thoroughly familiarised (by Señor Sarasate, by Herr Gompertz, and by M. Sainton's extremely clever young lady pupil at the Royal Academy of Music), it will not be suffered to lapse into oblivion. For such a production, violinists great and small have been waiting for years, and now that they have obtained their hearts desire, it is quite as probable that we shall have too much rather than too little of the Mackenzie Concerto in the immediate future. At least, that is, assuming it to be possible to have too much of a good thing—a position we are not inclined to take up with reference to this special work. As before, Señor Sarasate's playing of this exacting composition was a veritable revelation of dexterity; not wanting, however, in the higher qualities of tenderness and grace of expression in the slow movement. The *Finale*, which runs its impetuous course with a fire and vigour quite characteristic of the composer's energetic moods, created an extraordinary effect, the audience being hushed into silence by the very genius of the player, only, however, to burst out at the conclusion into cheers which might have been heard as far off as

Charing Cross, by those possessed of acutely sensitive ears. Twice was the player recalled to the platform, in company with Mr. Mackenzie, and the greeting which awaited the pair was something not easy to be removed from one's recollection. A more popular triumph cannot be imagined; and this is all the more gratifying, since the Scotch composer wears his fast accumulating laurels with so much modesty. Señor Sarasate's further contributions to the programme were Mendelssohn's Concerto, and his own Fantasia on airs from "Carmen"—how rendered it would be invidious to mention. Suffice it that the leaving-taking of the artist was as cordial as his welcome, and that all will be very pleased to see him back in the Metropolis. The orchestra, conducted as heretofore by Mr. W. G. Cousins, and again "led" by Mr. W. Wiener, played Beethoven's Symphony in F, No. 8; the Ballet Music from Rubinstein's opera of "Der Dämon" (by far the best part of the work), and Liszt's arrangement of Schubert's March in B minor, most satisfactorily.

PHILHARMONIC SOCIETY.

THE sixth and last Concert of the season was given on the 2nd ult., the novelty in the programme being an Orchestral Suite, by Moszkowski, written expressly for the Society, and conducted by the composer. Unfettered by the necessity of musically suggesting a number of dramatic incidents, as in the last work by Moszkowski submitted to a Philharmonic audience—the "Joan of Arc" Symphony—the composer merely provides us with five pleasing and tuneful movements which, if not strikingly original, are never dull, partly on account of the cleverness of the instrumentation, and partly owing to their never being protracted to an undue length. Artistically considered, the opening movement is the best, the plan being legitimately worked out almost like the opening Allegro of a Symphony. The second movement, *Allegro gioioso*, includes some highly attractive themes, with much ingenious orchestration; the third movement is an Andante, with variations, one of these, a *moto continuo* for the first violins, with a *pizzicato* accompaniment, being extremely effective; the fourth movement, in the minuet-trio form, contains much graceful writing, the trio especially being remarkably tuneful; and the final movement, a *Perpetuum mobile*, is vivacious and sufficiently interesting to bring the work to a satisfactory conclusion. The composer, who conducted, was recalled twice, and overwhelmed with applause; yet, in spite of its undoubted success, we cannot say that the Suite is of sufficient importance to occupy so large a portion of a Philharmonic programme. The exceptionally fine performance of Beethoven's Violin Concerto by M. Ondricek, and the magnificent rendering of the same composer's "Ah! perfido," by Madame Christine Nilsson (who afterwards sang Schubert's "Erl-King," a composition by no means suited for her) were notable items in the selection; Mozart's G minor Symphony, and Berlioz's Overture "Le Carnaval Romain," displaying the powers of the orchestra and the masterly conductorship of Sir Arthur Sullivan to the utmost advantage.

MR. CHARLES HALLÉ'S CONCERTS.

SEEKERS after novelty have had no reason to complain of the programmes provided by Mr. Hallé during his present series of Chamber Concerts. On every occasion thus far one or more unfamiliar works have been brought forward, and some of them by composers utterly unknown to fame, at any rate in this country. At the third Concert, on May 29, the first item was Brahms's Trio in B (Op. 8), which, oddly enough, considering the esteem in which the composer is held, has never been performed at the Popular Concerts. It is, of course, an early work, and signs of immaturity are mingled with much that is interesting and even beautiful. The first movement is much too long and diffuse, but the *Scherzo* is one of Brahms's most genial inspirations. Like everything that he has written, the Trio is well worthy of at any rate occasional performance. In the same programme was a Trio in G minor, by Benjamin Godard, the French composer, whose works, so far as we are acquainted with them, display considerable originality, albeit of a somewhat

bizarre type. The present example, for instance, has little pretension to classic rank in consequence of the lack of form and symmetry in the movements. But, on the other hand, the themes are generally fresh and piquant, and particularly in the two middle movements. The first book of Kiel's "Deutsche Reigen," and Beethoven's Sonata in E (Op. 109) completed the programme.

On the following Saturday there was a very attractive scheme, including three acknowledged masterpieces—namely, Mozart's Trio in E, Beethoven's Sonata in A for piano and violoncello (Op. 69), and Schumann's Fantasia in C (Op. 17). The last-named work had been played only a few days previously by Rubinstein, and if Mr. Hallé's rendering could not compare with that of the great Russian artist in intensity and wonderful contrasts of tone and style, it was a broadly intellectual interpretation, and, in a technical sense, absolutely perfect. The Beethoven Sonata was splendidly played by the Concert-giver and Signor Piatti, as was Rust's Violin Sonata in D, by Madame Néruda. The Concert ended with a series of "Trio Phantasies" (Op. 83, Book I), by Hans Huber. Having regard to the opus number, Huber must be a somewhat prolific composer, but his name is not to be found in any of the musical dictionaries. The fantasias are little sketches in various styles, and without any connection one with another. Some of them are pleasing and well-written trifles, though without any special character or individuality.

For the Concert of the 12th ult., the executants were increased to five, and Mr. Howell replaced Signor Piatti as the violoncellist. Another novelty by an unknown composer headed the programme, to wit, a Quintet in D (Op. 16) for piano and strings, by Karl Nawratil. Here again we have a work which leaves no abiding impression on the mind, owing to the absence of distinctiveness both in the thematic material and its treatment. The composer is evidently a well read musician, and we detect the influence of more than one master, though in no case is there anything to justify a charge of plagiarism. The *Finale*, with its strongly accentuated principal subject, is the most attractive movement of the Quintet. Goetz's Pianoforte Quartet in E (Op. 6) has been heard at the Popular Concerts, though it can scarcely be described as yet as a familiar work. It deserves to be well known, for it contains some of its lamented composer's most fresh and beautiful writing, the first, second, and fourth movements being full of spontaneity and charm. The programme was completed by Beethoven's Sonata in F sharp (Op. 78) and Brahms's Sonata in G for piano and violin (Op. 7).

A Quintet in A, by Kiel (Op. 75), opened the Concert of the 19th ult., but it proved to be no more interesting than other works from the same source which we have heard from time to time. Kiel wrote a quantity of what Wagner called Kapellmeister music, and this Quintet is a favourable example of his talent, but beyond that nothing can be said in its favour. The entire programme of this Concert showed considerable faith in the favourable disposition of the public towards unfamiliar works. Mr Hallé played Brahms's fine Rhapsodies in B minor and G minor (Op. 79), and joined Madame Néruda in Emmanuel Bach's Sonata in C minor for piano and violin, the Concert ending with Saint-Saëns's Piano Quartet in B flat (Op. 41).

THE LONDON MUSICAL SOCIETY.

AT the second and last Concert of the present season, given at St. James's Hall on the 22nd ult., this Society departed somewhat from its usual course. In place of works needing an orchestra for their execution, a programme of unaccompanied part-music, interspersed with vocal and instrumental solos, was offered, the scheme thus resembling that of a Leslie Choir Concert. We are far from saying that the change was unwelcome, for the madrigal and part-song are now distinctively English, and it would be a grave misfortune were a delightful form of art to fall into neglect in consequence of the vast increase in the study and appreciation of instrumental music. There is no occasion to deal at length with the London Musical Society's programme as no important novelties were presented. The choral items included two charming Deutsche Volkslieder by Brahms, sung in German, and more or less familiar compositions by

Morley, Converso, Pearsall, Leslie, Silas, and Elliott. Speaking generally the part-singing was distinguished by refinement and unity of expression, testifying to the skilful training of Mr. Joseph Barnby. The soloists of the evening were Fräulein Friedländer (in place of Miss Lena Little), Herr Von zur-Mühlen, Miss Amina Goodwin, Miss Nettie Carpenter, and M. Lasserre, but their selections do not call for remark.

MESSRS. WILLEM COENEN, VICTOR BUZIAU, AND JULES LASSERRE'S CHAMBER CONCERTS.

THE second and last of these excellent Concerts took place at Prince's Hall, on the 3rd ult., when, as on the previous occasion, a number of interesting chamber compositions obtained a hearing. M. Saint-Saëns's Pianoforte Trio in F (Op. 18) opened the proceedings, which were judiciously varied by vocal and instrumental solos, the former well declaimed by Miss Hope Glenn, the latter consisting of two pieces for violoncello by Schumann and Davidoff, contributed by M. Lasserre, and Liszt's Rhapsody (No. 8) for pianoforte, which fell to the share of Mr. Coenen. Mr. Buziau was associated with the pianist just named in the *con amore* performance of Schubert's Fantasia for pianoforte and violin (Op. 159), embodying a paraphrase of one of the composer's own Lieder, and representing the master in one of his happiest moods. In such conditions we must be prepared for some of those "heavenly lengths" of which Robert Schumann speaks with rapture, and to the unwearied charm of which we can the more readily testify, since, by a curious coincidence, we heard the Fantasia in question performed twice over on the above date, in the same locality, by different combinations of artists. The concluding number of the programme—viz., Brahms's Pianoforte Quartet in G minor (Op. 25)—again united the Concert-givers, with Mr. Bernhardt as their coadjutor, in the very satisfactory interpretation of one of the most charming, because least abstruse, specimens of that gifted master's workmanship. The appreciative attitude maintained by a numerous audience throughout the performances should induce a renewal of this meritorious joint-undertaking another season.

HANDEL SOCIETY'S CONCERT.

ONLY on the principle that a charitable object disarms criticism can such a Concert as that given by the Handel Society, on the 3rd ult., be exempted from adverse comment. But such a principle we are not for a moment prepared to admit, when the *locale* chosen is St. James's Hall, and the nature of the works and the scale of their production is such as rather to challenge than to deprecate notice. The animadversions of the press on the unequal balance of this choir at their former Concerts have not had any effect, and the composition of the chorus on the present occasion showed no disposition on the part of those responsible to mend matters. According to the programme-book the choir mustered fifty-four sopranos, forty-nine altos, twenty tenors, and thirty-five basses, "supplemented on this occasion by a few additional voices." The evidence of the senses, however, was hard to reconcile with this statement. Unless our eyesight was grievously at fault, there were but forty male singers. This forces us to the supposition that while the printed list represented the full strength on the books, it became necessary to call in the aid of professional or semi-professional aid at the last moment in order to bring up the muster to some three-quarters of its strength on paper. This is only a supposition which we would gladly hear contradicted, but if our surmise be correct, it would go far to confirm the notorious difficulties which beset conductors of amateur societies, the members of which are of such social and political distinction as those of the Handel Society. The orchestra, principally composed of amateur players, was also "supplemented by a few additional instruments." But when we point out that the wind contingent numbered only seven players all told, of whom four were flautists, it will be admitted that the epithet we have italicised hardly expresses the full dependence of the Society on external aid. To quit the consideration of the *personnel* for that of the performance, we have first to notice that only one work, and that one of the most uncompromising speci-

mens of Handel's most ponderous style, was chosen to vindicate the fitness of the title borne by this Society. Handel's Sixth Chandos Anthem does not afford any very special opportunities for distinction to either soloists or chorus, but, such as they are, the latter cannot be said to have availed themselves of them. The opening number narrowly missed being a complete *fiasco*, owing to a false start, and the general effect was of almost painful raggedness. This impression was partly dispelled by the singing of Mrs. Tuer and Mr. Frank Pownall, two excellent amateurs, whose rendering of the contralto and bass music fell little to be desired. Mr. Harper Kearton, owing to illness, was replaced by Mr. Reginald Groome, who gave a vigorous rendering of the air "All ye who love Him," and the soprano solo was sung by Miss Thudichum, the effect of whose naturally fine organ is impaired by a vibratory production and indistinct enunciation. The anthem was followed by Mozart's E flat Symphony, *minus* the last movement, and given fairly by the band. After this the choir was heard to much greater advantage in Raff's charming "Morgenlied" for chorus and orchestra, and a distinctly meritorious performance of the "Schauspiel Direktor" Overture by the latter brought the first part to a conclusion. The remainder of the programme was filled by Beethoven's so-called "Praise of Music" Cantata. The discrepancy between the sentiment of the English words which have been fitted to this work and the music itself can hardly fail to strike a person who is unacquainted with the circumstance of its composition. In this work a very fair standard of efficiency was attained by the choir, the aria and chorus "Join with me" being perhaps the best effort. The exacting soprano part of the Cantata was satisfactorily sustained by Miss Thudichum, and a word of praise is due to Miss Nunn's excellent playing of the obbligate accompaniment for violin in the aria just named. Mr. Docker conducted with conscientious care throughout.

MADAME FRICKENHAUS AND HERR LUDWIG'S CHAMBER CONCERTS.

IF public appreciation does not invariably wait upon genuine merit publicly displayed, it does so at all events as a rule, and the present (second) series of Chamber Concerts instituted by the two artists at the head of this notice furnishes one more illustration of the fact. While the high standard aimed at from the beginning in the selection of their programmes has been fully maintained, their performances have been singularly free from that undue assertion of the individual for which similar undertakings have before now created a convenient opportunity. On the other hand, there has been a steadily increasing attendance, and on both the third and the final Concerts of the season (the 3rd and 17th ult.) the Prince's Hall was completely filled with an audience as discriminating as it was appreciative. On the former occasion the performances included, among the solo numbers, Madame Frickenhaus's very spirited reading of the series of miniature tone-pictures entitled "Faschings Schwank," by Robert Schumann, and a masterly interpretation on the part of Mr. Whitehouse of the Sixth Violoncello Sonata, by Boccherini, in which the fine tone and perfect mechanism of the player were conspicuously exhibited. This artist should ere long take a high rank amongst the professors of his instrument. The lady pianist was associated with Herr Ludwig in Schubert's Fantasia in C major for pianoforte and violin (a work to which we refer in another place), Beethoven's String Quartet in C (Op. 59, No. 3), and six short movements for Pianoforte Quartet by Dvořák, called "Bagatellen," being the concerted numbers. The latter are charming trifles, full of melodious grace and characteristic detail. Mr. Oswald was the vocalist.

The fourth and concluding Concert of the season introduced two novelties—viz., a Sonata for violin and pianoforte, by Mr. Oliver King, and a Septet for strings in combination with oboe, clarinet, and horn, by Fritz Steinbach. Mr. King's Op. 40 is a musicianlike production, well-written for the respective instruments, and, as it appeared to us upon a first hearing, a distinct advance upon his previous efforts, as regards development of themes and general transparency of construction. It was admirably played by the Concert-givers, and at its conclusion the com-

poser was called upon the platform. The Septet is a showy composition, rich in harmonious effects, but suffering from over elaboration and occasional triteness of its leading themes. The executants were Madame Frickenhaus, Messrs. Ludwig, Gibson, Whitehouse, Malsch, Beddome, and Catchpole. Other features of the programme were Madame Frickenhaus's playing of the "Waldstein" Sonata, and Herr Ludwig's very able rendering of Bach's Prelude and Fugue in G minor for violin. Vocal solos by Handel, Rubinstein, and Lassen were effectively declaimed by Miss Thudichum, to the very efficient accompaniment of Mr. Oliver King.

These Concerts may now be numbered amongst the regular institutions of the Metropolis, and their resumption next season will be looked forward to by numerous amateurs.

MR. HENRY LESLIE'S CHOIR.

If, amid the bustle of a more than ordinarily sensational musical season, the Concerts of Mr. Leslie's Choir had been overlooked by the public, there would have been small cause for wonder. Happily they have not been overlooked, but, on the contrary, have been so well attended that an additional performance was at once decided upon to take place on the 30th ult. This, of course, cannot be noticed in our present number, and we have only to speak briefly of the Concert on May 27. On this occasion, in addition to several of the most popular items in the repertory of the choir, such as Pearsall's "Lay a garland," Mendelssohn's "Judge me, O God," and Gounod's "Ave Verum," a new part-song was introduced, "Go, lovely rose," by Mr. J. G. Callcott, which was favourably received. The necessary relief to the choral music was provided on a liberal scale by the engagement of some of the finest available vocal and instrumental artists. Madame Norman-Néruda and Mr. Charles Hallé played Mozart's piano and violin Sonata in A, No. 17, and both performers contributed solos entirely to the satisfaction of the large audience. Mr. Lloyd was unable to sing, but Madame Albani appeared and made her accustomed effect in Gounod's "Ave Maria," and in the lovely air with chorus, "From Thy love as a Father," from "The Redemption."

HIGHBURY PHILHARMONIC SOCIETY.

The last Concert of the eighth season of this now well-established and thriving Society, was given at the Highbury Athenæum, on Monday, May 31, when Mendelssohn's "St. Paul" was performed. The choruses were sung with admirable precision and vigour, and the band of the Society, supplemented by some professional wind-instrument players, rendered careful and effective support. The soprano solo music was sustained by Madame Clara Samueli, whose singing of "Jerusalem, thou that killest the prophets," was all that could be wished; the contralto was Miss Evelyn Gibson, who rendered "But the Lord is mindful of His own," in a very impressive manner; Mr. Charles Chilley was efficient in the tenor solos, for which the late Mr. Joseph Maas, always a friend of, and a great favourite with, this Society, had originally been engaged; and Mr. R. Hilton, who was in capital voice, delighted the audience by his singing of the bass solos, especially "O Lord have mercy." Dr. Bridge, the Musical Director of the Society, conducted, and Mr. Betjemann led the orchestra. The performance was, as a whole, a fitting conclusion to what has proved a very successful season.

ASCENSION DAY IN WESTMINSTER ABBEY.

It has now become an annual custom to hold a special musical service on Ascension Day in Westminster Abbey, at which is performed some well known work with a full orchestra. This year the service was more than ever a musical one, as there were only a few short prayers and two lessons besides the works selected for performance. These consisted of the second and third parts of Gounod's "Mors et Vita" and Dr. Bridge's setting of Mr. Gladstone's Latin version of the Hymn "Rock of Ages." Additional interest was created by the assistance of Madame Albani, who, ever ready to help in the cause of charity, had kindly consented to sustain the soprano solo music in

Gounod's work. The proceeds of the collection made at the close of the service were devoted to the building of a chapel for the Westminster Hospital, which is close to the Abbey.

The orchestra consisted of many of the leading players, together with some of the best known amateur strings; it was ably led by Mr. Gilbert H. Betjemann, and Mr. Winter, assistant organist of the Abbey, presided with great efficiency at the organ. The choir was a large one, numbering nearly 200 voices, amongst whom, besides the full strength of the Abbey establishment, were the boys from the Chapel Royal and Lincoln's Inn, and notably a strong contingent from the choir belonging to the Novello Oratorio Concerts. The effect of many of the movements in "Mors et Vita" was highly impressive; particularly to be noticed were the passage, "Discedite a Me, maledicti," for tenors and basses, accompanied by brass and percussion, and the "Sanctus," in which the effective *crescendo* was fully appreciated and excellently rendered. Madame Albani's beautiful voice was heard to perfection in the solo, "Beati qui lavant," and Mr. R. Hilton, of the Abbey choir, sustained the bass solo music, and notably "Jerusalem Cœlestis" in excellent style. His voice is well adapted to the character of the music, and he showed, in addition, a thorough apprehension of the proper manner of interpretation thereof, together with great care and precision in singing. Madame Albani also sang "I know that my Redeemer liveth" ("Messiah") in her best manner. Special interest attached to the performance of "Rock of Ages," from the fact that Mr. Gladstone was present; Mr. Hilton sang the bass solo, which, together with the concluding fugue, form the principal features of the work; the latter especially being a fine specimen of its class, finishing in quite dramatic style. It must be gratifying to the composer that this, his most recent work, should also be, in the general opinion, his best. Dr. Bridge conducted the orchestra and chorus throughout with his usual skill. The Old Hundredth Psalm was sung by the whole congregation, the full band also joining in, at the close of the service. The Abbey was crowded, several hundred people occupying the triforia; and the collection, together with a few special donations, amounted to nearly £500, being more than sufficient to defray the expense of completing the hospital chapel.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

THE Concerts given by this enterprising and valuable society are usually interesting to musicians, and that of the 15th ult. formed no exception to the rule, though the programme did not include any novelties. Prominence was given to selections from the incidental music composed by Dr. Villiers Stanford for the performance of "The Eumenides" last December, and that of Dr. Hubert Parry for "The Birds" of Aristophanes, which was performed two years earlier at Cambridge. Dr. Stanford's work having been heard recently at the Richter Concerts, and duly noticed in last month's MUSICAL TIMES, there is no occasion to speak further concerning its unquestionable merits and appropriateness to its subject. The numbers from the companion work included the very graphic orchestral movement "The Gathering of the Birds," the charming tenor Song of the Hoopoe (Nightingale), tastefully sung by Mr. Walter Ford, and the bright and melodious Bridal March and Chorus. The scoring in Dr. Parry's music is noteworthy for piquancy and variety of colour. The audience was evidently delighted with it, and the composer received a hearty call to the platform. Included in the programme were Brahms's Choruses for female voices, with horn and harp accompaniment (Op. 17), Wagner's Siegfried Idyll, and Beethoven's Elegiac Song (Op. 118), lately performed at a concert of the Bach Choir.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

IN the excitement and enthusiasm with which the greatest of living executive pianists has been hailed in the Metropolis, the single visit paid to Liverpool on May 22 pales in its importance. Herr Rubinstein's afternoon Recital was given in the Philharmonic Hall before a select and appre-

ciative audience; and although the popular parts were crowded, there was ample room for more in the higher priced seats. It is difficult to explain the reason for this, seeing that Liverpool in the past has done its share in the enthusiastic reception with which the North has always greeted the great executant. The fact remains, however, and as a consequence we have this time had to rest content with this single performance, as no entreaties or promise of reformation could induce Herr Rubinstein to fulfil his second engagement on the following Saturday.

The programme for the above Recital was composed entirely of Beethoven's Sonatas, in the following order:—1. Op. 27, C sharp minor; 2. Op. 31, D minor; 3. Op. 53, C major; 4. Op. 57, F minor ("Appassionata"); 5. Op. 90, E minor; 6. Op. 101, A major; 7. Op. 109, E major; 8. Op. 111, C minor.

It is difficult to attempt to single out any one of these works as meriting exceptional praise, every theme, phrase, and note being given out with that marvellous ease and insistent power which has, at least as regards Beethoven, given Rubinstein an unimpeachable superiority over every living performer. Two of the Sonatas, however, require special mention: the "Appassionata," which, although frequently heard, has been made by Herr Rubinstein, perhaps more than any other work, essentially his own; and the last on the programme, that in C minor, which, as every would-be interpreter of Beethoven knows, is so excessively exacting that few can attempt it. The piano used was by Becker, of St. Petersburg, and was of fine tone and quality—occasionally, however, in loud and rapid passages, the vibrato of the bass was so great as to blur the clearness of the runs, to the detriment of the general effect.

The report of the Philharmonic Choral Society for the past season, 1885-6, has just been published, and from its gratifying character it was naturally received at the annual meeting, held on the 7th ult., with mutual congratulations. After providing for every liability, there remains a balance to the credit of the Society of over £155. This is a larger sum than the treasurer has ever had in hand, and it is a matter of unfeigned satisfaction that the Society has been enabled to live through all the vicissitudes of its three seasons' work, and is still before the public strong, healthy, and vigorous, with a better financial status, and a more promising prospect than even when it started full of hope and enthusiasm.

As recorded in the Report of the Committee, this successful result is due primarily "to Mr. Randegger for his invaluable assistance in the maintenance and success of the Society; to Mr. W. T. Best, who, by his splendid services, has enabled the Society to rely solely upon the organ accompaniment in lieu of an orchestra; to their very able chorus-master, Mr. James Sanders; to Mr. W. Lee, the hon. pianist; and to Mr. J. H. Turvey, the hon. secretary, by his untiring energy in promoting its welfare."

The first Concert held in the Grand Concert Hall of the Liverpool International Exhibition was given on the evening of Friday, the 11th ult., before an audience about half filling the large hall, which has been built to accommodate 4,000 persons. The paucity of the attendance is doubtless due to the high price of admission (5s., and no second price) which the authorities at first advertised, many people not being aware that on the day before the prices were lowered to 2s. 6d. and 1s. Mr. Rensburg, as President of the musical arrangements of the Exhibition, is, however, to be congratulated on the treat afforded to those present, through his having engaged the principal artists of Her Majesty's Italian Opera Company, who had arrived in Liverpool from New York the day before. The following artists appeared:—Mdlles. Alma Fohström and Dotti, Madame Labache, Signori De Falco, Vetta, and Del Puente, with Signor Arditì as Conductor. Mesdames Minnie Hauk and Nordica, who should also have taken part, were unavoidably absent. The orchestra, composed of forty-two players, was selected by Mr. John Ross, of this city, thirty being from Liverpool and twelve from Manchester. The programme, though somewhat lengthy, was excellently compiled, and contained the names of Mozart, Handel, Rossini, Meyerbeer, Verdi, Bizet and others. All the performers were well received, and by their performance well merited the good reception accorded

them, but special notice must be made of Mdlle. Alma Fohström (who made her *début* here on this occasion) and Signor Del Puente, an old Liverpool favourite. Mdlle. Fohström possesses a bright soprano voice of fine quality and great compass, reaching, in one of her selections, *E flat* in alt. In the Bolero "*Mercè diletti amici*" ("*Vesperi Siciliani*"), by Verdi, her wonderful execution secured for her an enthusiastic encore. Those who heard her are looking forward with pleasure to this lady's reappearance in Liverpool in October next, when the same company is engaged for a series of Operas in Italian, at the Alexandra Theatre here. Signor Del Puente's rendering of the *Torador's* Song from "*Carmen*" was most dramatic, and gained for him the hearty plaudits of the audience. A word of praise is also due to Signor Vetta, who possesses a deep rich bass voice of good compass and *timbre*. The orchestra played with precision and energy the accompaniments throughout, besides the Overture to "*William Tell*" (Rossini), Weber's "*L'Invitation à la Valse*," and the grand March from "*Le Prophète*" (Meyerbeer), the last two items being conducted by Mr. John Ross. Whatever the financial success of the Concert may have been, there is no doubt it was in every respect a musical success.

An organ is being built in the Concert Hall of the Exhibition by Messrs. Mitchell and Thynne, and will shortly be opened. The Viennese Ladies' Orchestra continues to attract goodly numbers inside, while various military bands, of good repute and ability, discourse music to the crowds in the beautiful grounds outside.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE long looked-for performance of Dvorák's Cantata "*The Spectre's Bride*" took place at the Colston Hall, Bristol, on May 24; this Concert being the last of the series of six given by the Monday Popular Concert Society during the present season. There had been two full rehearsals with band and choir, and the last of these encouraged those who attended it to hope for an exceptionally fine rendering of the work. The soloists engaged were Miss Annie Marriott, Mr. Harper Kearton, and Mr. Bridson, who all fulfilled their most trying tasks with skill and success. Miss Marriott's flexible voice was heard to great advantage in her two principal solos, Nos. 2 and 17. Mr. Kearton sang the music allotted to the Spectral Bridegroom with praiseworthy care, albeit a little coldly, and Mr. Bridson can hardly be too highly commended for the artistic manner in which he rendered the part of the *Narrator*, his splendid voice and fine style being exactly what was required to give the music telling effect. The only thing to be regretted was that he evidently had not rehearsed with the chorus, and this produced a raggedness in several of the numbers, notably the baritone solo with chorus, No. 3, where the choir were certainly not of the same mind as the soloist as to the *tempo*, and failed to come in with decision. As to the choruses generally, they were most creditably given, the choir knew their work thoroughly, and the light and shade were conspicuous in their delicacy, especially in Nos. 9, 11, and 16. No. 15 was quite a masterpiece of refined chorus-singing, and the words came out with the greatest distinctness; the alto leads in this number, too, deserve a word of commendation. The choir was fairly well balanced, although the tenors were again rather too weak, and apparently not well placed, but they worked very hard and steadily. The sopranos and basses were, as usual, by far the strongest parts of the choir, and the body of tone produced was very fine, though, occasionally, there was a slight unsteadiness, chiefly among the basses. The work of the band was so excellent as really to be almost beyond criticism, and if we might suggest a slight softening of tone during the solos, there would be nothing left to be desired but an increased number of such admirable musicians. We may mention that the band was augmented for this occasion, and, with the chorus, there were about 350 performers. The second part of the programme was miscellaneous, the two chief items being Mendelssohn's "*Loreley*," Liszt's "*March of the Crusaders*," from "*St. Elizabeth*," and Max Bruch's Violin Concerto (Op. 26), in which Mr. Carrington's skilful manipulation of the solo instrument won for him an enthusiastic recall.

All is Peace.

FOUR-PART SONG.

Words by EDWARD OXFORD.

Composed by BERTHOLD TOURS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.G.)

Lento e tranquillo.

SOPIRANO.
When the tem - pest's rage is o - ver, And its noi - sy

ALTO.
When the tem - pest's rage is o - ver, And its noi - sy

TENOR.
When the tem - pest's rage is o - ver, And its noi - sy

BASS.
When the tem - pest's rage is o - ver, And its noi - sy

PIANO.*
♩ = 56.
p

tu - muls cease, . . . Then the world . . from strife and tur - moil

tu - muls cease, Then the world from strife and tur - moil

tu - muls cease, . . . Then the world . . from strife and tur - moil

tu - muls cease, Then the world from strife and tur - moil

p

* For practice only.

pp *cres.* *dim.*
 Finds re - lease, sweet re - lease, finds re - lease, sweet re - lease!
pp *cres.* *dim.*
 Finds re - lease, sweet re - lease, finds re - lease, sweet re - lease!
pp *cres.* *dim.*
 Finds re - lease, sweet re - lease, finds re - lease, sweet re - lease!
pp *cres.* *dim.*
 Finds re - lease, sweet re - lease, finds re - lease, sweet re - lease!
pp *cres.* *dim.*
 Finds re - lease, sweet re - lease, finds re - lease, sweet re - lease!

Though on earth are cares and sor - rows, They in time to

Though on earth are 'cares and sor - rows, They in time to

Though on earth are cares and sor - rows, They in time to

Though on earth are cares and sor - rows, They in time to

come will cease, In the gold-en . . realms of hea-ven All is peace,

come will cease, In the gold-en . . realms of hea-ven All is peace,

come will cease, In the gold-en realms of hea-ven All is peace,

come will cease, In the gold-en . . realms of hea-ven All is peace,

dim. *p* *pp*

molto rallentando.

heaven - ly peace, All is peace, heaven - - ly peace.

heaven - ly peace, All is peace, heaven - - ly peace.

heaven - ly peace, All is peace, heaven - - ly peace.

heaven - ly peace, All is peace, heaven - ly peace. . .

dim. *pp*

molto rallentando.

dim. *pp*

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Poetry by EDWARD OXFORD

MUSIC BY

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OP. 10.

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FOR LADIES' OR BOYS' VOICES

COMPOSED BY

MYLES B. FOSTER.

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" 2. If hope were but a fairy.	...	" 6. March.	...
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" 4. The Promised Land.

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SUMMER NIGHTS

(LES NUITS D'ÉTÉ)

SIX SONGS BY THÉOPHILE GAUTIER

Set to Music, with Accompaniment for small Orchestra or Pianoforte,

BY

HECTOR BERLIOZ

OP. 7.

English version by FRANCIS HUEFFER. Price 2s. 6d.

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Mr. Kearton and Mr. Bridson each contributed a solo, for which they were deservedly and warmly applauded, though, as usual, the rule of "no encores" was strictly enforced. The choir was thoroughly satisfactory in "Loreley," though there was once a distinct mistake made by some of the sopranos, who came in too soon by more than a bar. Miss Marriott seemed to have reserved herself for the soprano solo in this work, and her impassioned singing of the part of *Leonora* was her best effort during the evening. Mr. Carrington was the leader, and Mr. George Riseley, the enterprising and honorary Conductor of these Concerts, has every reason to be gratified by the result of his ambitious undertaking. We should not omit to notice that, in honour of the Queen's birthday, the Concert opened with the National Anthem, arranged by Sir M. Costa.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THERE are but few musical matters of interest to record for the past month. The Recital given by Madame Helen Hopekirk on May 29 was an interesting event, Edinburgh being her native city. A good programme, admirably rendered, fully justified the fame she has gained during her sojourn in America, and amply confirmed the good opinion she left with her own country people three years ago. The programme comprised Beethoven's A flat Sonata (Op. 110), Schumann's Fantasia in C (Op. 17), a selection from the works of Scarlatti, Mendelssohn, Chopin, and Liszt, and two compositions by Madame Hopekirk, "Romance" and "Fantasy Pieces." The various items of the programme were received with much enthusiasm by the audience.

Herr Gallrein gave his sixth and last Chamber Concert on the 9th ult. in the Literary Institute, when Madame Agnes Drechsler-Hamilton reappeared as violinist, and Mr. Robertson, of Glasgow, was the pianist. Herr Gallrein's solo performances consisted of compositions by Goltermann and Popper, and the programme included, among other pieces, Gade's trio "Noveletten."

Music has been represented at the International Exhibition by the bands of the Royal Marines, the Seaforth Highlanders, and the Edinburgh professional band, and also by daily organ performances.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE members of the Glasgow Choral Union held their annual pic-nic on the 5th ult. They went to the same place as last year, namely, to Lochgoilhead, but landing at Carrick Castle, a little further down the loch. There was a goodly muster of both ladies and gentlemen, and on shore and sea all seemed thoroughly to enjoy themselves. There was plenty of dancing and singing, some good old part-songs having been rehearsed for the occasion.

The annual business meeting of the Glasgow Society of Musicians took place on May 28, when the reports of the secretary and treasurer were submitted. There is a balance of £52 to the credit of the Society; a very satisfactory state of matters, considering that the club has only completed its second year of existence. Weekly social meetings are to be held in addition to the monthly dinners, the better to facilitate friendly intercourse, and to give opportunities for suggestions of interest to the profession.

Nearly all our Concerts here are at present out of doors, there being several band performances throughout the week in the public parks, of which recreative places there are some four or five in Glasgow. Generally speaking these performances are of merit.

Dr. A. L. Peace has begun his fortnightly Organ Recitals in the Cathedral, and will probably continue them during July and August.

The Musical Association connected with St. Vincent Street United Presbyterian Church intend studying Cherubini's Fourth Mass in C major, and, as usual with this Society, which is conducted by Mr. H. McNabb, the work will be performed with an efficient orchestra.

On the 5th ult. the annual open air Concert of part-music was given on Gleniffer Braes, near Paisley, the

choir, which numbered about 500, being conducted by Mr. J. Roy Fraser. The weather, fortunately, was fine, and there were about 20,000 persons present. The object of these meetings, as has been before mentioned, is now to raise funds for the erection of a statue in Paisley to Robert Burns, the poet.

A demonstration of part-singing, sight-singing, ear exercise, and violin performance was given in Paisley, on the 18th ult., by the students and choirs who have gained prizes and certificates this year in connection with the Paisley Musical Education Scheme, instituted four years ago. The several selections, which included a prize anthem and hymn tune, were most creditably rendered, the sight singing test (Tonic Sol-fa Notation), and the ear exercise, a somewhat difficult one, being satisfactorily accomplished. Mr. R. L. Reid conducted the choral music, and Mr. James Pattinson, Mus. Bac., Cantab., and Miss Thomson were at the piano and harmonium. On the platform were Provost Cochrane, Mr. Barbour, M.P., Mr. Myles, of the Glasgow Choral Union, Mr. W. Hume, and others. The Secretary, Mr. James Parlane, read a most interesting report of the work done during the past year, and the interest of the inhabitants in the Scheme was testified to by the crowded state of the hall.

The Ayr Choral Union will probably take up Mendelssohn's "St. Paul" as its chief work for next session.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE summer term in Oxford has, as usual, been marked by considerable musical activity. To dismiss first what is of least importance, a number of *virtuosi* have paid a visit to Oxford in the course of their travels. Rubinstein, it is true, did not come, but Pachmann, Saint-Saëns, Piatti, and Miss Fanny Davies have all been heard here during the last two months.

When we come to deal with music that is more local in its character, much of interest presents itself. During the week of the Eights' races, two fresh Colleges, Trinity and Brasenose, recruited the ranks of the Concert-giving Colleges, and both did very well for a first essay. At Trinity, the powerful aid of Miss Emily Shinner and Mr. Walter Parratt lent especial interest to the performance, which took place on May 31. The following evening was fixed upon, not only by Brasenose, but also by the non-collegiate students, for their performance, and, on the 2nd ult., an interesting Concert was given at Worcester. The first part consisted of Stanford's "Eumenides" music, the difficulties of which were well surmounted by the chorus. The music itself, perhaps owing to the want of dramatic accessories, did not make much impression. It is always rather a hazardous experiment to transfer music from the stage to the concert-room. The remainder of the Concert was chiefly noticeable for a very creditable performance of Beethoven's Kreutzer Sonata by Messrs. Gauntlett and Duchesne.

The two next days, the 3rd and 4th ult., were marked by the most important musical event of the term, Mr. Ebenezer Prout's visit to Oxford on the occasion of the first performance of his new Symphony. On the 3rd "Alfred" was admirably performed at Merton College Concert. Miss Hyde, Mr. A. G. Bailey, and Mr. Sunman took the solo parts, and both band and chorus did their work well. On the 4th, the new Symphony was produced at the Queen's College Concert. Although the composer has restricted himself to an orchestra which extends no further than one pair of horns, with trumpets and drums, the richness of the instrumental colouring prevented anything like thinness or poverty of effect. The work is laid out in full symphonic form, and occupied a few minutes over the half hour in performance. On the whole, the slow movement, in spite of some most ingenious scoring, made least effect. The tunefulness of the first movement, the grace of the *Scherzo*, and the fire of the *Finale* came in for ample recognition, and at the close of the performance Mr. Prout received quite an ovation. It seems safe to predict that the new Symphony will speedily be heard in many other places, especially as the fact that it only needs a small orchestra will make it practicable in many places where a modern symphony is generally found impossible. Both the Concerts just

mentioned had other items of interest. At Merton, Beethoven's "Prometheus" Overture was played, and at Queen's, Alice Mary Smith's "Red King," David's "Desert," and a chorus by Dr. Iliffe, composed for the occasion, were sung. Exeter College Concert, at which Sullivan's "Kenilworth" was performed, also took place on the 4th ult., which was the last day of Concerts for the time. A number of performances, less important on the whole, but still of some interest, are announced for the closing days of the month, too late for notice now.

WORCESTER CHORAL FESTIVAL.

THE fifth general triennial Festival of Church Choirs was held in Worcester Cathedral, on the 10th ult., with a success both remarkable and significant. For the first time there was only one service, full evensong, beginning at four o'clock, so as to allow of a general rehearsal at half-past two. The processional hymn "We march, we march to victory," to Barnby's tune, was not begun till the first division of the surpliced choirs, consisting of some 1,350 voices, were in their places. The tune, bright in itself, was brightly sung, though without any particular attention to light and shade. The service was taken by the Precentor, the Rev. E. V. Hall, with the beauty of voice and phrasing for which he is so well known. The effect of the large mass of men's and boys' voices in the Lord's Prayer, and other unison passages, was most striking; the tone—round, smooth, and full—was wholly different from that of an ordinary congregation, composed, alas, so largely of women, and even in the Cathedral the contrast between the responses of the choirs and of the enormous congregation was curiously perceptible to any one placed near the division between the two. From such a position, however, nothing was heard of Tallis's harmonies, sung by the 200 voices, including the Cathedral choir, stationed in the choir, excepting a faint echo of the concluding "Amen." The special Psalms xxiv., cxlix., and cl., the former to Marsh in E and the last-named to Pelham Humphreys, were wonderfully effective. In Psalm xxiv, the verse "Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors: and the King of Glory shall come in," was sung by men alone; the fresh trebles gave the question, "Who is the King of Glory?" and the men answered it, the first time alone, the second time with all the other voices, but still in unison. It is seldom one hears a rendering so thoroughly ideal. The boys and men were also skilfully alternated in Psalm cl., but the chant lost some of its brightness in the key of B major.

The Magnificat and Nunc dimittis in D were by the Precentor, the Rev. E. V. Hall, and, as a whole, were effective, in spite of one terribly crude modulation, or rather transition, from the key of A straight into B flat without any preparation. The solo "And His mercy" was charmingly sung by Master Holloway, of the Cathedral Choir. The Cathedral singers also took the unaccompanied quartet "He, remembering His mercy," and the opening verse of the Nunc dimittis.

The anthem, Sir George Elvey's "Praise the Lord," did not go quite so well as the rest of the music, but this was perhaps because the Hallelujah Chorus, which was sung, we had almost said, in place of the usual sermon, had absorbed so much time and attention at practice. The Offertory Hymn was "This is the house where God doth dwell," to Dr. Dykes's beautiful tune, sung in a subdued manner, which sounded reverent. The organ continued playing till after the presentation of the alms, and then came the Hallelujah Chorus, massive and imposing, if not absolutely perfect in its execution. Is it vain to hope that, at some future day, 1,600 eyes will be able to look at the beat (we say 1,600 advisedly, bearing in mind the old maxim "one eye on your music and the other on the stick") and not remain as they do now, glued to the book, especially in any difficult passage? The idea of the majority of chorus-singers seems to be that the conductor is a man who beats time, and that if they can count their own time there is no need to look at him. It may perhaps dawn gradually on their minds that a look at the stick tells them in an instant at what beat of the bar they are, in itself a great help in complicated passages; and also that one glance at their music will show them the notes of the whole phrase,

while the conductor will show them in what manner it is to be sung, if they will only give him the chance. Any uncertainties in the Hallelujah Chorus at this Festival were amply accounted for in this way, and the wonder is that under the circumstances there were not more. If every man can keep his own time for his own self, even in such an approximate degree, it looks rather as if we were not, as a nation, so utterly devoid of the sense of time as we are sometimes said to be. The Recessional Hymn "Forward be our watchword," to Smart's tune, sung in the same manner as the Processional, brought the service to a close.

The Conductor-in-Chief was Mr. Milward, of the Cathedral Choir, assisted by the Secretary of the Church Choral Association for the Archdeaconry of Worcester, the Rev. H. H. Woodward, and Messrs. Dyson and E. J. Spark. Mr. Done played the large organ in the nave, and his pupil, Mr. W. Harber, the smaller one in the choir, and five cornets, led by Mr. Gilmer, helped to keep up the pitch. Mr. Milward and Mr. Dyson had done the whole of the preparatory training, with a success shown by the result, and the sixty-two choirs (fifty-five surpliced) have not only to carry away with them the inspiring remembrance of having taken part in a fine—nay, in some respects, an ideal—performance, but the solid advantage of thorough practice—namely, hard work skilfully directed.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, June 9, 1886.

THE June number of THE MUSICAL TIMES reaches me just in time to enable me to comply, measurably at least, with the Editor's suggestion touching the auxiliary societies organising in various cities of the United States to promote the American Opera enterprise. I cannot promise that the information will be either so full or so explicit as to serve the purpose announced by the Editor. The United States is a country of magnificent dimensions and, in spite of the enterprising spirit of the newspaper press, many things occur which are not fully or accurately reported. Besides, the inner workings of the American Opera are hedged around with much secrecy, and many of the statements about it which find their way into print must be taken with reservation. Since the company entered upon its tour of the country, steps tending to the organisation of the auxiliaries have been taken in Boston, Philadelphia, Baltimore, St. Louis, and Chicago. The plan was elaborated in Boston, where the warmest encouragement was met with. In brief it is this: It is proposed to incorporate, under the laws of Massachusetts, an "American Opera Company of Boston." The capital stock of the Company is to be 100,000 dollars, divided into 1,000 shares of 100 dollars each. Subscriptions are not to be binding unless the full sum of 100,000 dollars is raised, and the American Opera Company of New York obtains subscriptions for its entire capital stock of 500,000 dollars. As neither of these contingencies has been fulfilled as yet, it will be seen that everything is still in an experimental state. Assuming that the money be raised, then the Boston Company is to pay into the treasury of the parent Company 75,000 dollars, against which 750 shares of stock of 100 dollars each will be issued to the former by the latter to be held by the Boston Company for its own benefit; the balance of the Boston Company's capital to be invested and held as a guarantee against loss. In consideration of the money paid into its treasury, the New York Company gives to the Boston Company the right of representation in the General Directory, and turns over its artists and equipment for a series of performances in Boston and New England, on the payment of the actual cost of the troupe and an allowance for the depreciation of "properties" in use. The Boston Company takes the receipts and divides possible profits with the New York Company. The risk of loss is, of course, borne by the Boston Company.

Under our present operatic conditions the advantages which this arrangement offers to the parent Company are much more obvious than the prospective good fortune of the various local organisations established on the lines laid down in the above statement. But the elements of local pride and patriotism enter largely into the calculations of

the promoters of the American Opera, and if half a dozen energetic auxiliaries are established outside of New York, there is no question but that they can be made to contribute greatly toward the founding of a national operatic institution, the influence of which will be beneficial to the whole country.

All the musical activities of the country during the month of May were overshadowed by the great Festival held at Cincinnati from the 18th to the 22nd. The Festival was the seventh of a series begun under the direction of Mr. Theodore Thomas in 1873. The Festivals have been held biennially, and their influence, not only in Cincinnati but throughout the country, has been well nigh incalculable. They achieved immediate importance because of the lofty plane which they occupied, Mr. Thomas making them the highest expressions of his ideal in music. Stimulated by the fame which they attained, half a dozen cities have tried to imitate them, some of them going so far as to almost duplicate the programmes and to secure the services of Mr. Thomas and the solo singers participating with him in the Cincinnati Festival of the same year. None of these efforts has been successful, and Cincinnati is left to her proud position as peculiarly the Festival city of the New World. It must be confessed that this reputation is deserved. The Cincinnati Festivals represent the most ambitious and unselfish strivings that the history of music in America has to show. Their origin did not differ greatly in principle from those of the German singing feasts, which had been held in the United States for a quarter of a century when the Cincinnati enterprise came into being. One of these monster festivities had left a great building in Cincinnati, which was purchased by a committee of citizens as the house of expositions designed to exploit the industries of the city. Mr. Thomas was then giving concert tours through the country with his orchestra, and accepted an invitation from another committee of citizens to conduct an American musical Festival. He brought his orchestra from New York, eminent singers were engaged for the solo parts, and a choir of 1,000 voices was organised out of twenty-nine singing societies of Cincinnati and surrounding towns. The Festival was so successful artistically, and the patronage of the public was so generous, that an Association was incorporated for the purpose of making similar Festivals of biennial recurrence. After the second Festival in 1875, public interest in the affair was so great that a magnificent Music Hall was built on popular subscription, at a cost of over £60,000, and provided with one of the finest and largest organs in the world. The third Festival was given in 1878, and so great was the interest and curiosity excited by the new hall and organ that, although the expenses of the Festival aggregated £8,000, the receipts were large enough to cover them, and leave a surplus in the treasury of £6,500.

I have made mention of these facts because they are essential to an understanding of the present condition of the affairs of the Festival Association, and will help to explain a change of method which seems to be imminent. With the profits made the Association paid a debt of £3,000 resting on the organ, and distributed £1,000 among the Choral Societies that had taken part in the Concerts. It was then resolved to dispense with the services of singers from other places, and to organise the Festival choir permanently. Since 1878 the choir has consisted wholly of Cincinnati singers, and within the last two years (the Festivals of 1882 and 1884 having made losses which exhausted the Association's treasury) it has been maintained by private subscriptions of £10 each, made by the stockholders of the Association, whose aims in the administration of the Festivals are kept pure and unselfish by a legal prohibition against the application of profits to the payment of dividends. As evidence of the character of the programmes, I give a list of the choral works that were performed at the first six Festivals:—

First Festival, 1873.—Beethoven, Ninth Symphony; Gluck, Scenes from "Orpheus"; Handel, Dettingen Te Deum; Mendelssohn, the "First Walpurgis Night"; Schubert, Twenty-third Psalm; Schumann, "Gipsy Life."

Second Festival, 1875.—Bach, Magnificat in D; Beethoven, Ninth Symphony; Brahms, Triumphal Hymn; Liszt, "Prometheus"; Mendelssohn, "Elijah"; Wagner, Scenes from "Lohengrin."

Third Festival, 1878.—Beethoven, Ninth Symphony; Berlioz, "Romeo and Juliet" Symphony; Gluck, Scenes from "Alceste"; Handel, "The Messiah"; Liszt, "Missa Solennis"; Otto Singer, Festival Ode.

Fourth Festival, 1880.—Bach, Cantata, "A Stronghold Sure"; Beethoven, "Missa Solennis"; Dudley Buck, Prize Composition, Scenes from Longfellow's "Golden Legend"; Handel, Utrecht Jubilate and Coronation Anthem, "Zadok, the Priest."

Fifth Festival, 1882.—Bach, "St. Matthew Passion"; Berlioz, Scenes from "The Fall of Troy"; W. W. Gilchrist, Prize Composition, Psalm Forty-six; Handel, Dettingen Te Deum; Mozart, Requiem Mass; Schumann, Scenes from Goethe's "Faust" (Part III.).

Sixth Festival, 1884.—Beethoven, Ninth Symphony; Brahms, the German Requiem; Gounod, "The Redemption"; Handel, "Israel in Egypt"; Wagner, Scenes from "Tannhäuser."

To this list, for the sake of the comprehensive review which it affords, let me add the larger choral works of the seventh Festival given last month:—

Seventh Festival, 1886.—Bach, Mass in B minor (Kyrie and Gloria); Berlioz, "Damnation of Faust"; Haydn, "The Creation"; Rubinstein, "Tower of Babel"; Wagner, "Meistersinger" (Act III.).

In the above abstract of the Festival programmes I have omitted the orchestral and solo numbers as being features which, however interesting, are not, like the choral works, characteristic of the Cincinnati Festivals. The review will enable the reader to see how widely and intelligently the field of choral masterpieces has been gleaned. The chorus during the last two years has been studying almost constantly; not only part rehearsals, but classes in sight-reading and solfeggio have been maintained.

During the period from May 18 to 22 five evening and two afternoon Concerts were given. The chorus numbered 494 voices, supplemented in the Rubinstein and Berlioz works, with 100 children from the public schools. The orchestra consisted of 100 instrumentalists from New York, and seven from Cincinnati. The solo singers were Miss Lily Lehmann, Miss Emma Juch, Madame Helene Hastreiter, Miss Emma Cranch (sopranos and altos); Mr. William Candidus, and Mr. Theodore J. Toedt (tenors); Mr. William Ludwig, Mr. Alonzo E. Stoddard, and Mr. Wynn W. Whitney (baritones and basses). Mr. Theodore Thomas conducted the performances, the choral works having been studied under the direction of Mr. Arthur Mees. It would be a waste of time to go into the details of the interpretations of the various works in the Festival scheme. The high aim which has been steadily kept before the chorus from the inception of the noble enterprise, and the enthusiasm and intelligence which have marked all the methods pursued, have combined to make the Cincinnati festivals stand for the highest achievements that America can boast in the choral field. The national weakness in the tenor voice was the one physical objection to the composition of the body, and it was almost lost sight of in the admiration called forth by the precision, expressiveness, and tone quality which marked the singing. The Festival was enlivened by the presence of the Governors of Ohio and other neighbouring States, and the dedication of a magnificent new Art Museum, which, like the Music Hall, is a monument to the public spirit and refinement of Cincinnati's citizens. Financially the Festival was not successful. The receipts were 72,957 dollars 48 cents, the expenditure 35,196 dollars 72 cents, making a deficiency of 7,239 dollars 24 cents to be covered by an assessment of 15 per cent. on the guarantee fund of 54,000 dollars.

COWEN'S "SLEEPING BEAUTY" AT OTTAWA.

THIS highly successful Cantata, produced at the Birmingham Festival of last year, was performed for the first time in Canada on May 20, under the able conductorship of Mr. J. W. F. Harrison, and received with enthusiastic marks of approbation. Of its merits a local paper thus speaks:—"Space will not allow of our giving a detailed analysis of the music of 'Sleeping Beauty,' as justice could not be done to it in the limits of a newspaper criticism. Its principal characteristics, judging by a single hearing,

are beauty of melody, dramatic fitness, and magnificent orchestration. The latter is shown more particularly in the beautiful opening chorus of Fays, the music of the 'Wicked Fay,' and the exciting chorus in valse time, 'The Dawn of day.' This was perhaps the best effort of the chorus during the entire work, being given with great spirit, changes of time well marked, the great climax at the end producing an immense effect. Altogether the chorus work was admirable, the only objection being the numerical weakness of tenors, and the whole body being rather small for the building. This defect, however, can only be remedied by greater enthusiasm impelling more of our amateurs to swell the ranks of those who are doing such good work for music in this city. Miss Code had in the *Princess* a part which, though arduous, was excellently adapted to her voice and style of singing. She gave a reading of the music which brought out the dreamy nature of the young maiden, and also was not lacking in the more impassioned parts. Miss Jane Aumonier gave an admirable interpretation of the *Wicked Fay*, her fine voice and dramatic delivery showing to great advantage. Her singing of the declamatory portions was especially admired. Mr. Eugene Belleau gave with great feeling the short but difficult portion allotted to the *King*. He was in good voice and sang with that perfect correctness as to time and phrasing which is one of this gentleman's characteristics. Mr. Norris, already established as a favourite here, settled himself still more firmly in his position by his singing last night. The tenor part is long and difficult, but he proved himself not only equal to it physically, but also in his intelligent reading of the part. The solo 'Light, light at last,' undoubtedly the finest portion of the work, was magnificently sung, and appeared to suit him better than anything we have yet heard him in."

MRS. A. J. LAYTON, F.C.O., gave her fifth annual Concert at the Onslow Hall, South Kensington, on Thursday, May 27. The first part of the programme consisted of Sir George Macfarren's Cantata for female voices "Songs in a Cornfield," with accompaniment for pianoforte, harp and harmonium. The choruses were excellently sung by the members of Mrs. Layton's Ladies' Choral Class. The solos were taken by Miss Rose Williams, Miss Jessie King (pupils of Mrs. Layton), and Miss Adelaide Mullen. Miss Laura Cater and Miss Florence Hughes played the pianoforte accompaniment, Miss Ida Audain the harp, Mr. C. G. Lamb the harmonium, and Mrs. Layton conducted. The performance of the work gave evident satisfaction to a large audience. The principal item in the second part of the programme was the performance of Mendelssohn's Concerto in G minor for pianoforte and orchestra; Mrs. Layton, who played the pianoforte part, received very enthusiastic applause. Solos and duets were sung by Miss Adelaide Mullen, Miss Annie Layton, Mr. Gilbert Campbell, and Mr. Alfred J. Layton.

A MOST successful Concert was given in the Albert Palace, on Saturday, the 5th ult., in aid of the Teachers' Orphan and Benevolent Fund. A choir of over a thousand voices, conducted by Mr. J. Westwood Tosh, Assistant Superintendent of Singing to the London School Board, sang a selection of choruses, glees, and part-songs, in so excellent a manner as to elicit many encores. The soloists were Madame Worrell and Mr. Egbert Roberts, who were much appreciated by a large and enthusiastic audience. Mr. A. Fagge, organist to the Palace, was the accompanist.

ON Fridays, May 21 and 28, Sir G. A. Macfarren awarded the following Scholarships given yearly at the Music School in Baker Street, under the direction of Miss Macirone, and the prizes to the successful students of the Honorary Classes, under Miss Oliveria Prescott: Senior Scholarship to Miss Gladys Mills Wood, Junior Scholarship to Miss Helen Easton, Externs Scholarship to Miss Jane Richmond. Honorary Prizes; Senior, Miss Jane Richmond, Junior, Misses Margerie Austie and Maud Goslin.

MR. ARTHUR JACKSON writes to us as follows:—"It having been stated in your June issue that Mr. Hodge had been appointed Organist and Choirmaster at St. Marylebone Church, I beg to say that he is appointed Choirmaster, but that I am Organist, having held that post for twelve years, and still retain it."

A CORRESPONDENT sends us the following observations on a work entitled "Substance of several Courses of Lectures on Music, read in the University of Oxford and in the Metropolis, by William Crotch, Mus. D.," published 1831, which we are certain will be read with interest: "It is a great pity that this book is almost unknown to us now, except by name only, or by seeing its companion work, 'Specimens of various Styles of Music referred to in a Course of Lectures,' mentioned in a catalogue of second-hand music now and then. Dr. Crotch was a man of high culture in, and of warm sympathy with, the arts generally, and had not the fault, so often justly ascribed to musicians, of being wrapped up in their own profession, to the exclusion of other interests. This very circumstance made Crotch the keen critic, the just judge, and the genial companion while discoursing on music, which these Lectures show him to be. He was, by the way, a great admirer of Sir Joshua Reynolds, 'whose just sentiments and forcible language,' he writes, 'I cannot too often quote.' In the introductory chapter Crotch, speaking of the great masters whose works 'have stood the test of ages,' says, 'Who these great masters were it may be easy to discover, but the degree of veneration in which they ought to be held, and the comparative excellence of their several productions, may not be so obvious to the student. It is probable that, far from being enraptured, he would at first be disappointed and even displeased with their works, and tempted to throw them aside as dull, heavy, monotonous, void of feeling, expression, and effect. But to experienced judges they constitute what the remains of antiquity are to painters, architects, and sculptors. Let him, then, 'regard them as perfect and infallible guides, as subjects for his imitation, not his criticism' (Sir J. Reynolds)." In the second chapter the Doctor says, 'Music, like other arts, may be divided into three styles—the sublime, the beautiful, and the ornamental, which are sometimes distinct, and sometimes combined.' . . . 'Simplicity and its opposite, intricacy, when on a large scale (such an intricacy as, from the number of parts, becomes incomprehensible), are sublime.' . . . 'The clearness of harmony in the madrigal of many voices, or in the full anthem, and the deep science of the organ fugue, produce sublimity from seemingly opposite causes.' . . . 'Beauty, in all the arts, is the result of softness, smoothness, delicacy, smallness, gentle undulations, symmetry, and the like. When, therefore, in music, the melody is vocal and flowing, the measure symmetrical, the harmony simple and intelligible, and the style of the whole soft, delicate, and sweet, it may with as much propriety be called beautiful as a small, perfect, Grecian temple, or a landscape of Claude Lorraine.' 'The ornamental style is the result of roughness, playful intricacy, and abrupt variations.' . . . 'In music, eccentric and difficult melody, rapid, broken, and varied rhythm, wild and unexpected modulation indicate this third style.' In the chapter on 'Musical expression,' there is a passage which it would be well for many composers to realise: 'Music has been called the language of Nature, but it is a very imperfect language; it is all adjectives and no substantives. It may represent certain qualities in objects, or raise similar affections in the mind to what these objects raise, but it cannot delineate the objects themselves.' Here is a passage in the fourth chapter, which seems a probable explanation of the continued sanity of our forefathers under the infliction of the 'organum' or accompaniment of consecutive fourths, fifths, and octaves to the chants in old times. Crotch says that this 'organum,' if sung softer than the melody, probably produced a similar effect to that of certain stops in the organ, which seem to have had their origin in this species of accompaniment.' Here, in Chapter v., is a passage comforting to the souls of all lovers of Handel who have been brought reluctantly to fear that their idol was not altogether perfect: 'In most cases he merely took ideas, and greatly improved them; but when he introduced the passages entire and unaltered, it must be considered as a quotation of a well-known classical author, and not as a plagiarism, which results from poverty of invention, and with the hope of escaping detection.' In conclusion, cannot some enterprising firm be found to bring out a reprint of this work, with a sufficient number of the 'specimens' to illustrate the Lectures, and to form together with them a handy edition? There are many persons, I believe—musicians and others—who would be very glad of this."

ALTHOUGH we retain our opinion of the inutility of artificial aids in pianoforte practice, we willingly give insertion to the following letter: "Gentlemen,—In the May number of THE MUSICAL TIMES you were kind enough to notice the Hand Guide patented by Messrs. Marsden and Wright of Leeds. In the closing remarks you say, 'Considering that Logier's 'Chiroplast' has so fallen into disuse, it seems tacitly admitted that mechanical methods of acquiring a good position at the keyboard are of little use.' The impression conveyed by the above passage implies that Logier's apparatus was a genuine test of the value of a mechanical support or guide in pianoforte playing. To this view we beg to differ, as from a careful examination of Logier's invention we can find many reasons for its unpopularity, without in the least condemning its principle. In constructing the hand guide we have endeavoured to remedy these defects. The points we aimed at were to make an appliance that should be simple, cheap, easily adjusted to any piano, comfortable to use, suitable to any size of hand, that would insure a correct position of the hand, prevent thumping, and compel the action to come from the finger, also promote the acquirement of a perfectly free wrist action, and enable the hands to move unrestrainedly the whole length of the keyboard. All these points we have accomplished, resulting in an appliance which, if properly used (that is with a free wrist, lightly touching the bar), will be found (to use your own words) an invaluable boon.—We remain, yours respectfully, MARSDEN and WRIGHT, 3 and 5, Hunslet Lane, Leeds.—To Messrs. Novello, Ever and Co."

A CLEVER little pianist, ten years of age, Miss Pauline Ellice, made her *début* in public at a vocal and instrumental Concert arranged for her under the auspices of Mr. Ganz, on the 1st. ult., at Prince's Hall, Piccadilly. There was every opportunity afforded for the audience to marvel (as they are called upon to do on such occasions) at the display of an exceptionally early development of some of the faculties which go to the making of a brilliant pianist. It will be sufficient, for the purpose of illustration, to state that the youthful executant went through the solo portions of Weber's Pianoforte Concerto in C major, and Mendelssohn's Capriccio in B minor for pianoforte and orchestra, with a degree of self-possession all the more noticeable, since she was playing from memory. Miss Ellice, who was also heard in solo pieces by Bach, Schubert, Chopin, and one or two other composers, gives fair promise for the future; but her career, if it is to be a professional one, may be either made or marred according to the amount of judgment exercised by her advisers. In our opinion, her public appearance in so ostentatious a manner has been premature. Mdlle. de Lido, Mrs. Armstrong, and Mr. Deane Brand contributed vocal solos to the programme, which was also varied by orchestral numbers. Mr. Ganz was the Conductor, and with admirable discretion greatly aided the spirited efforts of the child-pianist in her association with the orchestra.

We are informed on good authority that the new organ now being constructed in Canterbury-Cathedral by Messrs. Willis, will be, when completed, in every way worthy of the grand old sacred edifice of which it is to form a most important part. The entire instrument will be operated by electricity, the supply being derived from a battery which is being placed in the old Singing School. Some idea of the wondrous properties of the new instrument may be gathered from the fact that the length of the cables conducting the electric currents average 120 feet from the console (or keyboard) to the pneumatic levers operating the valves of the sound boards. The organist will occupy a raised position in the second arch of the south aisle, just over the spot where the old instrument was played, his manipulation of the keys being flashed by means of the electricity through the 120 feet of cable to the action of the instrument in the triforium above. The organ will be blown by four men in the old Singing School. The whole of the patents employed in the pneumatic and electric action are the inventions of Messrs. Willis, who are affording good evidence of their intention to thoroughly sustain their world-wide reputation in the work upon which they are now engaged. A second list of subscribers to the organ fund has recently been issued, the amount in the first list being over £1,000.

At the seventh public Concert of the St. Cecilia Society, held at Prince's Hall on the 8th ult., the first part was occupied by Pergolesi's *chef-d'œuvre*—viz., the "Stabat Mater," scored for a stringed band and organ expressly for the Society, by its Conductor, Mr. Malcolm Lawson. The solo portions of the work were rendered by the Misses Emily Lawson, Wike, Howell, and Tomalin. The second part of the programme was of a varied character, including some very interesting features, among which may be instanced the capital rendering of a Russian Suite for strings, by Wuerst (solo violin, Miss Amy Hickling), a very pleasing and musician-like Pastorale and Scherzo, by Miss Mary Carmichael (played by the composer), and a chorus and song, by Mr. Malcolm Lawson. We may also mention, *per contra*, a three-part chorus with baritone solo (Mr. Herbert Thorndike) entitled "Am Traunsee," by Thieriot, a composition of combined pretentiousness and unmitigated dullness, presenting, moreover, a hopelessly ungrateful task to the declaimer of the solo part. Notwithstanding the, to an outsider, somewhat perplexing mannerism of his beat, the Conductor has his choral and orchestral lady-executants well in hand, and the Society may be congratulated upon making distinct progress.

MRS. M. A. CARLISLE, who will be known to many of our readers as the author of an excellent little brochure on "Breathing," gave her *Matinée* on the 25th ult., at Steinway Hall. Special mention is due to Miss Dorothy Garthe, who made her *début* on this occasion and sang Hope Temple's "An old garden" and Spohr's "Rose softly blooming." Mrs. Carlisle must be congratulated on the effective singing of her pupil, who possesses a rather high soprano voice of remarkable purity and sweetness, which she has learnt to use with excellent taste. Miss Garthe won a recall after each solo. Mrs. Carlisle gave a charming rendering of Gounod's "Quando a te lieta," and an "Egyptian Lullaby" by S. G. Pratt, and joined Miss Garthe in Mary Carmichael's duet "It was a lover and his lass." Mr. Frank May's admirable and dramatic renderings of Mendelssohn's "I'm a roamer" and Pinsuti's "Raft," were among the successes of the Concert. Master Isidore Pavia, a young pianist of eleven years, created great interest by his clever playing. Miss A. Dinelli gave violin solos with her usual skill and Mr. John Thomas played a harp solo; Miss Cowen contributed a recitation and Herr Curt Schulz gave solos on the zither and philomel.

At a Concert given by the Kensington Orchestral and Choral Society, under the direction of Mr. W. Buels, at the Kensington Town Hall on the 18th ult., the programme included Weber's "Jubilee" Cantata, and a new Te Deum, specially composed for the Society by Mr. Morton Latham. Weber's work, it may be remembered, was composed for the commemoration of the fiftieth year of the reign of Frederick Augustus I. of Saxony. It contains some of the composer's best music, and, as it is not often heard, its revival was welcome and also well timed. Unfortunately we are unable to speak in very favourable terms of the performance. The band was energetic, but the choir was weak and unsteady, so that some numbers did not produce anything like their proper effect. It was said that about thirty of the members were absent, a singular circumstance, unless an epidemic of hoarseness prevailed at Kensington. Mr. Latham's Te Deum is a solidly written work, exhibiting more of the style of Handel and Bach than of more modern composers. Various solos during the evening were agreeably rendered by Miss Eveleen Carlton, Miss Flora Mantell, Mr. Hirwen Jones, and Mr. E. F. Buels.

On Ascension Day and the following Sunday evening the choir of St. John's, Waterloo Road, sang a selection from "The Messiah," applicable to the season, consisting of six choruses and four solos, the latter including the rarely heard "Thou art gone up on high" and "If God be for us," effectively sung by Mr. Fred Winton and Master Warren. The choir was thoroughly efficient, especially in the two final choruses of the work, which were sung with much precision. Mr. Henry J. B. Dart played the accompaniments on the fine organ, situate at the west end of the church, and Mrs. Dart gave valuable aid with a pianoforte in the chancel. The choir is to be congratulated on its enthusiasm in the work, this being the eighth performance of the kind since Advent.

THE Third Annual Festival of the Association of Tonic Sol-fa Choirs, took place at the Crystal Palace, on Saturday, the 5th ult. In the morning a choral competition was held, Mr. Barnby, Dr. Bridge, and Mr. Prout being adjudicators, when gold, silver, and bronze medals were awarded to the Strand Temperance Choral Society (Mr. J. A. Birch), the Chesterfield Harmonic Society (Mr. G. A. Seed), and the Peckham Tonic Sol-fa Choir (Mr. T. R. Rayment), respectively. Other choirs from Bayswater, Hackney, Regent Street, Dartford, and Nottingham also competed. This was followed in the afternoon by a Concert given by about 2,500 singers, with full orchestral accompaniments, Mr. L. C. Venables acting as Conductor, and Mr. A. J. Eyre as Organist. The programme included amongst other pieces, Gounod's "Hymn of the Apostles," from "The Redemption," Mendelssohn's 13th Psalm, "Lord, how long" (soloist, Miss Hilda Wilson), and Costa's "With sheathed swords," the whole being rendered in a highly satisfactory manner.

MISS OLSON, a Licentiate of the Royal Academy of Music, gave a Recital of pianoforte music on the 25th ult., at Messrs. Collard's Rooms, in Grosvenor Street, when she went through a programme sufficiently representative to test the powers of any aspiring pianist. The young lady, we are bound to say, stood the test remarkably well, more especially as regards brilliancy and readiness of attack, as instanced in three Toccatas, by Schumann, W. Macfarren, and O'Leary, and in Mendelssohn's Fantasia in F sharp minor, but she has scarcely as yet grasped the spirit of Beethoven's Sonata in C (Op. 53), which, apart from occasional errors of judgment as to *tempi*, lacked warmth and poetic feeling. These latter, however, are qualities which continued application to her art will doubtless bring to the surface, for that Miss Olson is not really wanting them was amply proved by her interpretation of two of Mendelssohn's "Lieder ohne Worte." We shall follow this young artist's career with much interest.

MR. CHARLES GARDNER gave his annual *Matinée Musicale*, on the 19th ult., at Willis's Rooms, assisted by a number of artists, including Mdlle. de Lido, Mr. W. H. Cummings, Mons. Albert, and Herr Josef Ludwig. The solos of the Concert-giver were Beethoven's Sonata, No. 2 (Op. 31), and two pieces by Liszt and Raff, in the interpretation of which he again proved himself the earnest artist and skilful pianist which we have long known him to be. Other items of special interest were a song by Rubinstein, "The Night," sung in the Russian language, and with much feeling, by Mdlle. de Lido; Mr. W. H. Cummings's fine interpretation of Clay's serenade "I'll sing thee songs of Araby" (encored), and the spirited performance by Miss L. Griffiths, Messrs. Gardner, Ludwig, and Albert, of the "Bagatellen" (Op. 47), by Dvóřák.

THE annual meeting of the Music Publishers' Association was held at the offices, Air Street, Regent Street, on the 1st ult., and numerously attended by the representatives of the principal firms. The report stated that the Association had been in correspondence with the chief Commissioners of Customs at Natal and the Cape of Good Hope respecting the importation of foreign reprints of English copyrights, on which an *ad valorem* duty of twelve and a-half per cent. should have been levied, and which has not been received. Satisfactory replies were elicited to these applications; and in all cases where infringement of copyrights had been detected the Society had at once taken active measures in the matter, and always with a successful issue. It is to be hoped that so useful an institution may receive the cordial and financial support of all music publishers.

In the church of St. Botolph's, Aldersgate, of which the Rev. S. Flood Jones, M.A., Precentor of Westminster Abbey, is rector, on Thursday, the 17th ult., was performed Sterndale Bennett's "Woman of Samaria" at a special service held in memory of Mr. J. R. Murray, who was many years Organist of the Church, and well known as the founder and conductor of the London Church Choir Association. In addition to the organ the choir, which was greatly augmented for the occasion, was accompanied by an orchestra, conducted by Dr. J. F. Bridge, Organist of Westminster Abbey, and a very pleasing and successful performance was the result. A collection was made at the close of the service for the benefit of the family of the late Mr. Murray.

MR. GABRIEL THORP gave his annual Concert at Stein way Hall on Thursday evening, the 3rd ult., before a large and appreciative audience. The songs selected by the *bénéficiaire* were Faure's "Les Rameaux" and three others, including Marzials' "My love has come," which he rendered with much effect. Miss José Sherrington, in the Jewel song from "Faust," and Miss Fairman, in the "Gate of Heaven," by Tours, were also highly successful. The other vocalists were Miss Agnes Larkcom (who gained warm applause for her two songs), Miss Hipwell, Miss Helen d'Alton, Miss Myers, Miss Percy, Signor Mhane, Mr. Redfern Hollins, Mr. George Cox, and Mr. Barton. The songs were agreeably diversified by instrumental solos by Miss Audain (harp) and Miss Gyde (pianoforte).

ON Wednesday, the 9th ult., the civil contract of the marriage of Madame Adelina Patti to Signor Nicolini, was signed before the French Consul in Walter Road, Swansea. The witnesses were Mr. Johnson and Herr Ganz. The wedding party subsequently returned to Craig-y-Nos Castle. Madame Patti's residence, where congratulatory addresses were presented on behalf of various local bodies, and the wedding presents were numerous. The marriage took place on the following day at Ystradgynlais Church, in the presence of a crowded congregation. The ceremony was performed by the Rev. G. D. Glanby, vicar, assisted by Rev. Howell Thomas and Rev. D. J. Davies, curates, the bride being given away by M. Maynard. Herr Ganz was "best man."

MISS MADELINE HARDY gave a very successful Concert at St. Andrew's Hall, Newman Street, on Wednesday afternoon, the 9th ult. The *bénéficiaire's* bright soprano voice and excellent execution were heard to much advantage in Schira's "Sognai," and she gave a refined interpretation of the duet "Dear love of mine" (from Goring Thomas's "Nadeshda"), in conjunction with Mr. Orlando Harley. The other vocalists were Madame Fasset, Miss Eleanor Rees, Miss R. Sutherland (pupil of Miss Hardy), Mr. Isidore de Lara, Mr. A. Thompson, Mr. R. Temple, and Mr. Maybrick. Pianoforte solos were contributed by Mr. A. H. Fox and Miss Kate Cheyne, and harp solos by Mr. John Cheshire. Miss M. Carmichael, Mr. Fox, and Mr. Sidney Naylor were the accompanists.

A SELECTION of Sacred Music was given at the Wesleyan Chapel, Studley Road, Stockwell, in connection with the reopening service, on Wednesday evening, the 16th ult. The programme consisted of a selection of sacred solos together with five anthems, all of which were most carefully given. Handel's "Angels ever bright and fair" was well sung by Mr. C. T. Carter, and Mendelssohn's "But the Lord is mindful," by Miss Pringle. During the evening the Organist performed some very effective organ pieces, and the Rev. G. Talaun Newton delivered a short address on "Music in the Church." The music was under the direction of the Organist and Choir-master, Mr. J. Clark, who presided at the organ.

MR. STOCKLEY, of Birmingham, the Director of the Orchestral Concerts bearing his name, was, on the occasion of the last Concert of the season, held in the Birmingham Town Hall, presented by the members of his band with his portrait, in life-size, painted by Mr. Manns. The portrait and address was presented by Mr. G. H. Johnstone, a prominent member of the Festival Committee, who, in a few well chosen sentences, alluded to the success of Mr. Stockley's untiring efforts in the cause of orchestral music in Birmingham, and to the able way in which he had been supported by the band. Mr. Stockley's reply terminated a gratifying episode.

In connection with the growth of the demand for musical accompaniments to recitation, the morning performance given by Miss Mary Dickens (grand-daughter of the novelist) and Mr. Orton Bradley at the Lyric Club, on the 15th ult., is deserving of notice. Mr. Bradley's musical setting of Jean Ingelow's "High Tide on the Lincolnshire Coast," and Rossetti's "Blessed Damosel," is unpretending and effective, and was played by him in such a way as never to overpower the reciter, whose resources are better adapted for *genre* pieces than the tragic vein. Mr. Bradley's other contributions to the programme were well chosen, and played with neatness and restraint.

AN interesting Concert was given on the 24th ult., at Princes' Hall, by Mr. Francis Ralph and Madame Kate Roberts (Mrs. Ralph), in association with Messrs. Lewis Hann (second violin), Ellis Roberts (viola), and Edward Howell (violoncello); Mr. W. Winch being the vocalist. The Concert opened with Schumann's Piano-forte Quartet in E flat (Op. 47), and concluded with Beethoven's String Quartet in F minor (Op. 95). Madame Kate Roberts gave a much appreciated rendering of piano-forte pieces by Bach and Liszt, and was vociferously recalled after her performance; the lady being also associated with Mr. Howell in Chopin's familiar Sonata in G minor (Op. 65), for piano-forte and violoncello.

MR. CARL ARMBRUSTER, the Musical Director at the Court Theatre, will, by kind permission of Messrs. Clayton and Cecil, take part in the forthcoming Festival performances of "Tristan und Isolde" and "Parsifal" at Bayreuth, having been engaged by the Wagner Festival Committee at the special request of Dr. Hans Richter. Mr. Armbruster will fill the responsible post of Conductor of the elaborate stage music in the two above mentioned musical dramas, which are perhaps the most difficult of all the master's works. At the request of the Philosophical Institution, Edinburgh, Mr. Carl Armbruster will give his Recital Lecture, "The Historical Development of Music," early in the winter session.

MADAME ANTOINETTE STERLING'S Morning Concert, given on May 31, at St. James's Hall, included, among the solo performances, that lady's effective and sympathetic rendering of Sullivan's "The Lost Chord," she having also undertaken the solo part in Rubinstein's "The Mermaid," a cleverly scored piece for contralto and chorus, with piano-forte, harp, and harmonium accompaniment. The Concert-giver was supported by an entire galaxy of eminent artists, both vocal and instrumental; the St. Cecilia Choir, and the Blue Hungarian Band, likewise adding their valuable services to the numerous attractive features of the programme.

SIGNOR GIULIO, assisted by several of his pupils, gave a very successful *soirée musicale* at Steinway Hall on Tuesday, May 25. The vocalists included Miss N. Beeton, Miss A. Davis, Miss K. Abrahams, Mrs. Leyden, Mr. J. Leyden, Mr. Chambers, and Herr Deutsch, all of whom were very successful. The Concert-giver was heard to great advantage in a recitative and air, "The Musician," by Logé (the violin obligato accompaniment to which was played by Miss Hickling). Instrumental solos were given with much effect by Miss Hickling, Mr. Charles Oberthür, and M. Henri Logé.

THE Report of the Oratorio Society of Baltimore for the season 1885-86 announces that, for the first time in its history, the receipts have exceeded the expenses, and it is now hoped that a permanent lease of life has been entered upon. The warm support accorded to the Society by the public, and the alacrity with which the members came forward, attending rehearsals, even during the most inclement evenings, prove increasing confidence in the future of the Institution; and it is believed that the purchase of Oratorio Hall will materially aid the attraction of the Concerts during the coming season.

THE past and present members of the Choir of St. Barnabas's, Kensington, being desirous of showing their high appreciation of their Organist and Choirmaster, Mr. M. S. Skeffington, who has resigned the appointment after twenty-one years' service, presented him with a handsome testimonial, consisting of a clock, silver-mounted *bâton*, and an address on parchment, after the Dedication Festival on St. Barnabas Day. The presentation was made in a few suitable words by Mr. Clowes, and duly acknowledged by the recipient.

AT St. Mary's, Stoke Newington, on Trinity Sunday, being the anniversary of the Queen's accession, Handel's "Zadok the Priest" was sung as the morning anthem, and Dr. Stainer's Trinity anthem "I saw the Lord" at evening service—"Zadok the Priest" being repeated after the sermon. The organist (Dr. Pringuer) incorporated the National Anthem into the concluding voluntary at both services, that in the evening being the varied arrangement by the late Dr. S. S. Wesley.

THE North-East London Choral Society gave the third and last Concert of the season on Wednesday evening, May 26. The works performed were Mendelssohn's "Lauda Sion" and Cowen's "Sleeping Beauty"; solo vocalists, Madame Clara West, Miss Jeanie Rosse, Mr. Alfred Kenningham, and Mr. W. G. Forington. Mr. L. B. Prout presided at the piano-forte, Mr. Fountain Meen at the harmonium, and Mr. John E. West conducted. The Concert was a great musical success.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave performances of "Elijah" in Christ Church, Somers Town, on May 26, and of the "Creation" at St. Saviour's Church, Southwark, on the 23rd ult. The soloists on the first occasion were Mrs. Albert Samuelli, Mrs. Dean, Mr. Sinclair Dunn, and Mr. James Blackney, and at the second performance Miss Clara Hoschke, Mr. Reginald Groome, and Mr. James Mackney. Mr. E. H. Turpin accompanied on the organ.

THE annual Choir Festival of Emmanuel Church, West Dulwich, took place on the 20th ult., when a selection from "The Messiah" was given after the evening service. The performance throughout, with the exception of the boys' voices in one or two pieces being a little weak, was highly creditable. The soloists were Master William Turrell, Mr. J. W. Hanson, and Mr. Fred. Bevan. Mr. Theo. Ward, R.A.M., very ably presided at the organ.

THE degree of Doctor of Music was conferred on Mr. Herbert W. Wareing by the University of Cambridge, on May 27. The exercise for the degree was a Cantata for eight-part chorus, solo voices, and orchestra, entitled "New Year's Eve" (words by Lord Tennyson), the Overture to which will be performed at Mr. Stockley's next Orchestral Concert at Birmingham. Mr. Wareing received his musical education at the Conservatorium of Leipzig.

A CHORAL Service, in which the principal work was Dr. Stainer's sacred Cantata "The Daughter of Jairus," was given at St. James's Church, Knatchbull Road, Camberwell, on Ascension Day. The interpretation was highly creditable throughout, the solos being sung by Mr. J. S. Holliday, Mr. Martin, and Masters Sherwood and Long. Mr. R. Felix Blackbee presided at the organ.

AT Mr. Avalon Collard's Concert at the Vicarage, Kensington, on the 8th ult., Dr. Bridge's setting of the hymn "Rock of Ages," for baritone solo and chorus, was performed, under the direction of the composer, with great success. Mr. Robert Grice was the soloist. Miss A. Ehrenberg, Mr. Henry Bird, Signor Erba, and Mr. Hopkins Ould also contributed to the programme.

THE Dedication Festival of the Church of the Ascension, Balham Hill, was held on the 3rd and 6th ult., the following anthems being very effectively rendered by the choir—viz., Goss, "The Glory of the Lord"; Mozart, "Glorious is Thy Name"; Beethoven, "Hallelujah"; and Antoine, "Except the Lord build the House." Mr. Adolphus Antoine gave a short Organ Recital after each service.

AN Organ Recital was given by Mr. H. C. Tonking, at St. Saviour's Church, St. George's Square, on Trinity Sunday, after Evensong. The programme included pieces by Liszt, Sterndale Bennett, Bach, and a very fine Fantasia and Fugue by W. G. Wood, all of which were well rendered, and listened to with interest by a crowded congregation.

THE Association of Tonic Sol-fa Choirs held its Annual Festival at the Crystal Palace, on the 5th ult. Mr. H. W. Weston, A.C.O., gave an Organ Recital during the evening on the great organ, the programme including selections from the works of Handel, Gounod, Auber, &c.

MR. HARVEY LÖHR gave his fifth annual Concert, on the 2nd ult., at Messrs. Collard and Collard's Concert Rooms in Grosvenor Street, assisted by a number of well-known vocal and instrumental artists. There was the usual interesting miscellaneous programme.

WE hear that the position of Organist and Choirmaster of Westminster Chapel will soon be vacant, on account of the resignation of Mr. H. C. Tonking. Amongst his predecessors have been Messrs. Joseph Bennett, Frederick Archer, Wilfred Bendall, and George J. Bennett.

MESSRS. C. and C. H. ROWCLIFFE, Choirmaster and Organist, respectively, of St. Luke's, Hackney, were on their retirement presented by the gentlemen of the choir with a handsome cruet and stand, as a token of their esteem and appreciation of their valuable services.

THE University of Trinity College, Toronto, has conferred the Degree of D.C.L., *honoris causa*, upon Sir Herbert Oakley, LL.D. and Mus. Doc., and upon Rev. E. K. Kendall, M.A., acting Registrar for England.

It is stated that Mr. E. H. Turpin has retired from the editorship of the *Musical Standard*. His predecessor, Mr. John Broadhouse, will resume the editorial duties with the commencement of the present month.

A SAN FRANCISCO paper records the great success of Mr. Whitley, a young English organist, who has been giving concerts in America to large and enthusiastic audiences.

WE hear that Mr. Frank Bradley has been engaged to give Organ Recitals during the present month at the Liverpool Exhibition.

REVIEWS.

Review of the New York Musical Season, 1885-1886; containing Programmes of Noteworthy Occurrences, with numerous Criticisms. By H. E. Krehbiel.

[New York and London: Novello, Ewer and Co.]

THE plan of this volume very closely resembles that of Mr. Joseph Bennett's "Musical Year—1883." Both the arrangement and the nature of the contents are similar, while, as in the one, so in the other, the author relieves a bare chronicle of events by critical notices which originally appeared in a great daily paper. Points of difference are, first, that the American book limits itself to the musical doings of a particular city, and second, that it opens with an introduction which takes a general view of the season afterwards treated in detail. Regarding the value of a work like this there can be no doubt. A systematic record of musical occurrences is adapted to render great service to many persons concerned in, or interested about, the art, while the criticisms, whatever their value *per se*, at least serve to indicate a contemporary opinion which, in the very nature of the case, must have exercised considerable influence upon public judgment. Mr. Bennett's project of an annual publication was suspended by an unfortunate illness, and still remains in suspense through imperative demands upon his time. Mr. Krehbiel, we trust, will be more fortunate, and find himself able to continue, year by year, the enterprise auspiciously begun.

It may be asked why we take the trouble to review at length a mere local chronicle, having but a faint interest for English readers. We cannot give a direct answer to the question, because its assumptions are inadmissible. In the first place, this book, justly considered, is no mere local chronicle; and, in the second place, it has an interest more than faint for every musical Englishman who projects his mind into the future, or, in common parlance, looks beyond his nose. We are all apt to consider that history culminates in our own time—that the long march of past events has been but an approach to a climax happening in the little day of our own existence. This is very natural, but scarcely philosophic. Just as the past prepared the present, so the present is preparing the future. We are not only making history by the accomplishment of events, but we are digging foundations and gathering material on which, and with which, those who come after us will work to the achievement of definite results. How does this apply to the book before us? The answer is, that every phase of music in America has more than an immediate interest. Its chief interest, indeed, lies in its bearing on the future; for we are now witnessing, as regards that great country, an early formative process, the result of which no man can foretell, though we all feel that it must be vast and impressive. The present generation will not see it, since our cousins have yet much to do in building up the material structure of their empire, and in assimilating the heterogeneous humanity that pours in a constant stream upon their shores. But the fascinating employment of watching and speculating is open to us. Every musical

Englishman should be particularly interested therein. In politics, literature, and social life, Great Britain and her gigantic offspring act and react upon each other. It must needs be so while the Anglo-Saxon element in America remains strong enough to absorb every other, and keep touch with the Anglo-Saxon spirit on this side the Atlantic. It will be so presently in matters of art. Our music may be immensely affected by that of America, wherefore in American music we have a national interest.

Mr. Krehbiel styles the season surveyed in his book, "a most extraordinary one." He is justified in using these words, if only by the number of performances given. A hundred and twenty-seven "notable operatic representations" are enumerated, excluding those of comic operettas, &c. Note is also made of forty-eight orchestral concerts, and twenty-one others given by the Philharmonic Society, &c. This undoubtedly indicates musical life far in excess of that of London, having regard to the fact that New York is much smaller than the British metropolis. But the significance of the New York season does not lie in the multiplicity of its doings so much as in their prevailing character, and notably with respect to operatic enterprise. We see recorded in this book what appears to be the firm establishment of German opera—or, rather, opera in German—side by side with the beginning of a new enterprise having as its object the furtherance of a national American lyric stage. These are the features which give the season its noteworthy-ness, and, in his preface, Mr. Krehbiel very properly discusses them at length. There is no reason for surprise at the success of German opera in a city which, like New York, contains a very large and wealthy Teutonic element, while its general population show a marked preference for the lyric theatre above the concert-room. Moreover, in the Metropolitan Opera-house, the public were presented with a good *ensemble*. An artistic spirit prevailed, and all-round efficiency was not sacrificed in favour of a "star." This state of things met with instant appreciation. To the credit of the New York people let it be said that they abandoned Italian opera, as misrepresented by Mr. Mapleson and his company, and went over to a new enterprise based upon recognition of the fact that art has claims *per se*, and is not a mere fulcrum for commercial speculations. There exists no reason why German opera should not take the place, and more than the place, whilom held by its Italian congener. The managers are wise enough not to limit their repertory to the productions of the Fatherland, and already it includes the "Huguenots," the "Prophète," "Masaniello," "La Juive," "Carmen," and "Faust." These are, of course, given in the German tongue, but the main fact is not the language employed so much as the existence of an enterprise determined by artistic aims. The American Opera Company, which gives performances in the vernacular, has not yet got beyond an experimental stage. Its purpose is a lofty and comprehensive one—namely, the creation of a national lyric stage, manned by native artists, and performing works by native composers. This may prove beyond the strength of the enterprise, for, undoubtedly, America is yet a long way from the possibility of such results. But everything must have a beginning, and we are not disposed to make merry over a "national" opera in which the work is done by foreigners, even the orchestra, as Mr. Krehbiel says, being "almost exclusively Germans." It is to the credit of the managers that they produced nine works and gave sixty-six representations during their first season. Of the nine works not one was American; still, it is something to have the idea of ultimately representing native art kept before the public mind. We need not insist that the state of opera in New York, as disclosed by this book, offers matter for the reflection of those who desire to see action taken to a similar end in London. True, the conditions of the two cities are not exactly the same, but what New York has accomplished may, *mutatis mutandis*, surely be achieved in a far greater and richer metropolis having the advantage of closer touch with all the centres of musical life.

It is no part of our purpose to discuss Mr. Krehbiel's criticisms, but we may say that their author appears to be a very well-read man, who has a facile command of his knowledge and is able to convey it in pleasant fashion. Indeed, the articles extracted from the *New York Tribune* cannot be read without much profit. Their author has a

clear way of looking at things, and is very far from a blind partisan. For example, although his sympathies seem to be with the Wagnerian school, he writes as follows, *à propos* to "Die Walküre":—

"The incestuous love of *Siegmond* and *Sieglinde*, celebrated by Wagner with the whole force and ardour of his genius, finds no palliation here as it might among people so accustomed to viewing the story in its deeply poetical and symbolical aspect as the Germans. It will not do simply to say that it is a relic of the mythical age, and must be taken in its allegorical meaning as the union of Spring and Love. This might do in an epic, but in a drama the vividness of the characters, in their purely human aspect, precludes such a view."

This is admirably put, and there are many equally valuable passages in the book, which we now commend to the attention of our readers.

The Life and Works of Robert Schumann. By August Reissmann, translated from the Third Edition of the German by Abby Langdon Alger. [Bell and Sons.]

PENDING the appearance of a satisfactory version of the Third Edition of Wasielewski's "Life of Schumann," the volume before us must be regarded as an acceptable addition to the literature of the subject, hampered though it be with the imperfections which seem unfortunately inseparable from work of this nature. For the translator's name, associated already with the rendering of the second edition of Wasielewski, is hardly a sufficient guarantee for competence. The style of Reissmann, and his metaphysical disquisitions upon Schumann's music, do not gain in lucidity in their English garb. In the very interesting chapter on Schumann's work as a critic occurs the following incomprehensible passage: "Nor does he judge more favourably of the art 'which would be but a small art, if it had only sounds and no speech or symbol fitted to express the varying emotions of the soul,' eagerly cried the youth in regard to the 'classicists,' the contrapuntists." Again we read, on page 101, that "Schumann's emotions were as chaste and devout as those of any pure woman's heart, and he was so fluent in the language of tone that he also regained the art of moulding form." These are only two instances out of many where the author's thought, perhaps a little hard to follow in the original, is entirely obscured and rendered unintelligible in its foreign dress. Apart from this obscurity and an occasional angularity of phrase (such as a "spice of unity," page 97), the translation reads fluently enough. But evidences are not wanting to suggest a suspicion of general inaccuracy fatal to the peace of mind of the curious reader. On page 29 we read of Schumann's quitting Wieck's house and taking up his residence in Reichel's Garden. A reference to the recently published "Jugendbriefe," page 203, reveals the fact that it was in Riedel's and not Reichel's garden where he found such agreeable quarters, while a recent writer in the *Athenæum* has proved that certain allusions to instruments which occur in these pages can only be explained on the supposition of the translator's ignorance. Enough will now have been said to show why we cannot always accept this translation as a satisfactory representation of the statements contained in the original. But where we are not haunted by this sense of insecurity, Reissmann's remarks are generally suggestive and often admirable. The work is comprised in eight chapters, the first being devoted to an account of his home and family, and his University life at Leipzig and Heidelberg. Some of these pages require, if not rewriting, at least some modification by the light of the recently published "Jugendbriefe," which prove him to have taken at times, and at Heidelberg, a far more active share in the sociable side of student life than we should infer from the picture given by Reissmann. To say that, "as heretofore, he lived almost solely for art"—at Heidelberg, in 1830—is misleading. A letter to his brother, Julius, dated February 11, 1830 ("Jugendbriefe," page 102), winds up with the remark that he goes to parties or balls almost every night. After a short description of the circumstances which led him to embrace music as a profession, and of the nature of his training, we come to a very important chapter, entitled "Oppositional compositions," a heading explained and justified by the attitude consciously assumed by Schumann in regard to the tendencies of the time.

Upon the "Davidsbündlerschaft" the author has the following excellent remarks: "We deem it no mere romantic fancy, but a necessity of his whole nature and previous development that Schumann should thus strive to personify the two most prominent traits of his character, dreamy tenderness and mysticism as Eusebius, and passionate energy as Florestan. He had early recognised it to be his most especial mission to lay bare his soul and pour it forth in music, nor could this be more freely and more surely accomplished than by an attempt to mould this twofold nature in twofold form, and to study the resultant image." And after mentioning the other personages in this fanciful society, he goes on, "this procedure, viewed in the clearest light, is certainly based upon the Jean Paul tendency to which his youthful spirit bowed. It is the self-same romantic idealisation of all reality, the fanciful embellishment which he learned from Jean Paul and practised here with full consciousness. But, for him, the attempt had the great advantage that all those nearest his heart also appeared as bright particular stars in his imagination, and helped to disseminate order and moderation." This same chapter contains a very thoughtful comparison of the different circumstances of the intellectual evolution of Mendelssohn and Schumann. "Mendelssohn's whole education was early directed to giving his rich intellect that harmonious perfection and refinement upon which the consummate form of his artistic utterances rests. Therefore even his earliest artistic productions reveal an outward perfection scarcely consonant with their substance. His own individuality seems still so constrained by formality, it is still so overgrown with foreign matter learned in the schools, that it is hardly to be recognised. But by this very perfection he awed and impressed Schumann, whose strong mind, as we have seen, was forced to yield to foreign influences before his unbounded imagination could be schooled and restrained. Mendelssohn was obliged, by renewed efforts, to burst the fetters of form in which conventions had bound his fancy and his whole inner man, that they might break forth into freedom; while Schumann strove with equal energy to acquire the laws of form in which his education was so deficient." More than one passage in the "Jugendbriefe" bears out the truth of this analysis, notably that on p. 283, where he says he could learn from Mendelssohn for years, and yet felt conscious of greater energy of imagination. Schumann's achievements in the domain of song-writing are treated in a separate chapter, and with considerable elaboration, the various degrees of intellectual affinity between him and the different poets whose works he set to music being carefully investigated. We will confine ourselves to but one quotation from this chapter, a passage from a letter from Schumann to Keferstein, dated February 29, 1840: "I can hardly tell you," he writes, "what a delight it is to write for the voice in comparison with composing for any instrument, and how my spirit swells and surges when I sit down to work." Readers will not fail to contrast this admission with the familiar anecdote of Beethoven's always mentally hearing an air in the tone of an instrument, not in those of the human voice. Schumann's "Work as a critic" fills the fifth chapter, and here again the author has been very fortunate in his illustrations, often drawn from Schumann himself, of the aims which the latter set before himself. Of the value of suggestive, but not technical criticism, Schumann had a high opinion, witness the following passage. After stating that he considered that "to be the highest form of criticism which leaves behind it an impression similar to that produced by the original which animated it," he goes on, "In this sense Jean Paul might possibly contribute more to the comprehension of a Beethoven Symphony or Fantasia by a poetical antithesis (even without any allusion to the Symphony or Fantasia) than the dozen critics who place ladders against the colossus and carefully measure it with yard sticks." The remaining chapters, which treat of his "Period of highest development," that of his "Shattered powers," and finally of his artistic and literary rank, are marked by the same thoughtful and discriminative criticism which this brief and imperfect survey has, we hope, already shown to be the characteristic of the earlier pages. Of particular interest are the analyses of "The Paradise and the Peri," and indeed of all this master's chief works, which

occur in the second half of the volume, analyses enriched by musical extracts and comments, the occasional vagueness of which is almost certainly the fault of the translator rather than of Dr. Reissmann.

Biographical Dictionary of Musicians. With a Bibliography of English Writings on Music. By James D. Brown, Mitchell Library, Glasgow.
[London: Alexander Gardner.]

THE scope of this work is avowedly limited, and the extent of the limit may be gathered from a single sentence in the preface: "The notices of Foreign Musicians are confined to such as claim attention by their acknowledged eminence, or by their connection in any way with Britain." On the whole, perhaps, this is a useful restriction. To have dealt with foreign composers and artists exhaustively would have been enormously to increase the bulk and cost of the work without corresponding advantage to the class of students who are likely to resort to its pages. Besides, as every reader may test for himself, almost all alien musicians who have made anything of a name are included in Mr. Brown's list. On the other hand, the compiler has treated the subject of British musicians with all possible fullness. Looking through his 600 pages we are struck with the multitude of names which are comparatively or absolutely obscure. As to this the preface says:—"Prominence has naturally been given to British Musical Biography, and no one whose life or works seemed of interest has been knowingly omitted. The bibliographical character of the work accounts for the presence of many names of minor importance, and accordingly no apology is offered for the comparative insignificance of any name mentioned throughout the book." Assuredly no apology is asked for. It is desirable, for reasons of utility as well as of justice, that a handy record of all who have, in any way or measure, contributed to our national art should be available. This the present dictionary supplies. We have put it to rather severe tests, and only, in a few instances, discovered that men entitled to notice are overlooked. The work is thus made of very considerable value to the musical bibliophile, who may find in it particulars of authors and books not elsewhere to be met with. Let us add that American writers and composers are by no means overlooked.

In a work of this kind the method of arranging facts is almost as important as the facts themselves. Mr. Brown's plan is, on the whole, a good one. He first gives the chief events of a life, in the fewest possible words. Then comes a list of works, followed by a short comment upon their qualities and the genius of their author. We have our doubts as to the last of these three sections, and believe that its omission would not only have saved space materially, but increased the value of the book as a work of reference. Mr. Brown says: "The critical remarks occurring here and there throughout the work are generally digests from a collation of opinions by writers of authority." That may be, but a dictionary should deal with "hard facts" and not with opinions which are always changing. Besides, the plan here adopted introduces an element of controversy undesirable in any book of the kind, and needless, not to say irritating, in one likely to be consulted by people who, on grounds deemed sufficient by themselves, have formed opinions of their own. Should Mr. Brown require space for an augmentation of his facts in future editions, he may best obtain it by sweeping away all the critical remarks. With regard to general accuracy, the compiler deserves high praise. Into such an enormous mass of particulars it must be that errors come, but Mr. Brown, as far as our examination goes, has admitted very few. On the whole, the book is a most creditable example of patient and painstaking labour. It has, moreover, a distinct value, and in right of its succinctness, trustworthiness, and handiness, will have a place in every musical library.

A General History of Music, from the Infancy of the Greek Drama to the Present Period. By W. S. Rockstro. [Sampson Low, Marston and Co.]

THE author of this work says in his preface, "There is, indeed, no volume of moderate size embodying the entire history of music available at the present moment to the English reader; and it is with the view of providing him

with such a volume that the following pages have been written." The paucity of good translations of foreign works on the history of the art should be a reason for welcoming a book by so competent a musician as Mr. Rockstro; but it must not be forgotten that he writes for England rather than the world, and we are rather complaining him upon the success of his efforts when we say that his work is so coloured with that patriotic feeling which may be expected from a truly British artist that it will scarcely satisfy those who desire a fair and thorough impartial account of the growth and development of music from the earliest time to the present day. In case it may be imagined that we believe the author to have unintentionally thus favoured his countrymen, let him speak for himself: "In a work," he says, "designed expressly for the use of English readers, we have naturally dwelt a considerable length upon the history and vicissitudes of our national school—a circumstance which will, we hope, sufficiently account for what might otherwise appear to indicate a want of due proportion between the dimensions of some of our chapters. For instance, in the chapter on Handel occupies more space that devoted to Beethoven, it is simply because his influence upon our national taste was so powerful and enduring that its effect at the present moment is scarcely less remarkable than it was while he was still working in the flesh at the head of the English School. That influence, as a plain matter of history, is naturally described in the narrative portion of our work, whereas the characteristics of Beethoven's individual style are more fittingly discussed in the Appendix, which forms the complement of this, as well as of many other biographical notices." The plan of his book being thus set forth, we have no need further to allude to it, and proceed therefore to the more pleasurable task of pointing out its salient points. The chapter on the music of the Greeks, although throwing no additional light upon the subject, is well written and not burdened, as is too often the case, with a display of learning. In the remarks on the music of the early Christians we have a good account of the reforms effected by S. Ambrose and S. Gregory, the origin of the staff, clefs, and time-table. Before coming to that important subject, the invention of counterpoint, the hideous succession of fourths in the Antiphon by Huchald is given, and also the still more excruciating Litany for the Dead, which was extremely popular in the middle ages. We all know that eminent modern musicians have doubted whether these compositions could ever have been sung as they have been handed down to us; but our author tells us that such sceptics can never have read "the venerable treatises in which the whole process of constructing such a quadruple harmony is laid down in terms which can admit of no possible misunderstanding." Be this as it may, it could scarcely be expected that those gifted with sensitive ears, and sufficiently liberal to throw aside these crude specimens—albeit written by the accredited artists of the day—would rest satisfied until they had, as Mr. Rockstro says, "worked out for themselves a better state of things"; and through the well known *Faux bourdon* gradually arose a style of Ecclesiastical Music which was brought to perfection by Palestrina. The contents of the third and fourth books—devoted to music in the 17th and 18th centuries—are exceedingly interesting, especially the chapters on the origin of the Opera and the Oratorio, on the English School of the Restoration, and on the origin and progress of the modern system of Part-writing. But we are sorry when we arrive at the chapter headed "The Seven Lamps," not only because in this classification the author finds it necessary to prove the genius of seven great men already immortalised by their works, but to shatter the claims of others who might be admitted by equally competent judges to a like distinction. Of course we have no desire to set up our own idols, either of the past or present time, against those of Mr. Rockstro; but, as a matter of principle, we cannot but think that it is the duty of a faithful musical historian not so much to think for his readers as to provide them with materials for thinking themselves. Passing onwards, we may say that the sketchy notices of modern composers give a very fair idea of their value in the art world; yet considering what the author of this volume has previously written concerning the

operatic works of the great reformer, Wagner, it seems strange to read the following from the same pen: "The polyodic involutions of Wagner's subjects bear a very close analogy to, though they are far from identical with, what is commonly called 'Fugual treatment'; and prove that he must have studied Bach's method of Part-writing through and through before he invented a new one for himself. In connection with this point, also, the world has been led very far astray. Simple folk, too inexperienced to judge for themselves, yet really anxious to arrive at the truth, have been tempted to mistake the means for the end, and as a natural consequence, have failed to enter into the true spirit of the Dramas presented to them. 'The music of this scene,' says the typical eulogist, 'is entirely made up of the "Love-motif," and the "Doubt-motif," and the "Fear-motif," and the "Jealousy-motif"; no other element whatever enters into its construction.' Very possibly. But the intention of the music is to express the passions of Love, and Fear, and Doubt, and Jealousy. The four melodic phrases are used only as means for the attainment of that expression; and listeners whose whole attention is rivetted upon the ingenuity with which these phrases are woven together miss the intention of the Scene as completely as the children who use their lorgnettes for the purpose of spying out the ropes and pulleys attached to the Swan-boat of Lohengrin." To all this we have nothing whatever to say as valid and legitimate criticism; yet we cannot but think that one who speaks so decisively upon the "Seven Lamps" which have shone for so many years, should have been amongst the first to herald the approach of an advancing light which was shortly to illumine the whole world of art. With all its faults, however, Mr. Rockstro's is an earnest and thoughtful book, and will, no doubt, be extensively read.

Scenes of Childhood, and Forest Scenes. Twenty-two Pianoforte Pieces. Composed by Robert Schumann (Op. 15 and Op. 82). Edited and fingered by Agnes Zimmermann. [Novello, Ewer and Co.]

WE are certain that the many amateur pianoforte players who for years have been performing rapid imitations of Schumann's charming little pieces originally published under the title of "Kinderscenen," will be pleased to hear that they are now issued in a cheap form, carefully edited by one of our most accomplished pianists, and with the German fingering, which has for some time been adopted by this firm. It will be quite unnecessary here to point out the many beauties of these juvenile sketches; but we may say that, juvenile as are all their titles, a trained touch and a trained mind are absolutely essential for their due rendering, the poetical feeling of such numbers, for example, as "A curious story," "The Child's Petition," "By the Fireside," and "A Child falling asleep," requiring much sympathetic feeling on the part of the executant. The "Forest Scenes" (Wald-scenen) make somewhat higher demands upon the powers of the pianist; but all who will bestow careful and earnest work upon them will be amply rewarded for their trouble. Many of these are already known apart from the series of which they form a portion; but those who wish to illustrate the little story in the mind of their composer must get the entire work. Certainly these two groups of tone-poems are amongst the most attractive of the minor works of Schumann.

The Prayer Book Psalter, with Chants. By Sir Herbert Oakeley, M.A., Mus. Doc., LL.D. [Nisbet and Co.]

TWO years ago, Sir Herbert Oakeley published a pointed edition of the "Bible Psalter," presumably for use in Non-conformist places of worship, where, of course, our Prayer-Book version is never sung. The present is therefore a companion work, the same principles being observed in its preparation. What those principles are the editor explains in his preface. In the first place, he has no sympathy with those who taboo double chants as being unecclasiastical, flippant, &c. Indeed, he speaks somewhat contemptuously of single chants as "half chants," a scarcely admissible term, as, with few exceptions, every verse of the Psalms is complete in itself. Still, we may agree that for antiphonal singing double chants are preferable, as "a satisfactory antiphon ought to consist of a second and a different strain

musically responding to the first strain." In the collection of chants, some of our old florid friends reappear, but with all superfluous crotchets removed. The well-known Battis-hill in D sounds very odd, stripped of its gaudy embellishments. With respect to the pointing, Sir Herbert Oakeley is unquestionably right in saying that "a prevalent fault is to hesitate, although no stop occurs in the text, just before the barred or strict time commences," and in order to obviate this, he dispenses altogether with marks for stress or accent. But practical experience proves that when no word is so indicated, a pause is made on the last syllable of the recitation, be it even an article or a preposition. Again, in short verses, such as "Yet have I | set my | King | upon my | holy | hill of | Sion, ||" unless a stress is laid on the syllables *yet* and *on*, the reciting bars will be shorter than the others, and the balance completely destroyed. On the other hand, we agree with the principle of not confining the notes of the mediation to one syllable apiece where the flow of the words seems to demand more, though the division here is frequently very odd. For example, " | stand, in the | judgement ||" is preferable to "stand | in the | judgement ||"; but " | law of, the | Lord ||" is indefensible, and " | faults are, not | hid from | Thee ||" is sheer nonsense. Scores of similar instances of extremely good and extremely bad pointing in close juxtaposition might be cited. On the whole, although we commend the work to the notice of choirmasters, as containing many useful hints, we cannot recommend it as a substitute for Elvey's or the Cathedral Psalter.

Original Compositions for the Organ. By Otto Dienel. Nos. 1 to 10. [Novello, Ewer and Co.]

HERR DIENEL, whose organ works have gained some footing in this country, chiefly through the medium of the "Organist's Quarterly Journal," is organist of the St. Marien Hofkirche at Berlin. Six of the ten books now before us contain reprints from the Quarterly, but the pieces in Nos. 4, 8, 9, and 10 appear for the first time. In the first of these latter four we have a Grand Sonata in G minor (Op. 11), a work that at once stamps the composer as a master of his art. The first movement is written in a broad, vigorous style, the principal theme being subjected to a good deal of imitative treatment, while the flowing and melodious second subject affords a happy contrast. The *Adagio* which follows is virtually a flute solo abounding in ornamental passages of the most florid type. By far the most important movement, however, is the *Finale*, in which the material is developed at symphonic length and with immense spirit. Recital players will find in this Sonata a highly effective addition to their repertory. The same remark will apply to No. 8, another Sonata in F (Op. 18), of even greater length and importance. The first movement is more cheerful than the corresponding section of the other Sonata. There is something of Handelian brightness in the opening, and the second subject is almost flippant, though the hand of a musician is quickly apparent in its skilful treatment. The next portion is a pretty and ingeniously constructed Pastoral, which does not come to a full close, but merges into the *Finale*, a very lengthy movement full of ingenuity but, on the whole, rather laboured. The important *coda*, however, in which a choral is introduced, brings the work to a very effective conclusion. The so-called Echo-Andante, No. 9, is a piquant movement in C, in which short figures given out on one manual are repeated on another. A more suave and flowing theme occurs as second subject in the dominant and is repeated in tonic, the echo figures here serving as accompaniment. No. 10 contains two brief Andantes (Op. 20), the second of which is the more developed and pleasing of the pair. Herr Dienel is not sparing in executive difficulties, and as usual in German organ music the pedal part is always very important. On the whole, however, his works are freer and lighter in style than those of many Teutonic organ composers.

Souvenirs. Two little Pianoforte Pieces. By Henry Charles Banister. (Stanley Lucas, Weber and Co.)

THESE extremely refined and musicianlike little sketches may be conscientiously recommended to all young players. As excellent studies, as well as attractive pieces, they are admirable; and Miss Charlotte Ellen Burr, for whom they were composed, should consider herself highly honoured.

Original Compositions for the Organ. Nos. 49 to 52.
[Novello, Ewer and Co.]

THE rapid growth of this series of new pieces seems to testify to its usefulness. A few words concerning each of the above numbers will suffice. No. 49 contains an Andante in E, and a Minuet and Trio in A minor, by Luard Selby, several of whose previous compositions have received favourable mention. This Andante is quiet and unpretentious, the theme being slightly suggestive of Mendelssohn. The Minuet is stately and dignified and not by any means unsuitable as a church voluntary. No. 50 consists solely of a brightly written, but quite easy, Postlude in D, in the style of a March, by W. G. Wood. The same composer's Allegro in C, No. 51, is less commendable; transcribed for piano it would make a spirited little piece, but it is scarcely in the true organ style. No. 52, Melody in B flat, by Arthur Carnall, may be highly commended as a tastefully written trill with a good deal of modern feeling in the harmonic progressions.

Magnificat and Nunc dimittis in A; Magnificat and Nunc dimittis in Chant form; Benedicite in D. By I. Herbert Stammers. [Novello, Ewer and Co.]

THE first and more important setting of the evening canticles was composed for a harvest festival at Liverpool last year. It commences quietly enough, but there is some bold writing in the later verses commencing with "He hath shewed strength." The musicianship is unimpeachable throughout, but Mr. Stammers is too fond of triple measure, the prevalence of which conduces to loss of dignity in church music. Further, the use of the same figure for the opening of the "Nunc dimittis" and the "Gloria" cannot be defended. Musical effect should certainly give way to ecclesiastical fitness in such cases. The chant service is generally so good that it is a pity it is disfigured by some atrocious grammatical errors. The consecutive fifths in the third bar, and the octaves between treble and bass in the first "Gloria," are unpardonable. There is plenty of variety in the Benedicite, and most of the nine chants are very pleasing.

Organ Compositions. By C. W. Pearce, Mus. Doc.
[London Music Publishing Company.]

THE chief peculiarity of these pieces is that they are mostly founded on ancient chorals or other ecclesiastical melodies. It is open to question whether a composer does not hamper himself by this procedure, although an illustrious exemplar may be found in J. S. Bach. Dr. Pearce however has gone far beyond his model as regards freedom of construction in his compositions. In most instances he has taken his *canto fermo* from the Sarum Hymnal, the tunes of which have recently again become familiar to High Churchmen, as many adaptations will be found in "Hymns Ancient and Modern," and "The Hymnal Noted." Dr. Pearce's compositions range from trifling pieces of twenty or thirty bars each to preludes and fugues, a dramatic fantasia, and a symphonic poem. His object, he says, is to increase the stock of organ music suitable for recitals in church, and he thinks that ancient hymn tunes, from their solidity of construction, are better suited than modern melodies for elaboration and development. With this most musicians will agree, and we are also pleased to admit that Dr. Pearce has shown the necessary ability for his task. A large amount of high class musicianship and knowledge of effect will be found in these pieces, seven in number, especially in the symphonic poem "Corde natus," and the fantasia "The Royal Banners."

Album of Songs. Composed by Edmonstone Duncan.
(Stanley Lucas, Weber and Co.)

OF the four songs contained in this volume, the poetry of three are by Moore, the other being Tennyson's "Miller's Daughter," the setting of which is melodious and appropriately simple. The music to Moore's verses is more ambitious, and, in places, somewhat restless in tonality; but the whole of the compositions show an earnest desire to colour the words with the sympathetic feeling of a brother artist; and on the whole Mr. Duncan may be congratulated on what we may presume is his *début* before the public.

Magnificat and Nunc dimittis in A. By W. H. Garland.
[Novello, Ewer and Co.]

MR. GARLAND'S service was composed for a festival of church choirs at Halifax last year. It is a remarkably bright and spirited setting, but though the voice parts are chiefly in unison, it is scarcely easy, owing to the abundant use of chromatic progressions and the very free organ accompaniment. Still it will well repay the trouble of learning.

The Music of the Faithful Shepherdess. By the Rev. A. Wellesley Batson, Mus. Bac., Oxon.
[Novello, Ewer and Co.]

THIS is the incidental music composed for the performance of "The Faithful Shepherdess," at Coombe, last summer. Anything like modern elaboration and complexity of structure in illustrating Fletcher's play would have been wholly out of place, and Mr. Batson has carefully observed the conditions of his task. Pastoral measures and dactylic rhythms abound in his choruses and instrumental movements, and the general style is broad, simple, and, we might add, English. The most engaging number is the unaccompanied four-part chorus "Come, charming sleep," which may be recommended to the notice of choral Societies.

Sowing and Reaping. Harvest Carol. Music by J. Maude Crament, Mus. Bac., Oxon.
[Novello, Ewer and Co.]

IN a few weeks harvest thanksgiving services will be general throughout the country, and music suitable to such occasions will be in large request. Mr. Crament's carol is bright and tuneful, being in style neither so churchlike as a hymn, nor so secular as a part-song. In a technical sense it is well written and by no means difficult, so that it appears to possess every quality necessary to command popularity alike with choir and congregation.

Together let's stand or let's fall. Words by Thomas Hood. Adapted from the old English tune "Saddle to rags," by C. A. Macirone. [Frederick Pittman.]

THESE stirring words have been well adapted by Miss Macirone to an equally stirring tune; and as it is said that the song "may be sung without fee or licence," there can be little doubt of its becoming popular, especially as we are informed that it will be published in leaflets, in a cheap form. The composition will be found, both in words and music, especially suitable for large meetings.

Ave Verum. For Baritone solo and male voice chorus. By George Sampson. [Spottiswoode and Co.]

THIS setting of the Latin hymn is very pleasing and melodious, though perhaps a little too ballad-like. Those, however, who prefer tune before everything else, will scarcely consider this an objection. The accompaniment is for organ and harp, but it is equally suitable for piano and harmonium. The composer is organist and choirmaster of St. Alban's, Holborn, where no doubt the hymn is in frequent request.

FOREIGN NOTES.

THE annual meeting of the Allgemeine Deutsche Musikverein was held from the 3rd to the 6th ult., at Sondershausen, the pleasant little capital of Thuringia. There was an unusually numerous gathering of musicians from all parts of the German empire, representing in their great majority the advanced or progressist school in matters connected with the art. The fact of the veteran Franz Liszt, the principal founder of the Society, presiding over the meeting, while considerably increasing its attractiveness, could not fail also to influence very considerably the musical performances held in connection therewith. Thus, two evenings were devoted exclusively to compositions by the Hungarian master, including very fine interpretations of his Oratorio "Christus," four symphonic poems—viz., "Die Ideale," "Hamlet," "Berg-Symphony," and "Hunnenschlacht," as well as four "Hungarian character sketches" (orchestral arrangement by Herr Arthur Friedheim), intended to portray in outline the leading idiosyncrasies of some Hungarian personalities—an experiment as interesting as it is said to have been successful. High praise has been bestowed upon the Sondershausen orchestra in the execution of these works, under the energetic

direction of Herr Carl Schröder, the Court Capellmeister. Among the numerous new compositions which obtained a hearing under the auspices of this interesting gathering, may be instanced two movements from a fourth symphony, and a string quartet, by Anton Bruckner, a "Ballade" for string quartet by Adolf Ruthardt, a "Spring Fantasia" by Hans von Bronsart, and a "Carnival Scene" by the American composer, Arthur Bird. French music was represented by Berlioz's "Sinfonie Fantastique," and Jean Louis Nicodé's "Symphonie Variations," the latter being received with marked enthusiasm. Franz Liszt, with his accustomed indefatigable vigour, attended all the proceedings, and, as a matter of course, was the recipient of that homage which his presence invariably commands. We are glad to add that the report which has recently reached this country of the illness of the Abbé is entirely without foundation.

Liszt's seventy-sixth birthday is to be celebrated in October next by the newly founded Liszt-Society of Leipzig by festive performances extending over several days, and including a dramatic representation of "St. Elizabeth."

A correspondent of the *Daily Telegraph* writes from Berlin, under date ult.:—"Mr. D'Oyly Carte's Company was most cordially welcomed to-night at the Wallner Theatre, where it gave its first performance of 'The Mikado.' The Crown Prince and Crown Princess, with their daughters and suite, honoured the performance with their presence, and Sir Edward and Lady Erymtrude Malet, with the members of the British Embassy, occupied another box. The theatre was crowded by a most distinguished audience, and the reception afforded to the piece, which was given in English, was thoroughly favourable. Several of the songs were encored; Messrs. Courtice Pounds, and Fisher, and Miss Geraldine Ulmar were repeatedly recalled, and earned well-merited applause." Since the above was written, Messrs. Gilbert and Sullivan's Operetta has continued to attract full houses, the same authors' "Trial by Jury" having lately been added to the "Mikado" performances.

A new Opera by Heinrich Hofmann, "Donna Diana," is to be the first novelty at the Royal Opera of Berlin next season. "Junker Heinz," the successful new opera by Herr C. von Perfall (recently brought out at Munich), is likewise in course of preparation at the same Royal establishment.

During the forthcoming Bayreuth performances the theatre will be illuminated by the electric light.

According to a statement contained in the *Musikalisches Wochenblatt*, Beethoven's entire music appertaining to the occasional piece "Zur Weihe des Hauses" (of which the overture only has hitherto been known) has just been discovered at Vienna, together with a number of unpublished compositions by Franz Schubert.

The following works are to be produced during next season by the Berlin Sing-Akademie—viz., Handel's "Samson," Bach's "St. Matthew Passion," "Christmas Oratorio," Ascension and Whitsun Cantatas, Haydn's "Creation," Kiel's "Requiem," and Blumner's "Fall of Jerusalem."

It is stated that the members of the Russian National Opera of Moscow will give a series of representations of operatic works by Russian composers in the capitals of Europe during next winter.

According to Herr Ferdinand Gumbert's statistical notes, there have been 255 operatic performances at the Berlin Royal Opera during last season (August, 1885, to June, 1886), no less than thirty of which were devoted to Nessler's "Trompeter von Säckingen," thirteen to Bizet's "Carmen," and eight to Joncières's "Chevalier Jean." Wagner was represented by forty-three performances, Mozart by thirteen, Meyerbeer by twelve, Weber by eight, Beethoven and Gluck by seven, Gounod by two, and Spohr only by one. Among the novelties produced during the period in question, the most important were Wagner's "Siegfried," and the above "Chevalier Jean" (as "Johann von Lothringen"), by Joncières.

At the sixty-first annual Festival of the Lower Rhine, held at Cologne last month, the following were the principal works which obtained a hearing:—Handel's "Belshazzar," Bach's Cantata, "Ein feste Burg," Beethoven's Ninth Symphony, Mozart's Symphony in E flat, Brahms's

New Symphony, portions of a Te Deum by Wüllner, and fragments from Wagner's "Parsifal." The performances were conducted by Dr. Franz Wüllner, the worthy successor at Cologne of the late Ferdinand Hiller. There was the usual numerous attendance from all parts of Germany and other countries.

Professor Wilhelmj, the eminent violinist, has returned to his residence near Wiesbaden, after a most successful concert tour in the East, in the course of which he has repeatedly played before the Sultan, at Constantinople, who has conferred a decoration upon the artist.

Felix Weingartner's new opera "Malawika" was produced at the Munich Hof-Theater on the 3rd ult., with good success, to which the impersonation of leading characters by Herren Gura and Vogl are said to have not a little contributed.

A correspondent writes to us: "The anniversary of the birth of the late Joachim Raff was celebrated at the Conservatorium bearing his name, on May 27, at Frankfurt. Dr. Hans von Bülow, the Honorary Director of the institution, pronounced a discourse on this occasion in his accustomed epigrammatical style, after which, to add a special feature to the ceremonies, Brahms's Sonata (Op. 78) for pianoforte and violin was interpreted by two Royal pupils of the Conservatorium, Prince Alexander of Hesse and Princess Marie Elisabeth of Meiningen."

The firm of Gilhofer and Ranschburg, of Vienna, are offering for sale two exceedingly rare and interesting musical works by Hans Gerle, of Nuremberg—viz., "Musica Teusch, auf die Instrument der grossen und Kleinen Geygen, auch Lauten, welcher massen die mit grundt und art irer Composition auss dem Gesang in die Tabulatur zu ordnen und zu setzen ist, sampt verborgener applicacion und Kunst," &c.—published at Nuremberg in 1532 (the earliest lute instruction book known to exist in the German language); and a Collection of Psalms, Motetts, and Songs by German, Italian, and French masters, arranged in Lute Tablature by the same author, and dated 1533. Of the former work only one other copy is extant (in the Royal Library of Berlin); the second work is said to be absolutely unique. Hans Gerle belongs to a family of celebrated lute makers who flourished at Nuremberg in the latter half of the fifteenth and in the sixteenth centuries. It is needless to point out the value of these works from a musico-historical point of view, but the prices asked for them by the above firm—viz., 3,000 and 3,600 florins respectively—appear to us altogether prohibitive.

At the Imperial Opera of Vienna the following works, either novelties or newly mounted, will be produced during next season—viz., "Maria" by Hager, "Le Cid" by Massenex, Goldmark's "Merlin," Lortzing's "Waffenschmidt," and "Wildschütz," Weber's "Euryanthe," and Wagner's "Nibelungen" Tetralogy.

"The Marriage of the Monk" is the title of a new opera by Herr Klughardt which will be brought out at the Berlin Opera. Herr Felix Mosse, of Karlsruhe, is said to be engaged upon an operatic work founded upon the same subject.

Eugene d'Albert, the young pianist and composer, will shortly undertake an extensive concert tour in Russia and Scandinavia.

Dr. Hans von Bülow will conduct a series of important orchestral Concerts at Hamburg during next season.

Messrs. Breitkopf and Härtel have published a second volume of Herr Oesterlein's "Katalog einer Richard Wagner Bibliothek," containing references to all books, pamphlets, &c., which have appeared concerning the Bayreuth master and his works up to the year 1881.

A commemorative tablet has been placed against the house, at Coblenz, where Henriette Sontag, the world-famed singer, was born.

A series of popular Symphony Concerts will be given during the present summer at the Gürzenich Hall of Cologne under the direction of the energetic Dr. Wüllner.

Peter Cornelius's charming opera "Der Barbier von Bagdad" is to be produced at several German theatres next season, notably at Cologne, Karlsruhe, and Munich.

A violin virtuoso, Herr Marcel Herwegh, son of the well known German poet, Georg Herwegh, has created much enthusiasm on his recent concert tour in Russia, and is about to extend his visits to other European countries.

The Hamburg Stadt-Theater closed its present season at the beginning of last month, with an excellent performance of Wagner's "Nibelungen" Tetralogy.

Lovers of Spohr's music will be glad to hear that a hitherto unpublished composition of that master—viz., a spirited "Festmarsch," has just been issued by Herr Paul Voigt, of Cassel, in an arrangement for pianoforte. The March was composed some sixty years since in honour of the marriage of Princess Marie of Hesse with the Duke of Saxe-Meiningen.

Madame Christine Nilsson will commence what is announced to be her last European operatic tour in October next.

In an article headed "La Question Wagner," recently published in the Paris *Revue Contemporaine*, the writer, M. Alfred Ernst, says, *inter alia*: "The public are at length beginning to question the sincerity of certain press organs in their systematical and calumnious onslaughts against Wagner, and to grow heartily tired of these incessant outbursts of insane hatred and vulgar abuse. A strong desire is manifesting itself in many quarters to become acquainted with the dramas of the great reformer in a more complete and satisfactory way than through mere analyses or excerpts. The principal scenes of the first act of 'Die Walküre,' recently produced at M. Lamoureux's Concerts, have raised a perfect storm of applause, as spontaneous as it was unanimous. Thus, 'Lohengrin' will assuredly not be the only one of Wagner's works which, if performed on the stage, will prove highly acceptable to a future French audience."

M. Gounod, at the request of the directors of the Paris Grand Opéra, will most likely write a new operatic work, to be brought out in connection with the projected International Exhibition at Paris in 1889. The story of "Héloïse et Abélard" is mentioned as the probable subject of the libretto.

A statue of Hector Berlioz will be unveiled at the Place Vintimille of Paris in October next, for which ceremony elaborate preparations are being made.

Under the title of "Georges Bizet et son œuvre," an interesting and elaborate volume on the subject of the composer of "Carmen" has just been published at Paris, from the pen of M. Ernest Guiraud. Another valuable French publication recently issued is entitled "La Voix et le Chant, traité pratique," by M. J. Faure, the eminent baritone.

Dr. Josef Joachim has accepted engagements for concert performances during the entire month of January next in Paris and the provincial towns of France.

It is audibly whispered in competent quarters of the French capital that M. Lamoureux is actively engaged in organising the performance during next season, most likely at the Eden Theatre, of Wagner's "Lohengrin" and "Die Walküre." The Eden not being a state-subservient theatre like M. Carvalho's Opéra Comique, it is thought that one of the principal objections raised against the production of Wagner's works by French "patriots" will fall to the ground.

Miss Augusta Holmes, the well-known Irish composer residing in Paris, is just now engaged upon a musical drama entitled "Erin." The lady has already written a symphonic work which she has named "Ireland."

At the Paris Opéra interesting revivals have lately taken place of works emanating from the modern French School—viz., of M. Meyer's "Sigurd," M. Massenet's "Le Cid," and M. Camille Saint-Saëns's "Henry VIII.;" Verdi has also figured on the *répertoire* with the majority of his recognised operas.

During the present and next months the Paris theatres will be closed, with the exception of the Porte St. Martin and the Cluny.

At Rouen Cathedral a new oratorio by M. Charles Lenepveu, entitled "Jeanne d'Arc," was performed on the 1st ult. in connection with a festival held in honour of the French heroine, under the auspices of the Archbishop. The orchestra and chorus numbered 400, M. Alexandre Guilmant, the eminent organist, presiding at that instrument. The work created a most favourable impression and is spoken of very highly in French journals.

The Russian composer, M. Pierre Tchaikowsky, is just now in the French capital, where it is expected he will give

a series of concerts, including the performance of some of his most important works.

A new theatre is being built on the Boulevard Victor Hugo at Nice, which will be devoted to the lyrical drama.

A French physician, Dr. Sandras, is said to have discovered a means by which any given human voice may be considerably increased in its compass or its *timbre* improved, his treatment consisting in the inhalation of certain chemical substances. The matter has been submitted to the Paris Conservatoire and the Academy of Medicine, the result of whose investigations will be looked forward to with much interest.

At one of the Popular Orchestral Concerts of Bologna a new Symphony has recently been performed, the work of the Baron Alberto Franchetti, which has been exceedingly well received. The composer, who has studied in Germany, is about to complete an opera, "Asrael," which is to be brought out at Bologna next season.

A committee of ladies has been formed at Rome with the object of ensuring, by way of raising subscriptions or otherwise, the performance at the Apollo Theatre in autumn next of an opera entitled "Jacopo," whereof Signor Antonio Leonardi, a professor of mathematics at the Liceo, is the author, both of the libretto and the music.

The young Maestro Giuseppe Martucci, who has already acquired a considerable reputation beyond his native Italy as a composer and orchestral conductor, has been appointed to the directorship of the Liceo of Bologna, lately vacated by the Maestro Luigi Mancinelli.

A great success has recently been achieved at the Theatre Carcano of Milan by an opera entitled "Flora Mirabilis," by a Maestro of Greek extraction, Signor Samara.

The news comes from Rome of Pope Leo XIII. having decided to admit no new soprano and contralto singers, of the type hitherto employed, to the choir of the Sistine Chapel, whose ranks are in future to be recruited by boys' and female voices. It may not be generally known that the *castrati*, though abolished at the Papal chapel in 1797, under Pius VI., were reinstated by his successor. It was time the world had heard the last of this miserable abuse.

At Naples a new two-act opera by the Maestro Scarano was recently performed with moderate success, bearing the peculiar title of "Lui? Lei?" (He? Her?).

Under the *nom de théâtre* of Montiano, a former deputy of the Spanish Cortes has made his very successful *début* at Madrid, in the leading tenor part of "Lucrezia Borgia."

The copyright of dramatic works is at length to be secured also in Spain, the Minister of Public Works in Madrid being about to submit a project for that purpose to the Cortes.

According to *Il Trovatore*, Italy possesses at the present moment 1,399 theatres.

M. de Kontski's Opera "The Sultan of Zanzibar" has met with a complete *fiasco* upon its recent production at the Academy of Music in New York. Both the libretto and the music wedded thereto are considered singularly devoid of interest. The composer himself conducted the performance, and a malicious writer in the *Musical Courier* vows that he saw him fall asleep over it several times.

The melancholy death, on the 13th ult., of King Louis II. of Bavaria, recalls to the musical world the important services this high-minded monarch has rendered in the earlier days of his reign to the art generally, and to the aspirations of Richard Wagner in particular, to whom he was both a protector and a friend. It is probably not too much to say that without the helping hand extended by this most idealistic of all sovereigns, neither the "Tetralogy," nor "Parsifal," nor even the "Meistersinger," would have seen the light of day—three monumental productions of a master mind, which will remain a source of inspiration to others for generations to come.

At Dresden, died, at the age of sixty, the once celebrated *prima donna* Madame Bürde-Ney, for many years one of the most esteemed members of the Dresden Hof-Theater.

Heinrich Stiehl, a popular composer of pianoforte pieces, and lately organist at Reval (Russia), has recently died in that town at the age of fifty-seven.

At Paris died, on June 3, Ernest David, an esteemed musical writer and author of a "Life of Bach" and of a similar volume on Handel, which has been reviewed in this journal. He had attained his sixty-first year.

CORRESPONDENCE.

THE FAUST LEGEND.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In common, doubtless, with many of your readers I have greatly enjoyed Mr. Corder's papers on the musical treatment of the Faust legend. I trust he will not think it ungracious on my part to express regret that, among the items omitted, are the instrumental Quartets by Hermann Hirschbach. Schumann wrote enthusiastically of three Quartets and a Quintet by this composer, all written on passages from Goethe's "Faust"; they were performed in private about the year 1838, and were the first compositions that brought the young musician into notice, although he had contributed some remarkable articles to the *Neue Zeitschrift für Musik*. Perhaps Mr. Corder would supplement his admirable essay by a few words on these compositions, which it is to be feared are unknown in this country. I have never met with the name of Hirschbach excepting in Schumann's writings and in Mendel's Lexicon. He was born at Berlin, February 29, 1812, and for all that I know is still living.—I am, Sir, yours faithfully,

STEPHEN S. STRATTON.

Birmingham, June 21, 1886.

[Schumann's remarks upon Hirschbach are thoughtful and interesting, but it is rather doubtful whether the composer deserved such serious attention. Modern present-day judgment would probably decide that he was one of those ill-regulated geniuses who, perhaps, from insufficient or badly directed study, have failed to become genuine artists. As to the Quartets themselves, Schumann says in one place that the motives from "Faust" are put "mehr als Schmuck als zur Erklärung" (more for ornament than use), and in another that they were probably affixed after the compositions were written, a course of proceeding which he himself frequently adopted. In any case, they have no more connection with the "Faust" legend than sundry Overtures by Schulz, Seifried, and other small fry, which consideration for the patience of my readers induced me to pass over. I might at least have mentioned their existence, however, and am obliged to Mr. Stratton for the reminder.—F. C.]

THE WAGNER PERFORMANCES AT BAYREUTH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It may interest some of your readers to learn that the performances of "Tristan und Isolde" and of "Parsifal" are not postponed, as was at first announced, on account of the death of the King and the Laudes-Trauer. The rehearsals begin on June 29. As some of your readers may wish to know how to get housed, a difficulty I have myself encountered on former occasions during the performances at Bayreuth, I may mention that at Ruprechtstegen, on the Nürnberg and Bayreuth line, is a very comfortable establishment, where there is a good cook, everything clean, host most obliging, situated in lovely scenery among dolomitic limestone crags, where a visitor can be *en pension* for four shillings and sixpence a day, all included. The special train for the performances from Nürnberg halts at Ruprechtstegen, in going and returning, so that one can lunch there, attend the performance at Bayreuth, sup at Bayreuth, and return to sleep at Ruprechtstegen; moreover, the ticket of admission to the theatre gives the holder free passage on the line to and from Bayreuth to the performance. The second class from Charing Cross to Nürnberg, express, is just £4. Ruprechtstegen is an hour on by train.

As visitors have on former occasions found a difficulty in getting accommodation, and when they have got it have found the accommodation very dear, this hint may be of use to them.—I remain, yours faithfully,

S. BARING-GOULD.

Bayreuth, June 20, 1886.

ORIGIN AND CONSTRUCTION OF THE DIATONIC AND CHROMATIC SCALES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Having recently had occasion to consider the ratios of the intervals of the chromatic scale, I was surprised to find that the majority of writers on the subject ascribe the ratio 25 : 24 to the ordinary chromatic semitone, and 9 : 5 to the dominant seventh. The former error evidently arises from neglecting to note that A in the key of G must be a comma ($81 : 80$) higher than A in the key of C if the accepted ratios of the scale are to be respected. Thus, measuring from Tonic A, we get $\frac{5}{4} \times \frac{81}{80} \times \frac{2}{3} \times \frac{1}{2} = \frac{135}{128} = C\sharp$; whereas, measuring from Submediant A, we get $\frac{5}{4} \times \frac{5}{4} = \frac{25}{16} = D\sharp$. The interval is, however, more properly measured as two perfect fifths from B, thus: $\frac{3}{2} \times \frac{3}{2} \times \frac{1}{2} = \frac{135}{128}$.

A similar neglect of the comma gives us the false minor seventh $\frac{10}{9}$, instead of $\frac{10}{9} \times \frac{81}{80} = \frac{105}{80}$, as we find it in the familiar series of whole numbers—24 27 30 32 36 40 45 48, extended to the octave of the fourth, thus:—

24	27	30	32	36	40	45	48	54	60	64
				G				F		

These positive and commonly quoted errors, and the absence from the text-books of any satisfactory account of the nature of the diatonic scale, have impelled me to examine the subject anew. Some of the results of my inquiries are briefly as follows.

The whole musical scale, diatonic and chromatic, including every possible interval deducible from the accepted ratios 24 27 30, &c., is founded on the three prime numbers 1, 3, and 5; 1 being the primary root, 5 the secondary root, and 3 the generator, thus:—

Natural Scale of Twelfths.

Primary Root.				Secondary Root.			
$\frac{1}{1}$	$\frac{1}{3}$	$\frac{1}{5}$	$\frac{1}{9}$	$\frac{5}{3}$	$\frac{5}{5}$	$\frac{5}{15}$	$\frac{15}{15}$
C	G	C	D	D	A	E	B
Tonic Group.				Mediant Group.			

Multiplying by 9, we get the above in whole numbers—

3	9	27	81	5	15	45	135
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Multiplying by the various powers of 2, we bring the whole series within the limits of one octave—

96	72	108	81	80	120	90	135
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Reduced to its simplest form, and omitting the fifth term, this series is seen to be identical with the accepted ratios—

$\frac{32}{F}$	$\frac{24}{C}$	$\frac{36}{G}$	$\frac{27}{D}$	$\frac{40}{A}$	$\frac{30}{E}$	$\frac{45}{B}$
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Let it be observed that the mathematical order in any of the above series of figures (and, indeed, in any arrangement of the scale whatever) is precisely the same, whether estimated upwards from the tonic or downwards from the mediant.*

The number 1 is the primary, natural, sensuous, and obvious root of the scale, because it is the simplest prime number from which ratios can be measured.

The number 3 is the natural generator of the scale, because it is the simplest prime number from which the ratios of notes, other than octaves, can be formed.

The number 5 is the secondary, inverse, and purely mathematical root of the scale, because it is the simplest

* From this indisputable fact there follows the inevitable corollary, that the only perfect inversion of a melody is that in which the tonic of the original becomes the mediant of the inversion, and vice versa, the supertonic being the same in both, thus—

A perfect inversion of "God Save the Queen."



A melody, thus inverted, has the same mathematical identity with the original, that the form of the reflection of an object in a looking-glass has with the form of the object itself.

prime number from which ratios can be formed, other than octaves and other than those formed by 1 and 3.

The chromatic scale is merely an indefinite extension of the double series of fifths or twelfths constituting the diatonic scale; the ratios of subdominant, tonic, dominant, and supertonic being found in the tonic series, and those of submediant, mediant, and leading-note in the mediant series.

RATIOS OF THE CHROMATIC SCALE FROM F♯ TO E♯											
Mediant Series.											
655360	327680	81920	20480	5120	1280	320	160	40	10	5	5
531441	177147	59049	19683	6561	2187	243	81	27	9	3	4
F♯	C♯	D♯	E♯	F	G	F	C	D	E	B	
F	C	D	E	F	G	F	C	D	E	B	
8192	4096	1024	256	64	16	4	1	3	9	27	81
6561	2187	729	243	81	27	3	1	2	8	16	64
F	C	D	E	F	G	F	C	D	E	B	
F	C	D	E	F	G	F	C	D	E	B	
32768	16384	4096	1024	256	64	16	4	1	3	9	27
262144	131072	32768	8192	2048	512	128	32	8	2	54	162
F	C	D	E	F	G	F	C	D	E	B	
F	C	D	E	F	G	F	C	D	E	B	
10035	5017	1254	313	78	19	5	1	0	27	81	243
8192	4096	1024	256	64	16	4	1	0	27	81	243
F	C	D	E	F	G	F	C	D	E	B	
F	C	D	E	F	G	F	C	D	E	B	
32805	16402	4100	1025	256	64	16	4	1	0	27	81
262144	131072	32768	8192	2048	512	128	32	8	2	54	162
F	C	D	E	F	G	F	C	D	E	B	
F	C	D	E	F	G	F	C	D	E	B	
SEKISMA.											
32805	16402	4100	1025	256	64	16	4	1	0	27	81
262144	131072	32768	8192	2048	512	128	32	8	2	54	162
F	C	D	E	F	G	F	C	D	E	B	
F	C	D	E	F	G	F	C	D	E	B	
32805	16402	4100	1025	256	64	16	4	1	0	27	81
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F	C	D	E	F	G	F	C	D	E	B	
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F	C	D	E	F	G	F	C	D	E	B	
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F	C	D	E	F	G	F	C	D	E	B	
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F	C	D	E	F	G	F	C	D	E	B	
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262144	131072	32768	8192	2048	512	128	32	8	2	54	162
F	C	D	E	F	G	F	C	D	E	B	
F	C	D	E	F	G	F	C	D	E	B	
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262144	131072	32768	8192	2048	512	128	32	8	2	54	162
F	C	D	E	F	G	F	C	D	E	B	
F	C	D	E	F	G	F	C	D	E	B	
32805	16402	4100	1025	256	64	16	4	1	0	27	81
262144	131072	32768	8192	2048	512	128	32	8	2	54	162
F	C	D	E	F	G	F	C	D	E	B	
F	C	D	E	F	G	F	C	D	E	B	
32805	16402	4100	1025	256	64	16	4	1	0	27	81
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F	C	D	E	F	G	F	C	D	E	B	
F	C	D	E	F	G	F	C	D	E	B	
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F	C	D	E	F	G	F	C	D	E	B	
F	C	D	E	F	G	F	C	D	E	B	
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F	C	D	E	F	G	F	C	D	E	B	
F	C	D	E	F	G	F	C	D	E	B	
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F	C	D	E	F	G	F	C	D	E	B	
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32805	16402	4100	1025	256	64	16	4	1	0	27	81
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W. David in the evening. Mr. E. R. Jones (Caradog), Salem Choir, Master, took the prize of £5 ros. for the best rendering of "Yr Haf," by Gwilym Jones. Mr. Gwilym, Llanelly, secured the prize for reading music at sight. "Comrades in arms," by male choirs of not less than twenty voices, Noorly Minstrel (five guineas); chief choral prize of £20, for best rendering of "Destroyed is Babylon," was awarded to the only choir attending—Maesteg. Madame Clara Novello Davis was the pianist. At the evening Concert the vocalists comprised Madame Williams-Penn, Miss Rees, Mr. D. Lloyd, and Mr. Williams. Caradog gave two violin solos.

CROWBOROUGH.—The Annual Eisteddfod was held on the 14th ult., Mr. D. Jenkins, M.P., Aberystwyth, being musical adjudicator, and Mr. F. Stibba acting as accompanist. Eleven competitors sang "The Children's Home" (soprano test), and a little girl named Polly Rowlands, Pontnydd, took the prize.

DEWSBURY.—A performance of the Oratorio, *Christ and His Soldiers*, was given at Thornhill Lees Church, on the 3rd ult., with the object of defraying the cost of a window placed in the church, to the memory of the late Mrs. Hague. In every respect the work was excellently rendered. The solos allotted to Master's Troop, of All Saints', London, Messrs. T. Raspin, Hemsworth, J. Walker, Fox, and S. Senior, were well sung, and much praise is due to Mr. H. H. D'Aeth for the manner in which he accompanied the vocalists, and played the introductions.

DORCHESTER.—A Concert was given on May 25 by the choir of the Dorset County School, assisted by Messrs. W. Stone (violin), W. W. Alcock (violin), and F. H. Cliffe (pianoforte). The glees and madrigals which were sung, included Ravenscroft's "In the Merry Spring," Stewart's arrangement of "The Bells of St. Michael's Tower," &c. The instrumental music comprised Beethoven's Trio in C minor (Op. 9), and the same composer's Kreutzer Sonata. Mr. Cliffe played Weber's "Il moto continuo" and Chopin's Waltz in C sharp minor with much effect. Mr. Durden was the solo vocalist.

DUBLIN.—The second Concert of the seventh season of the Amateur Orchestral Society took place on May 26 in the Antient Concert Rooms. A most attractive programme was provided, but the attendance was not large. Mr. Telford's band, which now consists of seventy performers, including several lady instrumentalists, is deserving of the highest commendation for the excellence with which every item in the programme was played. A feature of the Concert was the violin playing of Miss A. Burke-Irwin, her rendering of Vieuxtemps's "Réverie" and Wieniawski's Mazurka, eliciting enthusiastic applause. The pianoforte soloist was Herr Bluthner, a young professor of the Leipzig Conservatoire. The vocalist was Miss Lucie Heinekey, whose singing was much admired. Mr. Telford conducted.

EASTBOURNE.—Two Organ Recitals were given in All Souls' Church, on the afternoon and evening of the 2nd ult., by Mr. Henry Baillie, the Organist. Mr. Baillie played Bach's C minor fugue, Mendelssohn's Trio in G major, and selections from the works of Gounod, Handel, Smart, &c.

GREENWICH.—On Whit Sunday, the 13th ult., at Evensong, a full Choral Service was held in St. Mary's Church, Greenwich Park, and the sermon, preached by the Rev. W. H. K. Soames, was listened to with great attention by a large congregation. The Canticles were sung to Ebdon in C with great precision, the beautiful tries being exceedingly well rendered. The choir was also highly efficient throughout the anthem (Attwood's "Come Holy Ghost"); but the special feature was the singing, after the service, of the final chorus from Gounod's *Redemption* ("The Hymn of the Apostles"). This piece was given in an admirable manner, thoroughly sustaining the reputation of the choir, and reflecting great credit on Mr. Blenkhorn, the director of the choir, who conducted with his usual ability.

GUILDFORD.—A Pianoforte Recital was given by Mr. Henry Smith, Organist of Holy Trinity, at the Western Hall, on May 27. The programme was varied and well selected, and Mr. Smith's performance was listened to with earnest attention by an appreciative audience. The Concert-giver was assisted in the vocal department by Miss Amy Aylward, and by Mr. Herbert Thorne (pianist).

HARTLEY WINTNEY, WINCHFIELD.—On May 25, the newly formed Choral Society gave a Concert of secular music before a large audience. The programme included Horsley's fine arrangement of "God save the Queen" (as sung by the Bristol Madrigal Society), Spofforth's "Hail, smiling morn," the madrigal, "Matona, lovely maiden," Pearsall's glees "When Allen-a-Dale," and "The Song of the Zealand Fishermen" (Sir G. Elvey), the last two works being re-demanded. Mrs. Cooke received a well merited encore for her playing of Weber's Concert-studio and Miss Lifford sang "Should I be a Soldier?" and Mr. Good presided at the pianoforte, and the Rev. C. H. Keable conducted.

HOLLINWOOD, OLDHAM.—Mr. Irvine Dearnaley, Organist of Ashton-under-Lyne Parish Church and musical Director of the Manchester Gentlemen's Glee Club, gave a Recital on the new organ erected in the Parish Church by Messrs. Hill and Son, on Tuesday evening, May 25. The programme contained compositions by Mendelssohn, Smart, Bach, Siles, Hopkins, Handel, and Lemmens. There was a large attendance.

HOMERTON.—On Wednesday evening, the 2nd ult., the Choir and Friends of St. Barnabas gave a performance of sacred music before a large congregation. The first part consisted of a selection from the Oratorio, and was followed by an original Sacred Cantata entitled *The Ascension*, composed by Mr. Harold B. Osmond, Organist of the Church; the words compiled by the Rev. E. L. G. Houndie. The choruses were given with much care and precision by the choir, the soloists being Miss Edelstein, Miss Emmerson, Mr. B. T. Bartum, and Mr. P. E. Tuckwell. Mr. Edwin Farthing conducted with marked ability.

LEA.—The annual Choir Festival at St. Mildred's Church, Burnt Ash, was held on Monday, May 24, and, in spite of the inclement weather, was a decided success. The first and second parts of the Haydn's *Creation* were performed as the anthem, the solos being admirably rendered by Master Humm (Temple Church), and Messrs. Kenningham and Kempton (St. Paul's Cathedral). The choral

portions of the work were sung with precision and effect by the festival choir, numbering seventy voices. Mr. Howard Leask presided at the organ, Mr. G. Winny at the pianoforte, and Mr. E. Lister conducted.

LIVERPOOL.—Mr. A. W. Borst, who has done good service in the cause of art for nearly twenty years in Liverpool, being about to depart for Philadelphia, a complimentary illuminated address, admirably executed in album form by Messrs. Yates and Hess, was presented to him by the Liverpool Musical Club at the meeting on the 19th ult. A thoroughly representative gathering of the Club, of which the majority of the leading local professors are members, was presided over by Mr. J. J. Monk, and the presentation was made in an appropriate speech by Mr. Carl Heinecke.

LUTON.—On Ascension Day, special Services were held in Christ Church on the occasion of the opening of the new organ, which has been built by Messrs. Nicholson & Co. of Worcester. It is a fine three manual instrument. Mr. Arthur J. Lambert, Organist of the Church, played the services in the morning, and Mr. W. Haynes, Organist of the Priory Church, Malvern, gave a Recital in the afternoon, both programmes being excellently rendered.

MERTHYR.—A Concert in aid of the Boys' Higher Grade School was given at the Temperance Hall, on the 10th ult., Miss Ruth Davies and Miss Harpur being amongst the vocalists. Concerts were held on subsequent dates in aid of the Girls' Higher Grade School.

NEWBURY.—The fifty-fifth anniversary of the opening of the church of St. Mary's, Speenhamland, was celebrated, on the 3rd ult., by special morning and evening services, the organ accompaniments being supplied by a small orchestra. Several programmes of the organ, and also for organ and orchestra, were given both at the morning and evening service; and Mr. James Brown, Organist of the Parish Church, Isleworth, may be congratulated upon the mastery manner in which he brought out the capabilities of the fine instrument at which he presided. The choir was considerably augmented, and evidenced the excellent training of the Organist of the Church, Mr. H. S. Bellows, under whose supervision the whole of the arrangements were carried out.

NORWICH.—The seventy-first Concert of the Philharmonic Society was given in Noverre's Assembly Rooms, on the 4th ult., before a large audience. Haydn's "Letter Q" Symphony, Mendelssohn's "Italian" Symphony, an Overture composed for the occasion by the Conductor, Dr. Horace Hill, called "May Morning," and a Festival March, composed by Mr. Richard Price, were excellently played by the orchestra, the movements from Mozart's *Don Giovanni* being charmingly rendered by Mr. H. Kingston Rudd (pianoforte), Mr. E. C. Dubruq (oboe), Mr. Francis Bell (clarinet), Mr. C. F. Catchpole (horn), and Mr. F. A. K. Doyle (bassoon). The principal vocalists were the Misses Palmer and the Rev. E. J. Alvis. Mr. James Mottram accompanied ably on the pianoforte.

PORTSMOUTH.—Gade's Cantata, *The Crusaders*, was presented for the first time before a Portsmouth audience by the Philharmonic Society on the 8th ult., and achieved a decided success. The principal vocalists were Mrs. Mann, R.A.M. (who was warmly and most deservedly applauded in all her solos), Mr. Charles Chilley, and Mr. Musgrove Tufnall, the singing of both these artists being in the highest degree satisfactory. The choir was, on the whole, exceedingly good. The second part was miscellaneous. Mr. J. W. D. Pillow conducted, Mr. F. H. Simms presided at the pianoforte, and Mr. T. H. Robinson at the harmonium.

READING.—The second Concert of the Orpheus Society for the present season took place in the New Town Hall, on Wednesday evening, May 27. The programme, which was excellently conducted, was excellently rendered. The artists were Mrs. Hutchinson and Mr. Ben Davies (vocalists), Mr. Svendsen (bute), and Mr. C. H. H. Sippel (pianist). Pearsall's Quartet, "There is a Paradise," was well sung by Messrs. Bilson, Allen, Critchley, and Knill. Mr. F. J. Read conducted, and also contributed a solo on the organ.

RUSHDEN.—An interesting Service was given in the Parish Church on the 1st ult., the choirs of the neighbouring villages, numbering 150 voices, being assembled on the occasion. Similar festivals have previously been held in the locality, but this was decidedly in advance of any of them. The Processional hymn, *Ye Mariners of God*, the Magnificat and Nunc dimittis were given to music by G. M. Garrett, the anthem was "The Lord hath done great things for us" (Henry Smart), and the hymn before the sermon was "Father, blessing every seed time" (Rev. J. B. Dykes). The musical portion of the service, which was exceedingly well rendered, was under the direction of the Rev. W. F. Wilkinson. Mr. J. E. Smith presided at the organ, and the conclusion of the service played a Postlude in E flat, by H. Smart.

SOUTH BANK, YORKSHIRE.—On May 25 the season of the Harmonic Society was brought to a close by an excellent Concert, which was given in the Town Hall. The first part was miscellaneous, and the second part devoted to a performance of Mr. Henry Lahee's Cantata *The Building of the Ship*, the principal parts in which were admirably rendered by Mrs. Whatford, Miss Beadle, Miss Williams, Mr. Mace, and Mr. Grice. The choruses were extremely well sung, and Mr. J. Morgan was an efficient Conductor.

SOUTHSSEA.—Mr. Charles Behr, R.C.M., Leipzig, gave an Organ Recital on Friday evening, the 11th ult., at Elm Grove Church, before a large audience. The programme was selected from the best masters—Wagner, Batsiste, Bach, Liszt, Mendelssohn, and others. Messrs. R. Y. Banks and Loose contributed some sacred songs, and the entertainment was altogether highly successful. During the evening the Pastor of the chapel, the Rev. J. P. Williams, thanked Mr. Behr and his colleagues for their services, and expressed his great delight with the performance.

STROUD.—On the evening of Ascension Day, Dr. Stainer's Cantata, *The Daughter of Jairus*, was performed in Holy Trinity Church, before a choir of seventy voices and a small band. The soloists were Master Allen Kenningham, Mr. E. S. Morgan, of Bristol Cathedral, and Mr. S. Brandon. The Rev. A. W. Palmer presided at the organ, and Mr. S. Hackwood, A.C.O., conducted. The work received an excellent

rendering, the choir taking up the leads with precision, and giving due attention to light and shade, and the soloists left nothing to be desired. Mr. Hackwood, who trained the chorus, for the most part consisting of the church choir, is deserving of much praise, and the Rev. E. H. Hawkins, Vicar, must be commended for introducing a work of this class into a church service for the first time in Stroud.

TAUNTON.—On Thursday evening, May 27, the Philharmonic Association gave a very successful performance of Sir G. A. Macfarren's Cantata, *The Lady of the Lake*, before a large and appreciative audience. The solo vocalists were Miss Agnes Larkson, Miss Marie Hayward, Mr. W. D. Fowell, Mr. H. E. Small, Mr. A. Richmond, and Mr. Loveday. The choruses were rendered with accuracy and precision, every detail being observed with commendable care. The work was received with much enthusiasm. Mr. T. J. Dudeney, L.R.A.M., F.C.O., conducted, and Mr. M. G. Rice led the band.

THORNTON HEATH.—The members of the Musical Society gave their last Concert of the twelfth season, at the Public Hall, on Tuesday, May 25, before a large and appreciative audience. The work chosen for performance was Gadsby's Cantata *The Lord of the Isles*, the solo parts in which were well sustained by Misses Ethel and Blanche Murray, and Messrs. Hulbert Fulkerson, Frederick Cundy, Charles Copland, and Fuller Allen; the choruses being admirably rendered by a choir of about sixty voices, under the able conductorship of Mr. Ernest Niver. Mr. Alfred Izard was an efficient accompanist.

WAKEFIELD.—On Sunday, May 30, the opening of the new organ just erected in St. Andrew's Church, Peterson Road, was celebrated by three services during the day, and at each there was a large congregation. The musical portions of the Liturgy were rendered morning and evening by St. Andrew's Church Choir, under the Choirmaster and Organist, Mr. A. E. Sugden; the afternoon service being taken by Wakefield Parish Church Choir, with Mr. J. W. Young as Conductor, and Mr. J. Emmerson presiding at the organ. The Rev. D. S. Cowley, Vicar of Christ Church, preached an appropriate sermon at the morning service, the afternoon preacher being the Rev. W. A. Lewis, Vicar of Thornes, and the sermon in the evening was delivered by the Vicar of the parish to a very crowded congregation. The organ is the gift of Mrs. Disney Robinson, and is presented by that generous lady as a memorial of the late Bishop of Ripon, whose administration of the See for the long period of twenty-seven years will shortly be recorded by an inscription which is to be attached to her costly and beautiful gift. It has been built by Mr. Alfred Kirkland, of Wakefield, and 665, Holloway Road, London. The special services are continued on Tuesday evening, when the sermon was preached by the Very Rev. the Dean of Ripon, from Psalm lxxviii, 24-6. The St. John's Choir was in attendance, and under the direction of the Choirmaster, Mr. S. Day, performed the musical portions of the service in a highly praiseworthy manner. At the conclusion of the service Beethoven's "Hallelujah to the Father" was efficiently rendered, Mr. J. Marshfield, the Organist, playing the accompaniment most effectively. The concluding service of the series was held on Thursday night, the musical portion being admirably sung by the Holy Trinity Church Choir, under the Honorary Choirmaster, Mr. F. K. Perkin. Out of a total strength of thirty-six voices, there were no fewer than thirty-one in attendance, and Mr. Clegg, the Organist of Holy Trinity, presided with artistic taste and devotional feeling at the new instrument.

WALTHAMSTOW.—Miss E. Hudson gave an Evening Concert on the 7th ult., the artists being Madame Clara West, Miss Rosa Dafforne, Mrs. E. Hudson, Mr. G. Booker, Mr. T. Jones, and Mr. Fountain Meen.

WELLS.—The members of the Musical Society gave an open meeting on Tuesday evening, May 25, the programme consisting of Barnby's *Rebekah* and a miscellaneous selection. The solo vocalists were Miss Jessie Palmer, Mr. E. M. Hippisley, and Mr. Drayton. Miss Palmer was highly successful in her solos, and the choruses were excellently rendered. Mr. Chubb contributed a violin solo, which was enthusiastically endorsed.

ORGAN APPOINTMENTS.—Mr. E. R. Foster, Organist and Choirmaster to St. Mary Magdalen, Southwark.—Mr. W. W. Dry, to St. Nicholas Church, Dundalk.—Mr. W. A. Taylor, to the Parish Church, Portadown.—Mr. Thomas Gale, Organist and Choirmaster to St. Agatha's Church, Finsbury Square, City.—Mr. George C. Richardson, to St. Augustine's, Highbury.

CHOIR APPOINTMENTS.—Mr. William Cook (Alto), to Holy Trinity, Gray's Inn Road.—Mr. H. Gregory Hast (Tenor), to St. Peter's, Eaton Square.

MARRIAGE.

On May 31, at Bergeford, near Hamburg, Mr. CHARLES VOLKERT, Manager of Schott and Co, 159, Regent Street, W., to Miss CAROLINE CHRYSANDER, only daughter of Dr. F. CHRYSANDER, biographer of Handel.

DEATH.

On May 25, at 14, Alexander Square, South Kensington, CHARLES D'ALBERT, after three years of suffering, in the 78th year of his age.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1886.

THE LONDON MUSICAL SEASON.

By HENRY C. LUNN.

HAD the London season of 1886 been even more than usually remarkable for important musical events, the visit of the Abbé Liszt would claim primary attention in our annual record, not only because he stands foremost as a representative man in the cause of musical progress, but because his presence amongst us after so long an absence may be accepted as a proof that he believes in our largely increasing sympathy with the object of which he has, both theoretically and practically, shown himself so earnest an advocate. Hospitality we should of course have exercised towards any eminent foreign guest; but the reception of Liszt was so enthusiastic amongst all classes as to amount to an ovation, and this not in acknowledgment of the gratification derived from listening to his wondrous performance, for he was constantly greeted with the warmest applause from vast audiences at concerts where it was thoroughly well known that he would not play. A detailed notice of his movements during his stay in this country has already appeared in our journal; but it would be impossible to chronicle all the marks of favour which were showered upon him by the many whose rank, both in art and social position, made such recognition of real value. Indeed, we may confidently say that the cordial manner in which he was welcomed induced him to linger with us beyond the time he originally intended; and we hope and believe that he will carry with him so pleasurable an impression of England that his farewell—which he evidently uttered with regret—will not prove a lasting one, especially as an artistic link has now been established with our country by the foundation of a "Liszt Scholarship" at the Royal Academy of Music, in honour of his visit.

That the despotic reign of Italian Opera in England had a crushing effect upon the progress of the art is a truth which could only be whispered whilst those who mainly supported the institution were also the patrons of the smaller musical enterprises timidly ventured during the season. Before, therefore, anything effectual could be done to lessen the power of this monopoly, it was necessary to show that reform was not to be expected from the upper, but from the middle classes, and that operas, although sung to a fashionable audience in Italian, would afford the utmost gratification when sung to a plebeian audience in English. The Carl Rosa Company gradually enforced this fact to the people, and the people have rewarded the spirited promoter of English Opera, not only by acknowledging the enjoyment of listening to well-known compositions in the vernacular, and without a single "star" singer, but by patronising new lyrical works composed by native artists, and sung by native vocalists. The ground being thus cleared, it is to be hoped that England will now willingly grant a hearing to composers and singers of all nationalities, and that our *résumé* of the London Musical Season may in the future contain a record of the production of the best operas of the world, and not of any especial portion of it. This year we have only to comment upon two operatic ventures, and if we give the first place to that at Covent Garden Theatre, it is because of its priority of date, and not of its artistic importance.

The Royal Italian Opera, under the direction of Signor Lago, commenced a season on May 25, which extended to the latter part of July; but the programme of worn-out operas given during that time leaves but little for the musical critic to say. Mackenzie's "Colomba" was promised, but even the quasi-novelty of this work in an Italian dress was denied to the subscribers and the public, the season dragging out to the end in the old style. The highly successful appearance of Miss Ella Russell must, however, be mentioned as one of the most interesting events, Mdlle. Giulia Valda having also been most favourably received, and Mdlle. Teodorini (although her voice has lost much of its freshness) being a really good and earnest artist. Of the baritone, Signor d'Andrade, too, we must speak in decided terms of praise. Of course, Madame Albani has been the main attraction, and Signor Gayarré, when he does not unduly force his voice, is still a satisfactory tenor, the appearance of M. Maurel, the French baritone, having given much strength to the cast of several operas. Signor Beviniani conducted with his accustomed ability, and little fault could be found with the orchestra and chorus, but the less said about the scenic arrangements the better.

During Mr. Carl Rosa's four weeks' season at Drury Lane Theatre he has not only sustained, but materially added to, the reputation already so legitimately won by careful management and steady perseverance in the good cause. His excellent company works so well together as to ensure a thoroughly satisfactory rendering of every opera given; and it is gratifying to find that those works of thin texture which for years have been presumed to represent the "English school" are no longer attractive. The energy shown by the lessee in producing a new opera especially written for the establishment by Mr. Mackenzie has been amply rewarded, and "The Troubadour" will now be added to a *répertoire* which is strengthened year by year. This work, which has brought some of the best houses of the season, has been fully noticed in our columns; and we have now only to award high praise for the discrimination with which the general programmes have been selected. In giving the names of the vocalists who have distinguished themselves during the season, we should in justice go through the list of those engaged; for the general effect, instead of the glorification of some special artists, is the principle which seems to animate every member of the company; and whatever may be the opera for the evening, therefore, the whole cast of the work, and not of parts of it, has evidently been carefully thought out.

The establishment of "Novello's Oratorio Concerts," under the able conductorship of Mr. A. C. Mackenzie, has proved one of the most important events of the season. The excellent rendering of some of the most exacting works by a choir trained in so brief a period has elicited universal praise, and there can be no doubt that this fine body of vocalists will now be regarded as a permanent institution of the Metropolis. The performance of Liszt's Oratorio "St. Elizabeth," in the presence of the composer, was not only in itself a brilliant success, but it has given an impetus to the desire for a more intimate knowledge of the other works of this writer, which cannot but prove beneficial to the cause of the advance of musical art. When, too, it is remembered that during the short season of these Concerts Mackenzie's "Rose of Sharon," Gounod's Oratorios "The Redemption" and "Mors et Vita," and "The Spectre's Bride" and "Stabat Mater" of Dvořák were given, not only with marvellous precision and accuracy, but with true dramatic feeling, both Mr. Mackenzie and the choir under his conductorship

may be fairly said to have earned the thanks of all music-lovers. We are glad to hear that these Concerts will be resumed next season.

The growing appreciation of Gounod's Oratorios, "Mors et Vita" and "The Redemption," has been shown in a marked manner during the season, the first-named work having been performed, by command, before Her Majesty at the Royal Albert Hall, and the second selected for the May-day musical performance at the Crystal Palace, on the scale of the world-renowned Handel Festivals. Everybody will rejoice that the Queen has at length broken through her long retirement from public life; but musicians must feel additional gratification at the fact of her first appearance affording an undeniable evidence of her continued deep sympathy with the art. That "Mors et Vita" was finely rendered may be readily imagined when we say that the solo vocalists were almost the same as those who created the parts at Birmingham, and that the choruses were sung by Mr. Barnby's famous choir, under his own direction. So much has been written in commenting upon the great success of the Handel Festivals, as to the necessity of adhering to the works of this composer for these gigantic musical gatherings, that some doubt might reasonably have been felt as to the fitness of Gounod's "Redemption" for so vast a space, and for so large a choir and orchestra. The profound impression created by the performance, under the intelligent conductorship of Mr. Manns, has, however, conclusively proved that the fine choral effects in this work derive additional force from the multiplication of the executants; and there can be no doubt that, this fact being established, Handel will no longer be the only composer to whose honour a Crystal Palace Musical Festival will be dedicated.

The directors of the Philharmonic Society have every right to congratulate themselves upon the result of their exertions to sustain the *prestige* of the institution, for we are glad to find that the season has been sufficiently prosperous to render any call upon the guarantors unnecessary. The engagement of Sir Arthur Sullivan as Conductor of the Concerts was unquestionably a step in the right direction; but his influence upon the orchestra, although apparent from the time he assumed the *bâton*, has, especially during this season, raised the character of the performances to a height which defies the rivalry of any existing Society. The selection of works has, with the exception of an "Orchestral Scene" by Mr. Henry Gadsby, shown the usual absence of any recognition of the creative talent amongst our countrymen—a fact long thoroughly acknowledged at our provincial festivals, and even at other institutions in the Metropolis—but some few English works already stamped with public approval—notably, Mr. Prout's Birmingham Symphony in F—have been admitted. Apart from this, however, we have little fault to find with the programmes; for many former successes of foreign composers have been repeated, and a Suite by Moszkowski and a Symphony by Saint-Saëns given for the first time. Without stopping to discuss why these two composers should have been chosen to represent the existing Continental talent, we at least see and appreciate the desire on the part of the directors to draw forth new compositions, and sincerely hope that this policy will continue to guide their counsels in the future.

The Richter Concerts have this year brought forward three novelties, Brahms's Symphony in E minor, a selection from Dr. Villiers Stanford's incidental music to the "Eumenides," and a Symphony by Eugene d'Albert. The second act of "Tristan and Isolde" and the closing scene of "Siegfried"

gave much importance to the sixth Concert, and the programmes throughout the season, although adhering perhaps somewhat too much to the old lines, were always interesting. The attendances have varied greatly; but at the sixth Concert the hall was densely packed.

The Sacred Harmonic Society, under the direction of Mr. W. H. Cummings, has given some excellent Concerts, Sir Sterndale Bennett's "Woman of Samaria" and Sir Arthur Sullivan's "Martyr of Antioch" being welcome items in the programme of the season, which was worthily concluded by a performance of Handel's "Belshazzar," the work selected last year to celebrate the bi-centenary of the composer's birth.

The Monday and Saturday Popular Concerts have derived additional interest this year from the engagement of Madame Schumann, who, despite the many pianists of mark now before the public, is always certain of a cordial reception by the whole of the English musical public. She returns to us with her powers unimpaired, and played a selection of works of the most varied character, including many almost indissolubly associated with her name. The return of Signor Piatti, too, after his severe accident, was an event of the utmost importance to the success of the Concerts, which, on the whole, have been excellent.

The Crystal Palace Concerts included, amongst the prominent performances of the season, an exceptionally fine rendering of Dvorák's Cantata, "The Spectre's Bride," with Novello's choir, and under the direction of Mr. Mackenzie, Madame Albani singing the whole of the soprano music. Gounod's "Mors et Vita" was also given with much success, the minute realisation of the composer's intention showing how carefully Mr. Manns had studied the score. The "Liszt Concert"—at which the great master's pupil, Herr Stavenhagen, produced such an effect—the performance of the Oratorio "St. Elizabeth," also in honour of our illustrious guest, with the Novello choir, and Mr. Mackenzie again at the conductor's desk, the presentation of Gounod's "Redemption" on May-day (already alluded to), and a number of the usual high-class Concerts, directed by Mr. Manns, have attracted large audiences to Sydenham, and made this in every respect a memorable season.

Mr. Henry Leslie has given three Concerts with his choir, and with such success as to warrant his continuation of these excellent performances as a portion of the regular musical attractions of the season. Some novelties were introduced; but the programmes were chiefly composed of established favourites, for which there is always an audience. Considering, however, that the solo vocalists were Madame Albani, Mr. E. Lloyd, and Mr. Santley, and the instrumentalists Herr Joachim, Madame Néruda, Mr. Charles Hallé, and M. de Pachmann, we may infer that Mr. Leslie has but small faith in the power of his choir to attract a paying audience. It must be mentioned that a graceful tribute to the memory of the late Mr. Joseph Maas (who made his *début* with this choir) was contained in the programme of the first Concert of the season—a composition, "In Memoriam," by Dr. J. F. Bridge.

The Royal Albert Hall Choral Society has thoroughly maintained its now firmly-established reputation. With the exception of Gounod's "Mors et Vita" and "Redemption," and Sullivan's Cantata "The Martyr of Antioch," the programmes have not included any modern works; but those for the rendering of which the choir has won such renown have been given with decisive success; and Mr. Barnby has a right to feel proud of the result of his

unwearied exertions to maintain the character of the choir.

At the Concert of the Bach Choir Dr. Villiers Stanford made his first appearance as Conductor of the Society, in place of Mr. Otto Goldschmidt, and was warmly received. The rendering of Bach's Cantata, "Gott ist mein König," never before performed at these Concerts, fully maintained the high position of the choir, and Beethoven's rarely-heard Cantata "Elegischer Gesang" was an interesting novelty. From the success of this Concert there is every reason to believe that the stability of the Society is fully established.

We are glad to find that the enterprise of Mr. Austin in giving a series of "Patti Concerts," at the Royal Albert Hall, has been most liberally rewarded. The appearance of Madame Patti is always anxiously looked for during the London season; but such is now the state of the operatic stage that, had it not been for these excellent performances, it is extremely doubtful whether the wish would this year have been gratified. Apart from the attraction of Madame Patti, too, we may say that in every respect the programmes have reflected the utmost credit upon Mr. Austin's management, and we shall be pleased to welcome a renewal of such Concerts next season.

The Concerts given by the Russian Choir, under Mr. Slaviensky d'Agrenoff's direction, have been unquestionably one of the features of the season. The singing of this finely-trained body of vocalists has gradually grown upon the London public; and we doubt not will do much to foster a love for the national melodies of Russia. All interested in the subject should peruse an article in our present number, where the matter is treated at much length, and with minute historical details.

The interest created by the Cycle of Historical Recitals of Anton Rubinstein was unquestionably due, not only to his exceptionally fine performance, but to the extraordinary feat of playing from memory seven programmes containing the most exacting works of the representative composers of the world. Viewing such a herculean task as this simply according to its effect upon the art, we are by no means inclined to believe that it acts beneficially; for, apart from the tendency such exhibitions have to create a host of imitators, even from the ranks of our best pianists, the mere power of endurance, both on the part of the executant and audience, is too apt to be falsely held up to admiration as a convincing proof of the progress of musical culture. It is impossible to over-estimate so extraordinary a manifestation of natural gifts; but eight high-class Sonatas played at one Concert by one man are too much either for the performer or the listener to do the fullest justice to, and this truth should be fearlessly spoken by all who place the art before the artist. Mr. Rubinstein's remarkable series of performances, however, must not make us forget that Recitals by eminent, if not "sensational," artists have also been given, and with marked success. We may especially mention those by M. de Pachmann, Mr. Anton Hartvigson, Herr Bonawitz, Mr. Dannreuther, Mr. Oscar Beringer, Miss Agnes Zimmermann, Mr. Walter Bache, Herr Stavenhagen, Miss Fanny Davies, Mr. Frederic Lamond—the two last-named artists having, in one season, created a marked impression by their performance of the highest classical music—and also the excellent vocal Recitals of Mr. and Mrs. Henschel. To enumerate one half of the Concerts which have taken place during the season would be impossible, but Brinsmead's Symphony Concerts, the London Musical Society (under the conductorship of Mr. Barnby), which brought forward Dr. Villiers Stanford's Birmingham Oratorio "The Three Holy

Children" for the first time in London, the Concerts of Señor Sarasate and Mr. Walter Bache, the Chamber Concerts of Herr Franke, Mdle. Wilhelmina Clauss (Madame Szarvady), Messrs. Willem Coenen, Victor Buziau, and Jules Lasserre, and of Madame Frickenhaus and Herr Ludwig, are entitled to favourable mention; excellent performances having also been given by the Borough of Hackney Choral Association (Mr. E. Prout), the Highbury Philharmonic Society (Dr. Bridge), the Tufnell Park Choral Society (Mr. W. H. Thomas), the St. George's Glee Union, Finsbury Choral Society, Bow and Bromley Institute, Crouch End Choral Society, and many others, which want of space only prevents our recording.

There is little to say respecting the music given at the opening of the Colonial Exhibition, native creative art having been represented by a short work, composed expressly for the occasion by Sir Arthur Sullivan, to some verses by Lord Tennyson, the rest of the programme consisting of the National Anthem, the "Hallelujah Chorus," "Rule, Britannia," and "Home, sweet home," the last-named composition being sung to perfection by Madame Albani. In state ceremonies, where it is now thoroughly understood that music *must* be introduced, we are too often reminded of some domestic ceremonies, where the poor relation *must* be invited. Everybody pays him just as much attention as etiquette demands; but the necessity, rather than the pleasure, of his presence seems to be tacitly admitted not only by the guests, but by the individual himself. The time may come when the claims of the art shall be duly acknowledged whenever and wherever it may form a portion of the proceedings; but there can be no doubt that at present, on such occasions as we refer to, it is only admitted on sufferance, and we must therefore be content with such recognition as surrounding circumstances will permit.

The "Handel Society"—a band of earnest amateurs, strengthened by a few professionals—deserves a passing word of praise, not so much for what it has done, as for what it promises. At the Concert, given in aid of the funds of the King's College Hospital, under the conductorship of Mr. F. A. W. Docker, the fact of Handel's Sixth Chandos Anthem being the only work by this composer in the programme sufficiently proves the absurdity of the title adopted by the Association. There is good material, however, in the Society; and if wisdom is shown in its management, a bright future may be secured.

The monument erected by subscription in St. Paul's Cathedral to the memory of Sir John Goss—designed by Mr. Belcher, and carved by Mr. Thornycroft—which was unveiled in May last before a large company of musicians, is indeed a fitting testimonial to the genius of one who worked conscientiously and earnestly during a long life in the service of the church. It should be placed on record that, owing to the generosity of Messrs. Belcher and Thornycroft, in making only a nominal charge for their valuable services, a small surplus was left, which it was decided should be devoted to the augmentation of the Goss Scholarship at the Royal Academy of Music, an institution which for many years received the benefit of his instruction and counsel.

The Concerts of the Musical Artists' Society continue to be highly interesting, many new works having been brought forward which, but for the existence of such an institution, might never have been heard beyond the drawing-rooms of their composers. The prize of twenty guineas for a Quartet of stringed instruments (offered by a lady member of the Society) was awarded to Mr. Algernon Ashton, who will doubtless, by the stimulus of this encouragement,

be induced to continue a career in which he has already evidenced such decided talent.

Our educational Institutions—the Royal Academy of Music, Royal College of Music, Royal Normal College for the Blind, and many others—have held their usual Concerts for the exhibition of the pupils, the Royal Academy and Royal College this year, for the first time, having given dramatic performances by the students, which have successfully tested their powers, and may, we doubt not, have excellent results in the future.

The three meetings of the National Society of Professional Musicians, held in the Metropolis in the early part of the year, resulted in the carrying of a proposition that the institution "is entitled to hearty support." Although this virtually amounts to a vote of confidence in the Society, there can be little doubt that very much of its success in the future depends upon the manner in which those placed in authority discharge their onerous duties. At present the Society has made many friends and few enemies; but the tendency towards "trades' unionism" must be narrowly watched lest a bitterness of feeling engendered in many quarters by any action of this kind should at once arrest the growth of what might be a movement of the utmost importance to the progress of art. All earnest musicians must sympathise with the feelings which have prompted the organisers of this scheme, and will no doubt lend a helping hand, provided only that such aid is widely and liberally invited.

It must be mentioned, in proof of the increasing desire to deepen the effect of a religious service by the aid of the great sacred musical works, that on Ascension Day at Westminster Abbey the second and third parts of Gounod's "Mors et Vita," and Dr. Bridge's setting of Mr. Gladstone's version of the Hymn "Rock of Ages," were given, with full band and chorus, Madame Albani kindly lending her valuable services on the occasion (which was in aid of funds for the building of a chapel for the Westminster Hospital), and Dr. Bridge conducting. The Abbey was crowded, the service most impressive, and more than sufficient was realised to defray the expense of completing the chapel.

It is with much regret that we record the name of Mr. Joseph Maas, the eminent tenor, in our obituary of this year. The melancholy news came upon us so suddenly—his services having been secured for several forthcoming Concerts—that the shock became additionally painful, the widely-spread sympathy for his loss proving how highly his talents were appreciated by the musical public. Three accomplished and long established pianists—Mr. Brinley Richards, Mr. W. H. Holmes, and Mr. Harold Thomas—all professors of their instrument at the Royal Academy of Music, where they had received their education, have also passed away, leaving many records of good artistic work, both as teachers and composers. Miss Elizabeth Philp, the writer of several songs which obtained a certain popularity; Mrs. Merest, a retired vocalist, who, as Miss Maria B. Hawes, sang the contralto part in Mendelssohn's "Elijah" on its original production at Birmingham; Mr. John Templeton, a tenor singer, who appeared in operas with Madame Malibran in the zenith of her career; Mr. J. T. Willy, a violinist, some years ago holding a distinguished position in the profession; and Mr. Josiah Pittman, associated for many seasons with Italian Opera, both at Her Majesty's Theatre and Covent Garden, complete the list of prominent English artists who have died during the year. Extending our obituary to the Continent, we must name the following: At Milan, Amilcare Ponchielli, composer of the now celebrated opera "La Gioconda"; at Dresden, Gustav Adolph Merkel, a

popular composer of organ and pianoforte music; at Berlin, Friedrich Kiel, the distinguished German composer; at Heidelberg, Ludwig Nohl, an able writer on musical history; at Nice, Marie Heilbron, the talented operatic singer; and at Paris, Théodore Ritter, an excellent pianist and composer.

As we have often said, the production of new works must be looked for at present out of the Metropolis, London, as a rule, only endorsing the verdict of provincial audiences. Important compositions will, no doubt, in time to come, be first heard in England's capital; but we have not yet shaken off our old-world notions, and had it not been for the enterprise of Mr. Carl Rosa, who commissioned Mr. Mackenzie to write an Opera for his brief London season, our record of any absolute novelty would indeed be meagre. Activity, however, has characterised the season throughout; and the rapidly increasing love for good music is so marked, both in the Concert-room and Opera-house, that we can have but little fear either for English art or English artists in the future.

RUSSIAN MUSIC.

By W. A. BARRETT.

AMONG other noteworthy events of the past season the visit of the Russian Choir to London should not pass unnoticed. When they gave their first Concert at St. James's Hall they were received by a very scanty audience. They were, however, encouraged by their reception, and repeated their performances there and at Drury Lane Theatre, and were classed among the lions of a season, the interest of which has been curtailed by political occurrences. Their style of singing is new to English ears, and is outside the range of all previous experiences. It opens up a long vista of enlightenment as to the manner in which vocal music is practised in the country to which the singers belong. Moreover, the airs which they perform fall "with strange cadence on the unaccustomed ear," and exercise a special fascination over the hearer, notwithstanding the peculiarities of their construction and treatment. Each of these matters has a particular interest for the musician, and may be well worthy of enquiry, more especially as so little is known on the subject in England. The advent of the Russian Choir was sudden, unannounced, and, to a certain extent, unexpected, so that those who are supposed to lead public opinion had little or no time to get up the subject, and astonish readers with a flood of hitherto concealed knowledge. The consequence was that the greater part of the ideas concerning themselves and their music was derived from their own statements, and these were far from complete, for they only quoted a few of the opinions of the press of France and Germany concerning their performances. There was, perhaps, on the one side, an advantage in the absence of information, inasmuch as the singers were judged upon their own merits, and according to the form of entertainment they presented. This was entirely strange to an English audience, and the charm of novelty was not to be overlooked. The information we possess in English concerning Russian music is of the scantiest description. There are, perhaps, not more than a dozen melodies of the country known in England, and these come to us through a German medium—"The Red Gown or Frock" (Krasny Sarafan), "Schöne Minka" (Bidu sobi kupila), and the like. These are known only as melodies. The verses with which they are associated in the place of their origin are for the most part unknown.

The Napoleonic wars at the beginning of the present century stirred a languid interest towards Muscovite affairs in certain English minds, and a "Collection of melodies, chiefly Russian, harmonised and arranged for the voice by E. S. Biggs, with words by Mrs. Opie, containing among others a ballad called 'The Cossack,' translated from the Ukrainian by Matthew Gregory Lewis," was published in London in 1800. Sixteen years later "The Russian Troubadour," a collection of Ukrainian melodies, with the words translated into English by the author of the German 'Erato,' interspersed with Russian songs, set to music by foreign masters, and translated by the same hand," was given to the world from the English metropolis. Neither of these collections attracted much attention. The desire to know anything of the National music of other countries did not exist. If it had, it is doubtful if either of these works would have been considered as satisfactory. Whether the poetry of these collections was or was not taken from genuine sources would be too troublesome to determine. The names of the originals are not always given, and even when they are they let in no light. There are very few Englishmen now who have studied Russian poetry and literature. The language is in fact so difficult that the generality of Russians think it easier to learn other tongues besides their own, in order to facilitate communication with foreign nations, and so meet the difficulty. Now while this act of courtesy is a distinct gain to the foreigner, it is a loss to the Russian, as it leaves a doubt as to whether there is any peculiar character in the literature of that people, which may be held to be worthy of study. The absence of knowledge concerning their music, for the mere acquaintance with a few tunes could hardly be dignified with the name of knowledge, while it is humiliating to the student, is also an injustice to the people of Russia. They possess a copious store of popular tunes, of a character distinctly musical and poetical, all testifying to the general love for the art among the several classes of society. The appearance of the Russian singers therefore affords an element of education, which might be profitably followed up and cultivated. It would not be an arduous task to trace the history of music in Russia, the growth of those forms of art-creations with which all the civilised world is familiar, for the simple reason that the majority of the trustworthy records of the art are of comparatively modern origin.

The cultivation of the "classical" in music has not been undertaken in obedience to a demand from the people, but rather because the Sovereigns and nobility of Russia have always affected a liking for foreign art and artists, derived in a great measure from the fashion set by the Czar Peter. The establishment of a regular theatre for lyrical performances dates from the year 1718 only, when the Countess Nathalie Alexejevna produced a tragedy, the music to which was supplied by an orchestra of Russian musicians. This was followed by the opening of a German theatre, in which instrumental music was made a feature of the entertainment. In 1737, the first Italian Opera was given in St. Petersburg. A temporary wooden structure was erected for the purpose, which lasted until 1749, when it was destroyed by fire. Two new theatres were built by the Czarina Elizabeth, one in the Isaak Street, in 1745, the other on the left bank of the Neva in 1750. Elizabeth, who was a great lover of art in general, and of music in particular, invited an Italian Opera Company to St. Petersburg, headed by the famous composer Francesco Araja, who wrote some operas to Russian words. The task of nationalising the style of music prevalent in other European countries, was further encouraged by the Empress Catherine II.,

and the work, so auspiciously commenced, was continued by Alexander Sumarokov, Galuppi, and Traetta. A Russian composer, Alexander Ablesimov, is credited with the adaptation of the French Vaudeville style to suit Russian views. Towards the end of the century, the cultivation of music became more general, and in 1772 the first musical club was established in St. Petersburg, where vocal and instrumental music was practised and encouraged.

On the death of Traetta, in 1776, he was succeeded by Paisiello. Giuseppe Sarti, Cimarosa, Lulli, Giornovich, and others helped to extend a love for the higher branches of music, both vocal and instrumental, as then cultivated. A number of operas were written to words in the national tongue, and many of these famous artists wrote songs in the style of the popular ditties.

It would be interesting to trace step by step this progress of music in Russia in all its branches, and to show how greatly the world has benefited by the labours of such artists as John Field, Charles Mayer, Hummel, Dussek, and others, who all received considerable encouragement in that country. The productions of Verstovsky and Glinka as national composers, the influence of Anton Rubinstein and his brother Nicolaus, the establishment of a Conservatoire of Music, are matters which deserve more extended treatment than can be given here. The course of time will show the value of the efforts of the many musicians of the modern school of Russia, Liadov, Naprovnik, Balakirev, Leschietzky, Tschai-kowsky, and others, some of whose compositions were presented by Rubinstein in the course of his recent Historical recitals. The earnestness of their labours all tend to prove the existence of an endeavour on the part of Russian musicians to become cosmopolitan in their more ambitious efforts, and to confine the expression of patriotism to an occasional scientific treatment of the existing popular songs.

The reader interested in matters only slightly referred to above will peruse with pleasure the "Histoire de la Musique en Russie," by Yusupov, a more recent work with a like title by César Cui, or the article on "Russische Musik," in the eighth volume of Hermann Mendel's "Musikalisches Conversations-Lexikon." These are the chief, if not the only, works which are available. It is not at all unlikely that there may be many books on the subject in Russian; but however great the thirst for knowledge may be, few students would have the courage to study the language to find out after all that in the higher grades of art Russia simply reflects the greater light of other European nations.

From her national and popular songs much more important and valuable lessons may be learnt. It is to be regretted, however, that all the researches which have been made with regard to the poetry and the historical records are sealed books to the majority of English scholars. The musical notes are written in the ordinary way, and can be understood and appreciated. Whether the words bear any reference to the musical characters, as a fit union of "sound with sense," is a different thing altogether, and cannot be affirmed with certainty. To know the worth of the songs would demand special knowledge of the people, their peculiar dialects, ethnological origin, and social habits. Hitherto, all that has been done in Russia towards this end is entirely closed, except to those who can read the language. The Russians are an enterprising, clever, and industrious people, and it would be a great gain to other nations if they were to adopt the plan they observe with regard to ordinary speech, and give in a more widely known language the result of their literary and musical investigations.

A better understanding would prevail, and perhaps it would be found that they are far more advanced in the arts of imagination and feeling than it is customary to give them credit for.

The quaintness and beauty of many of the pieces sung by the Russian Choir, and the numbers of others contained in various collections, all bear evidence of the value of their popular music. For the purpose of comparison with others, they deserve to be better known to English musicians. They may prove to be important links in the chain of evidence of a common origin.

Several of these national songs were sung by the Russian Choir on the occasion of their recent visit. The organiser, trainer, and leader of the Choir, Dmitri Slaviansky D'Agrenoff, is a scion of the old Russian nobility. He received his education at the University of Moscow, and in due time followed a military career in the Russian Imperial Hussar regiment. The love for music, which had been his consolation during his university and military occupations, predominated, and he abandoned all to follow the pursuit most agreeable to him. He learned singing under several Italian masters, and particularly with Pietro Romani, with the intention of pursuing the occupation of a vocalist. The study of the national music of his own country, in which he was aided and encouraged by his accomplished wife, suggested the idea of organising a choir to sing the ancient popular melodies, and so to inspire in others a similar love for them which he had acquired. The possession of a fine estate in Central Russia enabled him to carry out the design of establishing a school for choral singing based upon the foundation of the old Russian music he had collected. When his choir was sufficiently trained to perform in public he projected a tour in Europe and America, in the course of which he visited the capital of the United Kingdom. In addition to the concerts in the St. James's Hall, performances have been given at the National Theatre, Drury Lane, under distinguished patronage. During their stay in London the singers have had the honour also of appearing before the Royal Family. The programmes which they offered to the public consisted of three parts, each containing some half-a-dozen pieces. The first was selected from the historical songs which treat of Russian manners and customs, the second comprised sacred songs, and the third Russian popular songs.

All these possess peculiarities of character almost entirely confined to themselves, with certain general qualities which may be said to distinguish Russian music from among the art-creations of other European people.

The language is soft and not unpleasant to the ear, however strange it may be to the eye.

The music—sacred or secular—was sung with emphasis and expression, and with a large element of individuality. With the exception of certain operatic singers, Ivanoff, Rokitansky, De Reszke, and others who have appeared in London, and who make the proof of the rule, our ordinary British idea concerning Russian musical performances is not complimentary to the nation. When the Russian horn band made its appearance in England some forty years ago, all sorts of stories were in circulation. The mechanical accuracy with which the selection of pieces was played, the fixed earnestness of the players (each man's share in the performance being confined to the production of one note which was never missed), was said to have been obtained by the frequent use of the stick and the knout on the backs of the unhappy performers. There was therefore a strong feeling of commiseration mixed with the wonder their efforts excited, and the performances of the band, though

attractive as a matter of curiosity, were never very popular because, wrongly or rightly, they were associated with a memory of cruelty. With Slaviansky's Choir nothing of the kind can be said to exist. The discipline is perfect it is true, but the exercise seems to bring a large amount of personal enjoyment to the performers. They delight in their songs, and their patriotic aspirations are indulged by the manner in which they appear before the public.

The several members of the choir are habited in the old national costumes of the sixteenth and seventeenth centuries, the accuracy of which must be taken, like the stated antiquity of some of their music, on trust. The effect was certainly quaint, striking, and picturesque. When singing, the choir is divided into two sections, in one of which the prevailing colour of the dresses was blue in many shades, and in the other red with a like variety. Those who were wise in such matters took much delight in the splendour of the embroidery on some of the costumes, especially on those worn by the leader and his wife and children. The stately manner in which the singers entered upon the platform at their Concerts was most effective. They approached, one by one, from the higher part of the two ends of the orchestra, and meeting in the middle marched solemnly down the steps to their appointed places. The procession was always ended by the chief and his wife. He, wearing the long robes of the ancient nobility, stood in the centre on a slightly raised dais, with his back to the choir and to the harmonium, which was occasionally used to give the chord and to accompany certain of the soli passages in the songs. These were sung in a manner as peculiar as the character of the songs themselves. Each verse was "precented," as it were, by M. Slaviansky, with a pleasant, well-trained voice, and guided by the gestures of his hand the choir took up the burden or chorus. Now in sonorous, resonant body of tone, full and loud, now diminishing to the most delicate *pianissimo*, the choir responding to the slightest movement of his hand or fingers. The effect was certainly most remarkable, especially when the individual character of the voices is taken into consideration. The sopranos, boys and females, did not always sing in tune; the contraltos were good, the tenors were coarse and unpleasant, especially in *forte* passages, but the basses astonished all hearers by the depth, extent, and power of their tones. There were one or two voices apparently employed solely for the purpose of "dropping in" deep notes at each concluding phrase. The resonance of the lower A, B flat, C, and sometimes G below, of sixteen-foot tone, like an organ "bearing a stiff bourdon, was never pipe of half so sweet a sound," as Chaucer says, suggested the employment of other means than the "human voice divine." They were, however, good and true notes given by one or two of the singers who were for the most part silent in all other portions of the songs.

The weird effect of the harmonies they sang was increased by progressions of fifths and octaves, occasionally in sequences, which made many English musicians shudder with horror. Whether these effects are national or adventitious, it boots not to enquire; they were chiefly heard in the secular pieces. They suggested a form of treatment of a rudimentary kind, less archaic than unskilful. Their sacred music was more scientific in pretension, though less attractive in effect. It must be understood that in this section of the programme there were no pieces of very high antiquity. Some of the hymns had been harmonised by Madame Olga Slaviansky, and the greater part of the others was composed by Dmitri Stepanovitch Bortniansky, a Russian composer, born in 1751, who studied music with Galuppi, in Venice,

and who devoted his talents to the revision of the ancient music, and the composition of new works for the use of the Russian church. He died on the 28th September, according to the old style still in vogue in Russia, or, as we reckon, on the 9th of October, 1825, aged seventy-four. He did much towards improving the style of music employed by the church, and his name is deservedly held in high estimation by all Russian musicians.

Amongst the historical songs performed were heroic poems about the celebrated giants Sviatogor, Dobrynia Nikitich, and other personages of early times, who are as familiar to the youth of Russia as the Seven Champions of Christendom, Jack, the giant killer, Guy, Earl of Warwick, King Arthur and his knights, and other heroes of the past more or less real or traditional. There are also country songs relating to national appearances, such as "Nie biely snieg" (The white snow in the fields), "Zaria Vetchernaia" (The setting sun), and so forth. Joking songs, whose elements of humour are greatly diluted by the medium through which they are presented; songs of games, such as the Horodvodnaia, the dialogues and fortune-telling song, associated with the ancient game of hiding the ring, which Mr. Goring Thomas has introduced so effectively in his Opera "Nadeshda." The game of "Hunt the Slipper" is its British parallel, but unlike its Russian counterpart, it is not accompanied by song. Then there are other dancing songs, such as are represented by the "Kamarinskaia," and "Kak oo nashih oo vorot" (In front of our gate), also included in the list of popular songs, such as the "Krasny sarafan," already known in England. Many of these melodies seem to have been artificially compounded, and betray the influence of the music of other people in their construction. The most interesting are those which bear internal evidence of having originated with a people among whom civilisation had not made great advances. A large number of the airs have a very limited compass, probably derived from the primitive musical instruments in ordinary use, such as the goudok or Russian fiddle, the gousli, the kobza or bandura, a sort of rudimentary guitar, and the bala-laika. The instruments are still in occasional, though not in general, use. The last popular performer upon the kobza in the Ukraine was an old blind minstrel known as Ostap Veresai, who was a living repository of ancient tunes, some of which have been preserved in the biographical notices of him written by N. V. Lisenka and A. A. Rusof.

Several of the songs of the lower classes are actually composed within the limit of a fifth. Rochlitz, who had the opportunity of becoming acquainted with the songs of the serfs of the Russian merchants who visited the annual fair at Leipzig, states that the tonic and dominant were the most prevalent intervals, the intermediate notes of the song, whether in the major or minor mode, were, as it were, glided over. One of the Russian tunes best known in England, that which forms the final movement in the old Lancers quadrilles, is within the compass of a fifth, according to its original form:—



"Schöne Minka" is also limited in extent, and a large number of songs in the collections of Pratch, Kocipinski, Lisenko, and Bernard, are within the like modest range. Some are even within the compass of a fourth. The following is a specimen—

OE NAV VEAININLINH.



One of the most effective of the old sacred songs in the programme of the Russian Choir was the ancient hymn "Slava" with this subject—



In some of the printed books the second note is printed as E, but this increases the range and alters the character of the melody.

There are, of course, a number of songs, especially those of the Ukraines, which are of much greater extent, but the majority seem to be confined within the octave, the Polish and gipsy songs excepted. These are spread over a wide range like some of the Scottish melodies, and appear to owe their origin to instruments rather than to any special regard for the compass of the human voice.

These songs are chiefly in the minor mode, and one peculiarity of Russian popular melodies will not fail to strike the student as an instance of departure from the construction of songs elsewhere. It is by no means uncommon in popular songs of all countries to find minor songs ending with a major chord. Out of a hundred tunes selected at random from various collections only one minor song ends in the major, while there are at least a dozen major songs which end in the minor, a peculiarity which is only found in Asiatic airs and in a few Irish melodies. The Pentatonic scale, characteristic of tunes derived from Eastern sources, does not seem to have influenced the construction of many of the songs, though there are traces of the scale in a few. They are not sufficiently marked, however, to form a distinct category.

The limited compass of the popular melodies is extensive compared with some of the "standard songs" of the Russian Church. There are many which are restricted to a scale, if it may be so called, or more properly an *ambitus*, of three notes. These are sung in a kind of recitative, without accent, emphasis, rhythm, or time. The effect to Russian ears is no more monotonous than certain portions of the plain-song employed in the Latin Church for Versicles and Responses.

M. Slaviavsky's Russian singers did not present any specimens of this sort of melody in their selections of sacred music. Their extracts were taken from comparatively modern composers, as already pointed out. They were probably influenced by expediency in this matter, for it is doubtful whether the more ancient pieces could have had any interest for hearers not acquainted with the traditions and associations of the Church to which they belong.

From a musical point of view they have nothing attractive. The Russian Church has been singularly inactive in the encouragement of progress in musical art. It seems to have been content with the legacy left by the early Christian fathers. For a long time the old Greek notation of Neumes was employed for written music in many places, and their plain song is a modification of that of the Roman Church. The sacred music sung by M. Slaviavsky's Choir belongs to the Italian school of art of the last century, unimproved by any salient features which may serve to distinguish it as national.

Unlike the music of the Anglican Church, which reflects in its various periods many of the outside influences affecting the art, the greater part of Russian sacred music, preserves most of the features which distinguished the style of generations long past, and therefore the attractions it possesses are such as would commend it chiefly to antiquarians.

Secular music, as represented in the popular songs, has many charms, which awaken the attention and the admiration of others than those for whom they were written, and among whom they are popular. They originated with the Russian people, but they are not deficient in those qualities which command general attention. The eminent scholar, Mr. W. R. S. Ralston, has shown in his versions of Russian popular tales many similarities which exist between them and the traditional stories of other European countries. A more extended knowledge of Russian popular songs, words, and music might tend to display other points of resemblance hitherto unsuspected. The songs tell of a strong underlying current of humanity, even though we know that the people among whom they originated were in a state of serfdom until within the last thirty years. There is a simplicity and naturalness in the diction of many of the popular poems which is characteristic. The strong national feeling and spirit which absorbs all minor elements is conspicuous in the poetry of the people from the earliest times. Notwithstanding the trials and troubles of their condition, both social and political, hope and consolation were derived from the ballads concerning Vladimir, who lived in the twelfth century, and whom they regard as a sort of King Arthur and Charlemagne combined. These ballads, like those of Great Britain, were derived chiefly from tradition, and are not always to be traced to known authors.

In dealing with the peculiarities of Russian song it must be remembered that the country is wide and vast and composed of many races and kindreds. Each of these has its idiosyncrasies, but the efforts of the literary men of the country from time to time have had the effect of inspiring in all the tribes one general spirit of patriotism. This pervades many of the popular songs from whatever race they spring or by whom they are preserved. In the programmes of the Russian Choir there were songs from various parts of the Empire. The lines of distinction do not seem to be so strongly marked as among ourselves in the United Kingdom where all speak the same nominal tongue. Everyone knows that there are strong points of difference between the songs of England, Ireland, Scotland, and Wales. Everyone knows also that the admirers of the songs of the several races claim for them individualities which do not always exist. Hence, when a tune appeals with equal force to either people, and words have been set by natives of the different kingdoms, they have been claimed as having originated among the people with whom they have become popular, because of the successful union of words and melody. The bitterness of controversy which is excited by various claimants is increased by the want of confidence in each other, and the absence of organised research. Most of the collections of British songs that have been made are due to private enterprise, and the pursuit of amiable hobbies.

One of the best collections of old English ballads has been made by an American, Professor F. J. Child, of Harvard University. It would be pleasant to see a little of the patriotic unity among ourselves which exists in Russia with regard to the collection and preservation of popular songs and melodies. The Government of every other European country has encouraged and supported the gathering together and the publication of these simple relics. They are all wiser in this matter than we are, even though

many of the nations cannot boast of the treasures we are known to possess in these things. With the exception of Mr. William Chappell, whose name and efforts must be mentioned with the greatest honour, no living musician or literary man has made any serious attempt to rescue our ancient English ballads from oblivion. Those who are interested in the subject may read with profit the valuable essay on "The Literature of National Music," by the late Carl Engel (London: Novello, Ewer and Co.), 1879. Therein may be seen long lists of collections of popular songs, made, in most cases, at the instance and expense of the Government of the several European countries. The list of British publications is proportionately scant, and, to a certain extent, lacking in general nationality.

The number of books of Russian national melodies alone is large, and might be referred to as an incentive to ourselves to redeem our reproach among nations, by gathering together all that can be saved of the effusions of a people who have cultivated, encouraged, and loved the art of music and its practitioners from the earliest ages of history.

Most of the popular Russian songs were written in the old Slavic church-tongue or dialect, so called because the monasteries were the centres of their production. After a while, it is said that the Polish element prevailed in literature until Peter the Great made his native tongue the universal medium of communication in speech and writing. After the death of Peter, the first writer who exercised the strongest influence upon Russian literature was Lomonossow, "who drew the lines of distinction sharply between old Slavic and Russian, and established the literary supremacy of the dialect of Great Russia." Many writers of poems and plays followed, who rendered great service in the development of literature, including Derzavin, the first popular Russian poet. He was born at Kasan, July 3, 1743, and died July 8, 1816. He excelled in loftiness of idea, purity of sentiment, and rich vigour of language; in fact, the latter quality at times manifests itself in an Oriental extravagance of imagery which the older fancy of the west fails to appreciate. Some of his poems have been translated into English and other European tongues.

The district of the Ukraine is considered the most fertile in Russia as concerns the number and variety of national melodies. Kocipinski has collected and published more than a hundred airs sung in Podolia and the Ukraine. His work, bearing the cacophonous title of "Pisni, Dumki, i Szumki Ruskohe," was published in 1861. Unfortunately, the editor seemed anxious to invest the simple and beautiful melodies with elaborate pianoforte accompaniments, so as to exhibit his skill rather than his taste. The other Slavonic races besides the Russians, such as the Poles, Czechs, Wendes, Serbes, and so on, have a multitude of beautiful melodies, many of which have been collected and published. Out of these Dmitri Slaviansky D'Agrenoff composed his programmes of popular and historical songs. Those who were present at the performances will not forget the impression made by such ditties as "Podoshdee moia Krasotka" (Stay, my white dove), "Priliteli sokoly" (The marriage song), all about match-makers, or that beginning "Otchy, otchy goloobyia" (Beautiful blue eyes), and one or two more whose titles are curiosities of unscannable syllables, all the productions of—

Some Russian words dissonant, consonant name
Almost shatters to fragments the trumpet of fame.—
MOORE.

When Alexander I. mounted the throne, at the beginning of the present century, he gave the greatest possible encouragement to education. He increased

the number of the Universities to seven, extended the list of learned Societies, and protected Karamsin, the poet and historian, who in his writings endeavoured to free literature from the trammels of the pseudo-classicism into which it had fallen by the efforts of the imitators of Lomonossow. The purely poetical element which all strove to impart to the popular traditions and sentiments was varied by the labours of the great comic poet Shachovskii, Glinka, Prince Viasemskii, one of the most fertile of the song-writers of Russia, with Krylov and others of the fabulists of the country. The tendency of all these writers was to foster the influence, and awaken the spirit of nationality among the Russian people. The brightest light among these literary stars is Pushkin (1799-1832), the Russian Byron, whose poems are said to mirror Russian life, and to reflect the joys, the sorrows, the humour, and the patriotism of the true Russian. His contemporaries and successors, Baratynskii, Baron Delvig, Benediktov, Podolinski, Lermontov, and certain of the dramatists, all contribute to the maintenance of the patriotic principles and domestic virtue. The stories of the Cossacks, written for the most part in the dialect of Little Russia, form an extensive literature and indirectly affect the character of the songs of the people. Several of these folk-songs have been collected by Novikov, Kashin, Maximovitch, Makarow, and others. These collections contain the verses only. Many of them are said to be of the remotest antiquity. This statement must be accepted until proof comes to the contrary. Proof from better knowledge of the music may be traced in the collections of Michaelow Tchulkow (St. Petersburg, 1770-88), Michailow Popow (Moscow, 1810), Baikow (St. Petersburg, 1814), Schakowsky, Pratsch, Kocipinski, Karpenko, Edlichka, Barnard, Gerstenberg, Ditmar, Dalmas, Halahan, Lisanko, and others.

The Russians have reason to be proud of the number, variety, and beauty of their popular songs. In them will be found a greater charm of rhythm and melody than can be discovered in their more scientific productions, because they reproduce as far as possible the true musical sentiments of the people. They show the patriotism of the nation in the best light at present, for with them science is in too rudimentary a condition to bear profitable or lasting fruit.

The collection by Pratsch, which is one of the most important, was first published in 1790, in one octavo volume. A second edition, in two quarto volumes, appeared in 1806, and a third augmented edition in 1815. It is called a "Repertory of national song, with pianoforte accompaniments," by Iwan Pratsch. These accompaniments are of the simplest kind, and in no way spoil the character of the melodies. There is a short essay on popular music by way of preface which was written by Lvoff, the father of the composer of the Russian National Hymn, of which more anon. Pratsch's collection was preceded by a publication issued in Moscow and St. Petersburg in 1780 without notes, a later edition with melodies only appearing in 1796. An anonymous collection in 1817, issued in Moscow, brought forward other songs of great Russia not included in previous books. Then Danilo Kasny in 1830 published at Moscow a collection with pianoforte accompaniments. This, like the publications of Gurianow (Moscow, 1835), of Sacharow (St. Petersburg, 1838-9), Studitsky (St. Petersburg, 1841), seems to be arranged to exhibit the skill of the adaptors rather than to bring out the characteristic qualities of the songs.

In this elaboration may be discerned one of the weakest phases of Russian patriotism, for the common songs of the people, whether Muscovite or other,

will not bear artificiality of treatment. The Russian musicians who have done these things may be commended for their good intentions, but, at the same time, it cannot but be regretted that they should have spent time and labour in doing that which was foreign to the nature of the subject with which they chose to deal.

National songs should be treated in a manner conformable to their simplicity, for, as a rule, simplicity is the principle upon which most of the true popular songs are made. The author may or may not have been a skilled musician. His work was the concentration of a popular idea. It was accepted, adopted, and became national. The folk-songs, as sung by Slaviansky's Choir, are more truly national than the sacred music, or the so-called Russian National Anthem. This was written to order, and so little inspiration was the composer Lvoff able to command, that his work was compounded of the "Sicilian Mariner's Hymn" and Haynes Bayly's "I'd be a butterfly." The true national soul may be found reflected in the popular songs, and these should be studied by those who wish to read the character of the Russian people in a right and just spirit. This knowledge can only be initiated by the help of the Russians themselves. Let them give in attainable language some extracts and histories of their national ditties. The world, which at present only knows the people as an artificial race, nourished on artistic food derived from foreign sources, will then perhaps entertain changed opinions concerning them. At all events, let them express one phase of their enterprising character in extending a knowledge of the treasures of their people's songs. Such a "Russian encroachment" in the territory of literature would excite neither resistance nor indignation.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

NO. XVIII.—SCHUBERT (*continued from page 394*).

WE saw, last month, how Schubert's luck, good or ill, barred him from two appointments, either of which would have raised him above the necessity of living "from hand to mouth." Good or ill—how was it? Kreissle says:—"We cannot help thinking that, had Schubert succeeded in obtaining the post (at the Kärnthnerthor) he would not have kept it for any length of time, as he lacked nearly all the requisite qualifications for such a duty, and his restless creative spirit would rather have hindered than helped him in the fitting discharge of the duties incidental to his office. If one would think of Schubert as connected with any settled habits of official life, it can only be in the capacity of Court organist, a post for which he was perfectly fitted, and which, sooner or later, would have paved the way to a Deputy Court-Capellmeistership, which duty he might also have discharged with ease and comfort to himself. A longing for perfect independence (according to Josef Huttenbrenner) led him to reject the chance that was held out to him, and when at last the wish awoke within him to procure a certain means of livelihood by the acceptance of office, so as not exclusively to depend upon the somewhat precarious sale of his compositions, circumstances had changed to his prejudice, and he was, this time against his will, restored to his former freedom." We cannot help thinking that a "crust of bread and liberty" suited him best, especially in the exercise of his genius. So thorough-paced a Bohemian would either have resented all restraint and gone back, like an escaped bird, to his old haunts, or he would have fallen into routine and the perfunctoriness with which most men discharge

uncongenial duties. He was happiest in his happy-go-lucky mode of life, and that rather increased than waned in careless ease as years went on. *Apropos*, Sir George Grove summarises an article by Bauernfeld—one of our master's boon companions—in the following terms:—

"A league or partnership was made between himself (Bauernfeld), Schwind, the painter, and Schubert. They had nominally their own lodgings, but often slept altogether in the room of one. The affection between them was extraordinary. Schubert used to call Schwind 'seine Geliebte!' A kind of common property was established in clothes and money; hats, coats, boots, and cravats were worn in common, and the one who was in cash paid the score of the others. As Schwind and Bauernfeld were considerably younger than Schubert, that duty naturally fell on him. When he had sold a piece of music he seemed to this happy trio to 'swim in money,' which was then spent right and left in the most reckless manner, till it was all gone, and the period of reverse came. Under these circumstances, life was a series of fluctuations, in which the party were never rich, and often very poor. On one occasion, Bauernfeld and Schubert met in a coffee house near the Kärnthner theatre, and each detected the other in ordering a *melange* (*café au lait*) and biscuits, because neither had the money to pay for a dinner. And this in Schubert's 29th year, when he had already written immortal works sufficient to make a good livelihood! Outside the circle of this trio were a number of other young people, artists and literary men, Schober, Jenger, Kupelweiser, &c., attracted by Schubert's genius, good nature, and love of fun, and all more or less profiting by the generosity of one who never knew what it was to deny a friend. The evenings of this jolly company were usually passed in the Gasthaus, and then they would wander about till daybreak drove them to their several quarters, or to the room of one of the party. It would be absurd to judge Vienna manners from an English point of view. The Gasthaus took the place of a modern club, and the drink consumed probably did not much exceed that which some distinguished Vienna artists now imbibe night after night, and does not imply the excess that it would infallibly lead to in a Northern climate; but it must be obvious that few constitutions could stand such racket, and that the exertion of thus trying his strength by night and his brain by day must have been more than any frame could stand. In fact, his health did not stand the wear and tear."

We may be sorry for it, but undoubtedly the kind of life pictured by Bauernfeld was that which Schubert loved, and apart from which he was not happy. How could such a man reconcile himself to the hum-drum round that constitutes "respectability"? It was impossible without a radical change of nature. "Better to reign in a Gasthaus," Schubert would have said, "than serve in a Court."

Reference has been made to the master's dealings with publishers about this time, and here it may be well to say that growing reputation had given him a certain position of advantage in bargaining with those gentlemen. Schott, of Mayence, and Probst, of Leipzig, were fairly liberal customers for the more popular class of his works, but they often begged him to write more easy music than was his wont. An extant letter from Probst says: "I most cheerfully offer my best services towards helping on, as best I can, the spread of your artistic reputation. Only I must candidly confess to you that your often genial, but at the same time occasionally eccentric, efforts are not as yet sufficiently and universally understood

by our public. . . Some carefully selected Lieder, some pianoforte works, for two and four hands, not too difficult, and written in an understandable fashion, would, I think, answer your purpose and my wishes. When once the ice is broken, all will go well and easily; at the outset we must, to some extent, humour the public." Schubert may have chafed a little at being asked to write down to the average comprehension, but Probst's letter was assuredly more acceptable than the response of Breitkopf and Härtel—the firm now engaged in bringing out a complete edition of his works. These publishers, after professing a desire to establish cordial and mutual relations, &c., went on to say: "But not being as yet acquainted with the marketable success of your compositions, and unable, in consequence, to make any definite pecuniary offer, we must leave it to you whether, in order possibly to found a lasting connection between us, you will facilitate matters, and, for the first work or first works you purpose sending us, you will be content to receive in return a certain number of copies. We do not doubt of your consent to this arrangement, as you, like ourselves, will attach more value to the introduction of a permanent connection than the publication of any particular work." It is doubtful whether Schubert fully appreciated this business-like caution, but, indeed, his best dealings with publishers were unsatisfactory in the sense that he had to put up with miserably inadequate remuneration. At one time he was paid no more than ten francs for a song and twelve francs for a pianoforte piece, while, in the last year of his life, Franz Lachner took six of the "Winterreise" Lieder to Haslinger, and brought back just five shillings, which was all the man of commerce would give.

The close of the year 1826 brought to Schubert what must have been a very gratifying proof of esteem and admiration. The Amateur Society of Vienna presented him with a hundred gulden and an address, which has been thus translated:—

"You have given the Society of Amateurs of the Imperial city repeated proofs of your sympathy, and the interest you take in its welfare, and devoted your distinguished talents as a composer to the benefit of this institution, and you have also been a special benefactor to the Conservatorium. The Society, capable of appreciating the full value of your remarkable powers as a composer, wish to convey to you some appropriate token of its gratitude and esteem, and begs your acceptance of the enclosed present, not as a payment, but as an acknowledgment on the part of the Society of the obligations it is under to you for the zeal and interest you have taken in its welfare."

A hundred gulden! Why this was the market price of a hundred songs! Surely there were "high jinks" at Schubert's lodgings for some days.

The year 1827 passed, as far as its autumn time, without any striking event. But Schubert was busy enough with a variety of compositions, among them the "Winterreise" set of songs, Klopstock's "Battle Song," and an opera, "Graf von Gleichen," which, however, got no farther than a sketch. One or two glimpses of the man are obtained through the records of his friends, and through Ferdinand Hiller, who met Schubert and Vogl in society. Schubert, according to Hiller, had little *technique* as a pianist, and Vogl had little voice, "but they had both so much life and feeling, and went so thoroughly into the thing, that it would be impossible to render these wonderful compositions more clearly and more splendidly. Voice and piano became as nothing, the music seemed to want no material help, but the melodies appealed to the ear, as a vision does to the eye."

We now come to Schubert's last excursion from his native city. This took place in September, 1827, and was made to Gratz, where resided a very musical family named Pachler. The head of the house, Carl Pachler, was an advocate by profession, but also carried on business as a brewer, and "ran" an hotel. His wife, Maria, is spoken of as a woman of great beauty and accomplishments. Beethoven himself praised her performances of his Pianoforte Sonatas, and became so friendly with the household that he would have visited them in 1827 but for his last illness and death. The Pachlers were hospitable folk, and loved to receive artists under their roof. Hence it is no wonder that we find them anxious to entertain Schubert long before that privilege fell to their lot. The master, it would seem, had promised to go in 1826, and his friend Jenger wrote very confidently to Madame Pachler on the point: "I may possibly leave in the autumn, but if not our friend Schubert at all events, and the painter Teltscher will, my dear Madame, put in an appearance." But Schubert clung to Vienna, and the next time Jenger wrote he was less positive: "Friend Schubert has determined on travelling to Gratz next year, but if I don't accompany him the plan is sure to fall through, as it did this year." On another occasion he said: "Schubert, without knowing you, gracious lady, sends you every assurance of his devotion, and is delighted to make the acquaintance of so earnest a worshipper of Beethoven. God grant that our unanimous wish to come to Gratz this year may be fulfilled." Once more he wrote: "The best plan, I think, would be to set out for Gratz at the beginning of the month of September. I am sure to bring Schubert with me, and also a second friend, Teltscher, the lithographer." Presently (June 12) Schubert himself despatched a letter to Madame Pachler:—

"Most gracious Lady,—Although I am at a loss to understand my deserving at your hands the friendly invitation forwarded to me in a letter sent to Jenger, and without ever supposing it will be in my power to make any sort of return for your kindness, yet I cannot but accept an invitation which will not only enable me at last to see Gratz, the praises of which place have become so familiar to me, but also to have the honour of becoming personally acquainted with you. I remain, with every sentiment of respect, your most obedient servant,—FRANZ SCHUBERT."

From other letters we gather that the two friends looked forward eagerly to their Styrian trip. "We will once again live on music," wrote Jenger to his prospective hostess, "and Schubert shall intertwine with our musical garlands many a new and dainty Liedchen." The friends left Vienna on September 2, and arrived at their destination in the evening of the following day—so late in the evening that Master Faust Pachler, a boy of seven and the only child of the house, had been sent to bed despite his entreaties to sit up and welcome the guests. When Faust looked upon Schubert next morning he saw a fat man in a green coat and white trousers. There were many junketings in and around Gratz during the next three weeks. Pic-nics and excursions were organised, flirtations indulged in, much wine was drunk, especially by the visitors, and a good deal of music made. This exactly suited Schubert, whose cheerful mood can be gathered from the number of dance pieces he wrote during his stay. He and Jenger were back again in Vienna by the 27th, for that is the date of a letter in which the last named thanked their hostess for her kindness: "We can never forget that kindness—it is unlikely we should, for Schubert and I seldom have passed such happy days as we did in dear Gratz, and notably at Wildbach, among the dear good people there." He finds

Vienna and work very disagreeable by contrast with holiday making: "I can't say matters are very cheerful here as yet, seeing that I must pull away like a galley slave, and yet I cannot get on or make any progress. Compared with the twenty days just passed, it is scarcely bearable, and yet, I suppose, all will come right again." Schubert seems to have been much of the same mind, and we find him writing to Herr Pachler in terms suggestive of the spleen:—

"Honoured Sir,—I begin to find out already that I was far too happy and comfortable in Gratz, and that Vienna and I don't exactly suit one another. Certainly it is rather big, but on that account empty of all heart, sincerity, candour, genuine thoughts and feeling, rational talk, and utterly lacking in intellectual achievements. One cannot ascertain exactly whether people are clever or stupid, there's such a deal of petty, poor gossip—real cheerfulness one seldom, if ever, comes across. It is very possible, no doubt, that I have myself to blame, being so very slow in the art of thawing. In Gratz I soon learned to appreciate the absence of all artifice and conventional ways; had I stayed longer I should, of course, have been more profoundly penetrated with the happiness of such perfect freedom from all restraint. Coming to particulars, I shall never forget the happy time passed with your dear wife, the sturdy Pachleros, and the small Faust. These were the happiest days I have passed for a long time. In the hope of my being able some day to express my gratitude in a fitting manner, I remain, with the greatest respect, yours most obediently,—FRANZ SCHUBERT."

This letter throws a strong light upon the causes which led Schubert to pass his life in the manner before described. Constraint and conventionality he abominated, society manners he had none, and society itself was a "make-believe" from which the strong sincerity of his nature revolted. He took into manhood the frankness and freedom of a child, and was most happy where he was permitted to be least formal. Schubert made all possible return to his Gratz friends for the three weeks of enjoyment they had given him. He composed a little piece for young Faust, and dedicated to Madame Pachler the set of four songs (Op 106) in which "Sylvia" appears.

Schubert set to work with ardour after his holiday, although complaining of pains in the head, significant of the nervous exhaustion which so quickly killed him. He finished the "Winterreise" in October, and wrote the B flat Trio; in November he composed the Trio in E flat, and, before the end of the year, had produced the "German Mass," six Impromptus for the pianoforte, and some smaller things. "The year 1827," writes Kreissle, "may be reckoned among the happiest periods of Schubert's life and progress. Penetrated with a lofty consciousness of his mission as a great art-creator, he aspired to more exalted efforts, as we gather from the larger works of this date, and he experienced, for the last time, the happiness of a free, unfettered enjoyment of nature's beauties and the attraction of simple friendly companions, who met him half-way with entire abandonment of ceremony and conventional restraints." Unhappily, the charm of this was but as the charm of a beautiful sunset—the flaming splendour that precedes night.

The last ten months of Schubert's life were spent in extreme activity, at the proofs of which we are lost in wonder and admiration. Sir George Grove has made a complete list of his compositions during that period, and we cannot resist transcribing it here, that the reader may have before him evidence the most conclusive of our master's marvellous spontaneity. In January only two songs were written—

"Die Sterne" and "Der Winterabend." Nothing was done in February, but March saw the production of the great Symphony in C (if that be not an amended edition of the Gastein Symphony), "Miriam's Siegesgesang," and the song "Auf dem Stron," for voice and horn. The list for May is made up of the pianoforte Duet (Op. 144), the "Hymn to the Holy Ghost," two pianoforte pieces, and the song "Widerschein." In June the Mass in E flat, the Pianoforte Duet (Op. 152), and the four-handed Rondeau (Op. 107) were either begun or completed. July witnessed the creation of "Psalm ninety-two"; August the "Schwanengesang"; September the Pianoforte Sonatas in C minor, A major, and B flat; October brought forth the last number of the "Schwanengesang," a new "Benedictus" to the Mass in C, and a song for voice and clarinet, "Der Hirt auf den Felsen," while to one or other of these months must be assigned the string Quintet in C. Looking at the number and character of these works, it is hardly surprising that the composer broke down and died. What other result could be expected than a complete exhaustion of nervous force? But in the midst of superhuman labour he had time to concern himself about another trip to Gratz, regarding which more anon, and also to exert himself on behalf of his brother, Karl, who was candidate for a drawing-master's place in the Styrian town. To obtain influence for his relative, Schubert wrote both to Hüttenbrenner and Pachtel. The letter to the first named is now in the British Museum, and has been translated thus:—

"My dear old Hüttenbrenner,—You will wonder at my writing now. So do I. But if I write it is because I am to get something by it. Now, just listen. A drawing-master's place near you at Gratz is vacant, and competition is invited. My brother, Karl, whom you probably know, wishes to get the place. He is very clever, both as a landscape painter and a draughtsman. If you could do anything for him in the matter I should be eternally obliged to you. You are a great man in Gratz, and probably know some one in authority, or some one else who has a vote. My brother is married and has a family, and would therefore be glad to obtain a permanent appointment. I hope that things are all right with you, as with your dear family and your brothers. A Trio of mine, for pianoforte, violin, and violoncello, has lately been performed by Schuppanzigh, and was much liked. It was splendidly executed by Schuppanzigh, Boklet, and Link. Have you done nothing new? *Appropos*, why doesn't Greiner, or whatever his name is, publish the two songs? What's the reason? Sapperment! I repeat my request. Recollect what you do for my brother you do for me. Hoping for a favourable answer, I remain, your true friend till death,—FRANZ SCHUBERT, Mpi., of Vienna."

Whether Karl's candidature was successful or the reverse does not appear, but Franz certainly, about this time, began to taste the sweets of popularity. Instead of looking for a publisher, he had the satisfaction of seeing publishers come to him, cap in hand, begging for his manuscripts. Among them was cautious Herr Probst, of Leipzig, who wrote:—

"Have the goodness when you have finished anything successfully—song, romance, vocal concerted piece, I care not what it be—to let me have them; send me also some pieces for four hands in the same *genre*. . . With regard to the honorarium, we shall soon come to terms on that point. I only desire to be met fairly; you will find me straightforward and honest in my dealings as long as your works are such that I can take a genuine delight in them myself. . . I most solemnly assure you that

you shall have no cause to repent, should you honour me with your friendly confidence, and, by a careful selection of your best compositions, give me an opportunity of working zealously for your reputation."

Schott's Söhne were also among the applicants. In writing for a catalogue of the MSS. Schubert had by him, they said: "Pianoforte works or vocal pieces, either solo or concerted, with or without pianoforte accompaniment, will always be welcomed by us. Be good enough to fix your terms of payment (not rod. per song now) and we will have you paid at Vienna." Schubert sent the catalogue asked for, whereupon the Mayence firm marked eight works, including the Pianoforte Trio in B flat, and added: "These we will publish by degrees and put out as soon as possible, and afterwards ask you for your more recently composed music." Brüggemann of Halberstadt also wrote for contributions to a musical magazine. He said: "Should you be inclined to fulfil the wish herein expressed, let me ask you to send an affirmative answer as soon as you can, and your terms as to payment, which shall always be made punctually and promptly." So did material evidence of public favour come to Schubert at last, but, O irony of Fate! only a few steps in advance of death.

As may be supposed, cash did not flow in immediately from the source just indicated, but the poor musician received one god-send. For the first time in his life he gave an evening Concert, had a crowded audience, and made 800 gulden, or £32, by the transaction. Of course he squandered it with characteristic recklessness—encouraged to do so, perhaps, by the prospect of a golden harvest from the publishers—and soon he was as poor as ever. We regret to say that the publishers' performance was not equal to their promise. The mountain brought forth the very tiniest mouse. The Schotts, who royally invited Schubert to name his own terms, demurred to paying fifty shillings for a Pianoforte Quintet, and actually had the conscience to offer five-and-twenty, while Probst, on his part, would give no more than seventeen shillings and sixpence for the splendid Trio in E flat! This seems past belief, but the proof is too positive for doubt, and we can only reflect that it was in truth time for Schubert to die. One possible result turned out to be very serious indeed. The master was prevented by poverty from enjoying the rest and change of a sojourn in Upper Austria, and had that not been the case his life might have been prolonged. One thinks of the cumulative proverb: "For want of a nail the shoe was lost," &c., and reflects upon what little things great issues hang. It is clear that Schubert looked forward to another such holiday as he spent in 1827. As early as January we find Jenger writing to Madame Pachler: "Irene Kieselwetter has recovered from her bad illness and thinks of accompanying her mother on an excursion to Gratz. Should this take place, Schwammerl (Schubert) and I shall be taken as guides on the journey, and thus we may have a chance of seeing you all in a few months." This came to nothing, but in April Jenger writes again: "The little volume of songs by friend Schubert, which he dedicates to you, is already in the Emperor's hands; when Schubert and I come to you, and this will doubtless be at the end of August, we will take care to bring with us some copies." But the friends intended first to visit Upper Austria. They had evidently talked of this, since the news reached Traweger, in Gmunden, and caused him to write to his old crony a letter which obviously reveals to us a spirit of personal independence in Schubert's character. For this reason we give a translation of the epistle:—

"Dear friend Schubert,—Zierer informed me you wished once again to visit Gmunden, and he proposed asking me my prices for lodging and board, and desired me to write on this subject to you. You put me in a difficulty, and if I did not know you, and your perfectly candid straightforward way of dealing, and had I no apprehension of your not coming to me after all, I should ask nothing. Lest, however, it should occur to you that you would be a burden, and in order that you may remain without let or hindrance as long as you please, just listen to me. For your room which you before occupied, and for your three meals a day, pay me at the rate of 50 kreutzers per day, and anything you drink let it be an extra."

As already stated, Schubert went neither to Gmunden nor to Gratz, and one of Jenger's letters to Madame Pachler tells us very plainly the reason why. He speaks of the "not very brilliant financial state" of his friend Schubert, and distinctly says that pecuniary difficulties stood in the way of a holiday. "But he is still here, working away at a new Mass, and on the look out—come whence it may—for the cash necessary to support his immediate flight to Upper Austria." This was in July. Four months later Schubert found a quieter haven than any in Austria—

Where his shattered bark
Harbours secure till the rough storm is past.
Perhaps a passage, overhung with clouds
But at its entrance, a few leagues beyond
Opening to kinder skies and milder suns,
And seas pacific as the soul that seeks them.

(To be continued.)

MUSICAL DEGREES IN THE UNIVERSITY OF LONDON.

By WILLIAM POLE, F.R.S., Mus. Doc., Oxon.

As Music has now been entered on the regular permanent list of Faculties in the University of London, it may not be uninteresting to put on record a brief account of the proceedings which have led up to this result.

The University was founded by Royal Charter in the year 1837, for the purpose of conferring degrees, after examination, in Arts, Laws, and Medicine; the Faculty of Music, together with Science and other branches of knowledge, being added by another Charter twenty years later. It was only, however, in 1865 that the propriety of granting degrees in Music was entertained. A Committee of Convocation was then appointed to consider and report upon it. This Committee placed itself in communication with several of the leading musical professors of the Metropolis, and the general tenor of their replies was decidedly in favour of the suggestion that degrees in Music should be conferred by the University. The want of some metropolitan attestation of proficiency in musical science appeared from these communications to be much felt, and it was thought that a degree given by a University on the basis of an examination that should test the thoroughness of the candidates' attainments would be accounted a higher distinction than the certificate of any purely professional body.

But a difficulty arose, as there seemed to be, at that time, a general concurrence of opinion among the professional musicians consulted against requiring from candidates for musical degrees that they should have passed the Matriculation Examination of the University. It was represented that a large proportion of those whose natural bent led them to devote themselves to music as a profession began the study and practice of music whilst other youths of the same age were still at school, and that, however advantageous it might be for them to prolong

their general education sufficiently to prepare them for Matriculation, it would only be in exceptional cases that such prolongation would be possible.

The Committee of Convocation, on the other hand, did not deem it expedient that degrees in Music should be conferred on any exceptional conditions, and considered that every one receiving an academical distinction ought to give evidence of general culture as well as of special proficiency.

Under these circumstances the matter stood in abeyance again for some years. But the musicians seem to have become somewhat ashamed of the slur that had been cast upon them by calling in question their general culture, and in 1876 a memorial was presented to the Senate asking for a reconsideration of the subject. The following are the important passages:—

It is well known to us that some few years back your learned Board instituted an inquiry respecting the desirability of rendering available the Degrees in the Faculty of Music, and to that end examined certain persons of high position and eminence in the profession of music, from whom information was obtained to the effect that it would be useless to expect from candidates for musical degrees the standard of general culture which is required of candidates for all other degrees of the University in the Matriculation Examination.

Your memorialists would now respectfully submit that since the time of the inquiry referred to there has been a rapid advance in general education amongst all classes of society, and that in the event of your being induced to reconsider this subject, a number of persons would be found both willing and fit to submit themselves to a preliminary test of the kind prescribed by the University.

Your memorialists would also point to the more than tenfold increase, since the time referred to, in the number of persons who desire and offer themselves for degrees or other certificates in music, with the natural inference that if such degrees were instituted by the University of London, a further impetus would be given to this desirable movement. In conclusion, the undersigned are persuaded that the institution of Degrees in Music by the University of London would, in forming an additional recognition of the status of the musical profession, sensibly tend to the advancement of musical learning, and, therefore, to the wider culture and refinement of the community.

The Memorial, dated 22nd February, 1876, was professedly from "The Council of Trinity College, London," but it had fifty-nine signatures, among which were George Cooper, Dr. Edward Dearnley, John Ella, Edward J. Hopkins, H. G. Bonavia Hunt, Dr. C. Steggall, E. H. Turpin, Julius Benedict, Michael Costa, John Goss, George J. Elvey, Arthur Sullivan, Dr. J. F. Bridge, and the organists of the Cathedrals of Lichfield, Norwich, Ely, Carlisle, Chester, Peterborough, Salisbury, Bristol, Lincoln, Hereford, Durham, Ripon, and Canterbury.

The Senate referred this Memorial to a Committee of their own body, who reported on the matter on the 25th of May, 1876. The following extracts from their report will show the conclusions they arrived at:—

The Memorial is backed by the signatures, not only of several of the more eminent musical professors of the Metropolis, but also of many Cathedral organists in the provinces; and the Committee are disposed to attach considerable weight to it, as an expression of the opinion of musicians most distinguished by that scientific ability of which, rather than of technical proficiency, an Academic Degree would be the attestation.

Several considerations have weighed with the Committee in favour of the prayer of the Memorial. There can be no doubt that the value of that extended scheme of school education which the University has promoted from the first, has come to be more generally recognised on the part of the public generally, and on that of the musical profession. A musical degree therefore, which should carry the attestation of general culture, would be a deserved advantage to its possessor. . . . Again there has been of late years a great improvement in those Cathedral schools in which the choristers (a class that furnishes no small proportion of each rising generation of musicians) receive a general education concurrently with their musical training. This improvement is such that it is far more easy for youths thus educated to prepare themselves to pass the Matriculation Examination. . . . The Committee do not think it necessary to point to the increased and ever increasing interest taken by the intelligent portion of the public in the higher order of music, as a reason for the recognition of this subject by a University which aims to promote education in its largest sense, such increase being a matter of general notoriety.

They concur in recommending that the Senate should cause the degrees of Bachelor and Doctor in Music should be instituted on the basis of the Matriculation Examination; * and that candidates for these degrees should be required, in the first instance, to show a competent knowledge of Acoustic Science, of the construction and action of musical instruments (including the organ of voice in man), and of the Theory of Harmonics as recently developed by Helmholtz and other physicists; and at subsequent examinations, to give evidence of their proficiency in the Science of Music properly so called.

* All the Universities now require preliminary proof of a certain standard of general education.—W. P.

This recommendation was considered and discussed, and was finally agreed to, and it only remained to settle the form and conditions of the proposed examinations. The Senate did me the honour of consulting me (through their Registrar, the late respected Dr. Carpenter) on the subject, and requested me, towards the end of the year, to draw up a scheme for their consideration.

After conferring with many musical friends whose opinion I valued, I sent this scheme in in March 1877. It was printed and submitted, partly through myself, and partly through the memorialists, to many distinguished authorities, including the Professors at the Universities of Oxford, Cambridge, and Dublin. The opinions and suggestions elicited were then considered by the Senate and led to some slight alterations, resulting in the Regulations which were definitely adopted and circulated by the University.

It was, however, decided that the examinations should be, at first, worked provisionally, and Dr. Stainer and myself were appointed provisional Examiners in Music for the purpose. They commenced in 1878, and have been continued every year to the present time. The following tables show the results:—

FOR THE BACHELOR'S DEGREE.

INTERMEDIATE.				FINAL.			
		Candidates.	Passed.			Candidates.	Passed.
1878	...	8	5	...	...	1	...
1879	...	9	3	...	...	2	...
1880	...	7	3	...	...	3	2
1881	...	2	2	...	...	3	2
1882	...	8	6	...	...	3	2
1883	...	10	6*	...	...	2	2
1884	...	8	6	...	...	2	1
1885	...	5	5	...	...	1	...
Totals	...	57	41	...	...	14	7

FOR THE DOCTOR'S DEGREE.

1881	...	1	1	...	...
1884	...	2	2	...	...
1885	...	...	...	2	2
Totals	...	3	3	2	2

The Doctor's Degree being now completed, and the working of the whole scheme being considered satisfactory, the Senate have this year placed the Faculty of Music on the same footing as the other Faculties in their list.

The regulations will be found in the Calendar for each year, or may be obtained on application to the University; but I may here offer a few remarks upon them.

Each degree, the Bachelor as well as the Doctor, requires two examinations, an intermediate and a final one. The Intermediate Examination for both degrees is devoted to the modern scientific principles of music. At the time of the establishment of these degrees such a requirement was new, or at least what was required at the other Universities in that way was very little.† It is no business of mine here to argue with those who think that knowledge of this kind ought not to be required for a Musical Degree—suffice it to say that the University, true to the high position they have always taken in Modern Science generally, determined that it should be so. What I had to do was to draw out some scheme which should fulfil this condition without being too exacting for students of music generally.

For the Bachelor's Intermediate Examination this knowledge is by no means difficult to acquire. It is

divided into two parts, which are taken by the Examiners in Physics and Music respectively. The physical parts comprehend—

The relations between musical sounds and the vibrations of sonorous bodies, as affecting the *pitch* of the sounds.

The simpler properties of stretched strings, and the sounds produced by them; compound vibrations; nodes.

The nature of harmonics.

The general theory and simpler phenomena of compound sounds.

The theoretical nature of consonance and dissonance, as determined by Helmholtz.

All this may be easily learnt by moderate reading in Helmholtz, and other similar works, without any special scientific training.

The musical part of this Intermediate Examination comprises—

The theoretical nature and value of musical intervals.

The theoretical construction of the modern scales.

Temperament.

Melody, time, rhythm.

The principles of the construction of chords.

The history of music, in so far as it relates to the growth of musical forms and rules.

This corresponds to the ordinary rudimentary theory of music, without a knowledge of which no one could aspire to the character of a musician.

The *Final Examination for the Bachelor's Degree* is entirely in the hands of the Musical Examiners. In arranging this I felt I could not do better than follow the practice of the other Universities, which I found very positive and consistent.

I knew that efforts would be made to induce the University to relax the strictness of this examination, and that these might come from two different classes of persons: (1) from those skilled in the theory but who were deficient in practical musical acquirements; and (2) from practical musicians who had not troubled themselves about the higher branches of composition, calling them "antiquated," "useless," and so on. I however urged the authorities to deprecate any such relaxation, pointing out that the requirements insisted on were precisely those things that distinguished the sound and thorough musician from the superficial one; and I added that it would be a real misfortune for the art if such distinctions were conferred under less stringent musical qualifications than those which had been judged by the other Universities, after much practical experience, to be proper and fair. The Senate agreed in this view.

The first of the practical requirements is the *Exercise*. This is the chief test of competence in Practical Composition. It must be a vocal work containing real five-part counterpoint, with accompaniments for a quintet string band; and it is essential that it must be a good composition in a musical point of view.

We have had some curious experience in regard to the last condition. There have been sometimes laid before us exercises which, at first sight, appeared to fulfil the technical requirements, but which, when examined, proved to be merely assemblages of notes, put mechanically together, without any musical merit, and which, therefore, we felt could not entitle their authors to a high distinction of an essentially musical character.

If the exercise is approved, the candidate has to pass a final examination specified as follows—

Practical harmony and thorough-bass.

Counterpoint, in not more than five parts, with canon and fugue.

Form in musical composition.

Instrumentation, so far as is necessary for understanding and reading a full score.

Arranging for the pianoforte from an instrumental score.

A critical knowledge of the full scores of such standard classical compositions as shall be announced beforehand.

This cannot fail, in the first place, to show whether the exercise fairly represents the candidate's musical ability; and secondly, to test the extent of his knowledge on points that the exercise would not display. In former times the exercise was the only

* Including one lady.

† Cambridge now requires a preliminary scientific examination analogous to that of the London University. At Oxford and Dublin, subjects of this kind may be examined upon at the pleasure of the Professor, but no express conditions regarding them are laid down in the Regulations.

test, but the introduction of the additional examination has been a great improvement.

The Doctor's Degree may be taken two years after that of Bachelor. It also requires two examinations.

The *Intermediate Examination for the Doctor's Degree* implies, of course, higher theoretical knowledge, as this degree ought only to be the reward of much patient study; but still, in arranging the heads of it, I endeavoured to include only what could be mastered by persons of ordinary education and ability, and to make it still independent of any special mathematical or scientific learning.

The physical part includes—

The phenomena of sound in general, and the general nature of aerial sound-waves.

The special characteristics of musical sounds: the physical causes determining their pitch, loudness, and quality. Standards of pitch.

The more elaborate phenomena of compound sounds.

The theoretical nature of the sounds of musical instruments of various kinds, including the human voice. The principles of stretched strings.

The phenomena attending the combinations of two sounds. The various theories proposed for the explanation of consonance and dissonance. Beats. Resultant or combination tones.

In the musical part are included—

The theoretical nature and values of musical intervals, and the philosophical modes of defining and representing them.

Musical scales. The scales of various nations, and of the Greeks in particular. The theoretical construction of the modern scales.

The theory of temperament and its various practical applications.

The Greek and the Church modes, and their relation to modern tonality.

The history of measured music, of harmony, and of counterpoint.

The principles of melodic progression.

The theoretical nature of chords generally, and in particular of the various concords and discords in ordinary use; also of discords arising accidentally.

The theoretical principles governing progressions in harmony, especially those connected with discords.

The theoretical principles determining the rules of counterpoint. The general distinction between physical and æsthetical or artistic principles, as bearing on musical forms and rules.

It will be seen that much reference is made to matters of musical history. These are not merely dry facts and dates, but they have an important bearing on the principles of the art, for it is impossible to understand many points of musical theory without knowing how the forms have grown up in which they are embodied.

This test being passed, the *Final Doctor's Examination* is begun, like the Bachelor's, by writing an exercise. This must be a work of some magnitude, for voices and full orchestra, containing good eight-part fugal counterpoint, with solo movements, and an instrumental piece in sonata form.

If the exercise is approved, the candidate is examined by the musical examiners, in regard to—

Practical harmony of the more advanced character.

Counterpoint in eight real parts, with canon, fugue, &c.

Form in composition.

The treatment of voices in composition.

Instrumentation for full orchestra.

A general acquaintance with the names and epochs of the greatest musical composers, and with the character of their works.

A critical knowledge, in some detail, of the great standard classical compositions.

I may mention that the late Dr. Hullah, when I consulted him on the proposed scheme, made an earnest appeal for the introduction of some qualification depending on the *performance* of music; but it was considered that, however desirable it might be to test and to certify education and skill in this particular, such testing and certifying would be foreign to the province of a University, and might be far better undertaken by other bodies and institutions.

At the same time I induced the Senate to insert the following paragraphs in their Regulations, as the qualifications referred to were of a high character in a musical point of view:—

Although technical skill in performance will constitute no part of the qualification for the degrees, any candidate may offer to be examined in—

For Mus. Bac.

(a) Playing at sight from a five-part vocal score.

(b) Playing an accompaniment from a figured bass.

For Mus. Doc.

(a) Playing at sight from a full orchestral score.

(b) Extempore composition, in regular form, on a given subject. Any candidate otherwise approved shall obtain a distinguishing mark for merit in these particulars.

When the candidate has passed his final Mus. Doc. examination, his exercise has to be publicly performed. This requirement was insisted on at other Universities, but it had been objected to on the ground of the expense to the candidate. After some discussion, the condition of performance was omitted for the Bachelor's Degree, but was retained for the Doctor's, on the understanding that the mode of production should be settled by the examiners.

In the case of the Doctor's Degrees lately conferred, Dr. Stainer and myself decided that orchestral instruments might be dispensed with, the accompaniments being arranged by the composer for four hands on the pianoforte, with a harmonium. This was found successful; the performance gave a fair idea of the nature and merits of the compositions (which in this case were very excellent); the arrangement and conducting furnished further tests of the qualifications of the candidate; the expense was very trifling; and the little *éclat*, given by the ceremony to the Degree, was considered suitable and advantageous by the authorities of the University.

So far, therefore, the experiment of the Musical Degrees at the University of London has been fully successful; and it may be hoped that their permanent establishment will contribute to the maintenance of a high standard of musical education, and to the improvement of general culture among those who practise the art.

I may mention that this University differs from most others in publishing the whole of their examination papers, in all Faculties, every year—a practice which is very advantageous on many grounds.

THE ORIGIN OF HARMONY.

AMID the correspondence which reached us too late to admit of attention in our July issue was a letter from "A Constant Reader," asking for information as to the exact nature of the indebtedness of harmony to Christianity. "Is it true," asks our querist, "that harmony in music is the product of Christianity, or rather the Gospel dispensation, and that where Christianity does not prevail the inhabitants of that country have no idea of part-singing or harmony?" Now the adequate discussion of the issues involved in such questions might very well fill a volume, and it would, therefore, be obviously impossible to deal with them otherwise than summarily within the compass of a short paper. But in spite of these limitations, we hope to be able to make it clear that while we must admit the Church's vast influence upon, and intimate connection with, the development of Occidental Music, it is as unwarrantable to refer the origin of harmony to Christianity as it is to argue from the absence of part-singing in a people to their ignorance of the teachings of the Gospel dispensation. Now harmony, or the combination of sounds of different pitches, is of a two-fold nature, vocal and instrumental, and almost certainly of a two-fold origin, as the researches of recent musical antiquarians go a very long way towards proving. Readers who have gone with Mr. Rowbotham*—the latest writer on the *origines* of music—in his patient "endeavour to piece music together bit by bit," will acknowledge that by the time stringed instruments were in existence with curved frames, and having several strings of varying lengths, the combination of

* Rowbotham's "History of Music," Vol. I. Tribner and Co.

sounds of different pitches became possible. Long before that, as he ingeniously points out, as soon as for greater convenience in holding the instrument, one end of it had "been made narrower, so as to be grasped by the left hand, directly the left hand went round the strings it could not help pressing them sometimes as it held them, and the difference of tone which the pressure caused would be at once noticed, and in course of time acted upon." So that there was harmony *in posse* directly instruments began to have necks, and harmony *in esse*, though of a very rudimentary character, when the frame became curved. And for the causes which led to the curving of the frame, and consequent evolution of the harp, we must refer our readers to Mr. Rowbotham's sensible remarks on pp. 215-216. But dispensing with the consideration of the successive stages of these primitive instruments, we are confronted with the fact, as attested by sculptural records, that as early as the 4th Egyptian Dynasty—the era of Tebben and of the Great Pyramids—there were harps with six strings, while by the time of the 18th and 19th Dynasties, "The Augustan Age" of Egypt, as Mr. Rowbotham calls it, the great harp had as many as eighteen. Now even the adherents of Archbishop Ussher's chronology will admit that there is strong monumental evidence for the existence of instrumental harmony, though doubtless of a nature scarcely "tunable" to our ears, at a considerably earlier period than that of the Christian Era. But vocal harmony is probably referable to a different source, and here the eminently practical remarks of Mr. Rowbotham are pointedly appropriate to the matter in hand: "That other harmony," he says, "of voices alone, was in existence before this (*i.e.*, instrumental harmony) and owes its origin to other causes. And it owes its origin to the different pitches of the human voice. For since the world began there have always been high men's voices and low men's voices, and high women's voices and low women's voices, and whenever two of a different sort sing together they necessarily produce harmony. And so we find even savages employing harmony, for it comes easier to them than singing all at the same pitch. And they have learnt the art of regulating this easiness of singing to the requirements of pleasing effect. For our ears do not like to hear two notes clashing together, but any other combinations they accept, though some delight them more than others. And as to what are the most naturally pleasing combinations, we may learn this from savage harmony, and we shall find that thirds are pleasing, and fifths, but particularly thirds . . . and also the third joined with the fifth at the close." The text is here illustrated by specimens of such savage songs, drawn from Ambros, Bowdich's mission to Ashantee, and Engel's National Music, in which these combinations are found. And he goes on, "All these belong to one category, that is to say, they are in their essence, but many voices singing the same thing at different pitches, and the prescription of the pitches for the purpose of pleasant effect is a later addition which came as naturally as the prescription of certain pleasing turns in simple melody. But there is another sort of harmony of a totally different kind among savages, which, I take it, is more important than this sort; and that is when some voices sing, not the melody at a lower pitch, but an independent accompaniment on their own account, thus standing to the melody in the same relation which the instrument did in its accompaniment, as we have just described." And this second sort of savage vocal harmony he proceeds to illustrate by songs taken from Engel's National Music and Wilkes' United States Exploring Expedition. In some of these the accompaniment is confined to a single note, and

might be explained as a sort of drone bass, but in others the accompaniment moves about at varying intervals, and Mr. Rowbotham assigns to them a higher importance than the former class, because "we shall find that in course of time these rude beginnings of independent notes blossom out into independent melodies." In fact, he would regard them as the primitive ancestors of that system of *discantus*, or the manipulation of two tunes simultaneously, from which sprang counterpoint. (See Dr. Parry's article on Harmony in Grove's Dictionary.)

We have seen then that, on the one hand, there are very distinct traces of the existence of some sort of harmony in the musical systems of the elder civilisations, and in particular in that of Egypt. And we have it on the testimony of travellers and explorers that savage tribes in different parts of the world have risen beyond mere chanting and unison singing to the conception of a rude vocal harmony. From this we are led to the conclusion that not only did harmony exist prior to the advent of Christianity, but that it is encountered outside its ken even in our own days. There remains the question of the attitude of the Church from earliest times towards the development of harmony in music. Now, inasmuch as the ecclesiastical scales, as their names declare, were the lineal descendants of the Greek scales, which, though adapted for melody, are notoriously inadequate for harmony, as we use the word, we are *à priori* led to predict that the history of the development of our modern harmonic system will prove to be largely identical with that of the secularisation of the art. As Dr. Parry remarks in the article already alluded to, it was only "the gradual growth of the perception of harmonic relations which modified these ecclesiastical scales, by very slow degrees, by the introduction of accidentals, so that the various modes were, by degrees, fused into our modern major and minor scales." The earliest recorded examples of harmony proceed, it is true, from ecclesiastical sources; but as they date from a time when the Church was the sole repository of learning, we are not obliged to credit it with the invention as we are with the preservation of these first tentative efforts, though the presumption is strongly in favour of our arguing from the one to the other. Hucbald's agonising progressions in fourths, fifths, and octaves are almost identical, in their general character, with that first class of savage vocal harmony mentioned above, which has its origin in the greater ease experienced by voices of different ranges in singing the same melody in different pitches rather than at the same pitch. Whether the *discantus* which succeeded the "diaphony" of Hucbald and the similar efforts of Guido of Arezzo was the invention of a monk or not is doubtful, certain it is that it was early adopted for Church purposes, and was destined to play a most important part in the development of polyphonic music. "It is unfortunate," continues Dr. Parry, "that there is a deficiency of examples of the secular music of these early times, as it must inevitably have been among the unsophisticated geniuses of the laity that the most daring experiments at innovation were made." That secular music was cultivated to a very considerable extent we gather from the work of Marchetto of Padua, a writer of the 13th century, who gives us specimens of chromatic progressions used in that class of music. Now the relation borne by the chromatic to the diatonic scale is happily compared by Mr. Rowbotham to that between an embroidered robe to a white garment, and the greater wealth and luxuriance which its employment imports into harmony was long looked upon with disfavour by church musicians. If we were asked to single out the one especial feature which

distinguishes our modern music from that which was written before 1600, we should probably reply that it was the principle of modulation. Now it was not until the sense of the dominant harmony was fully realised, as a means of defining a key, and consequently of defining the transition from one key to another, that this principle could be fully carried out. And the realisation of this sense of the dominant harmony was, in its essence, a breaking away from ecclesiastical tradition. For "its very existence," to quote Dr. Parry once more, "according to the modern acceptance of the term, was precluded in most ecclesiastical scales by the absence of a leading note which would join the indispensable major third." The only two scales which gave this leading note were those of F and C, and the former was theoretically faulty and the latter regarded with disfavour as a "lascivus modus." But in spite of this fact, and of the express prohibition of Pope John XXII., musicians felt their way towards the great principle of tonality by almost invariably sharpening the note immediately below the tonic. It is also significant that the best landmark for the division of the new from the old harmony is the appearance of the first modern opera, marked by chromaticism and the use of figures to indicate harmonies. Here this sketchy survey of the origin and development of harmony may cease. The history of harmony, as Dr. Parry truly says, "is the history of ever-increasing richness of combination," and it is not therefore to be wondered at that, in the interests of severity and purity, the Church should have set its face against what it deemed the mere extravagances of innovators. Thus we find Jean de Muris in the fourteenth century inveighing against the extempore "discanters" in whose artless efforts, could we but hear them, might probably be traced crude strivings after greater freedom, which culminated in that curious anti-papal revolt which we have already alluded to. Still this curbing and restraining influence must have had at times a most salutary effect, and as we have already seen if it had not been for the monks we should have known nothing about mediæval music. But if the action of ecclesiasticism has, in matters of musical theory, been conservative or even repressive, Christianity has never failed to exert an elevating and inspiring influence upon the musician, and it is to the sacred literature of that creed that master minds of all nations still turn for the noblest subjects for illustration.

MUSIC AND POETRY.

READERS of M. Saint-Saëns's *Harmonie et Mélodie* will not fail to remember the vigorous protest which he enters against the misleading views of music which men of letters have formulated—views which have gained acceptance simply owing to the literary fame of their propounders. The recently published lecture by Mr. F. T. Palgrave, on "Poetry compared with the other Fine Arts" (see *National Review* for July), hardly comes under this condemnation, for the writer's attitude towards music is in the main generously appreciative. For the present, however, it is not our purpose to offer any criticism, but merely to present our readers with the Oxford Professor of Poetry's own words on the relation of the two arts. "Why then," he says, "is it natural to take music for our final comparison? In her appeal to us music calls forth emotion even more general and indefinite than architecture, with less representation of nature, less power to supply or to arouse thought. The forms through which music speaks to the ear not only present none of those natural appearances which sculpture and painting and poetry imitate or suggest, but have scarcely any real prototypes in the very sounds of Nature. The orchestra is as little indebted

to the nightingale as the cathedral aisle to the forest avenue. The most limited of the fine arts, by her technical conditions, the most conventional in material and method, what right has Music to a place next to Poetry—of all arts the freest, the most varied in range of subject, the most intellectual—in short, the highest? I may reply in a single word, which I hope will not be considered too rhetorical: Music speaks. . . . As, however, I have tried in the case of the other fine arts, let us attempt to compare with poetry this evanescent and impalpable spirit of music, which here I shall, so far as possible, think of as separated from the words of a song or the action of an opera—absolute music according to the modern phrase. We have granted that it is nearest to poetry in its essence, and in its effect on the hearers. . . . The true reason why music has this magical and entrancing power . . . must be sought in a region where words, I fear, cannot enter without peril to the speaker. Analyse and define how we may, no one has ever caught and imprisoned in words the volatile vital element which makes poetry poetry. . . . The poet himself cannot seize this essence. . . . Intensity with tenderness is the only phrase, and in which I have tried to find an imperfect expression of it. Now it is, I think, precisely this mysterious element—the soul of soul—which music offers to the sensitive nature. . . . Its invisibility is part of the magic and the enchantment; invisibility to the senses answering to the vagueness with which music appeals to the soul. It is the triumph of a poem to offer us definite images, distinct pictures: of music to dispense with them, and pass beyond to the inmost animating spirit which renders picture and imagery poetical. If any attempt at definition be not too hazardous, might we not, hence, define music simply as poetry without words? But hence, also, this Fine Art differs essentially from the rest; they move us actively, they call forth our latent feelings, they interpret our higher nature to ourselves. Music (speaking always now of music absolute), in place of leading, follows the moods of the mind, clothes them with poetry, soothes or exalts them accordingly with the temper of the moment. The melody which brings tears to one hearer shall give another consolation, beyond the reach of philosophy or poetry. A slight change in expression, even in time, will turn into a song of despair the symphony of triumph. This adaptive, living quality, this *immediateness* of music, if I may use the word, seems to arise from the material conditions of the art which here, as ever, secretly confine and govern it. Seemingly the most natural music is, in fact, the most artificial of the arts, the most conventional. Our scale, our melody, our harmony are meaningless, if not discordant, to the majority of human ears. Even among the races which employ them they have proved arbitrary and fluctuating. Mathematics show that the very intervals of the scale are irreconcilable with natural law. The European ear is gradually learning new rules of harmony. Hence, perhaps, music is the most modern of the arts, not, of course, in its practice but in the forms which now speak to us musically. . . . Yet in this paradoxical art the peculiarities of music bring it nearer to the soul of poetry: they make it more fit to follow, to invest, to deepen our emotion. Dissolving it from the associations of the past, they render it more immediately and purely pleasurable, make it a more pervading atmosphere of intensity steeped in tenderness; the interpreter of that sadness which lies always at the heart of joy. An old poet has sung this aspect of melody in two lines, which have in them no little of the art they describe:

'The mellow touch of music most doth wound
The soul, when it doth rather sigh than sound.'

ALTHOUGH the full programme of the Leeds Festival has not yet appeared, enough is known, from the sketch programme and other sources, to give a generally accurate idea of the four days' work. The following distribution may be relied upon:—Wednesday morning, October 13, "Israel in Egypt"; Wednesday evening, Mackenzie's "Story of Sayid," selection from "Cosi fan tutti," Prize Song "Meistersinger," Overture "Der Fliegende Holländer." Thursday morning, Bach's Mass in B minor; Thursday evening, Dr. Stanford's "Revenge," Beethoven's Symphony in C minor, Mendelssohn's "Walpurgis Night." Friday morning, Dvorák's "Saint Ludmila"; Friday evening, Mendelssohn's "Scotch" Symphony, new Overture by F. K. Hattersley, Overture to "Euryanthe," Schumann's "Advent Hymn." Saturday morning, Sullivan's "Golden Legend"; first part of Mendelssohn's "St. Paul"; Saturday evening (extra Concert), "Elijah." The vocal artists engaged are the following:—Mesdames Albani, Hutchinson, Anna Williams, Patey, Damian, Hilda Wilson; Messrs. Lloyd, McGuckin, McKay, Santley, King, Brereton, Watkin Mills. We are glad to know that the prospects of the Festival are excellent. Already nearly a thousand five-guinea serial tickets have been sold—an increase of fifty upon the last Festival. There are 494 guarantors, who are answerable for more than £20,000; and the reserve fund amounts now to £1,100.

ONE of the few Acts of the last short-lived Parliament empowered the Queen to give effect within her dominions to the provisions of the Berne Convention on International Copyright. To that Convention eleven countries sent delegates, and it was agreed, subject to ratification at home, that the author of a literary or artistic work produced, say, in England, should in all other countries of the Union enjoy equal rights with native authors, and have his property in the work protected to a similar extent. It was further decided that the right of translation throughout the Union should be reserved to an author for ten years, and, if not exercised, then cease; this rule being also extended to the representation of dramatic and dramatico-musical works. Hence, if an opera, first produced in one country of the Union, be not performed in any other country of the Union during the ten years succeeding, it may be represented without authorisation. These were the main points agreed upon, but it is important to observe that there is a certain measure of retrospective action, the application of the agreement extending "to all works which, at the moment of its coming into force, have not yet fallen into the public domain in the country of origin." The Act of Parliament (49 and 50 Vict., ch. 33) referred to above brings the British Empire within the scope of the Convention, repeals all laws inconsistent with its provisions, and enacts others limiting and regulating the powers of the Queen in Council as regards the application of those provisions. Reciprocity, for example, is insisted on. Before making any order with regard to the works of a foreign country, the Queen in Council must be satisfied that the laws of that country properly protect the works of English authors. The law as regards translations is made to agree with the provisions of the Convention, and the Copyright Acts are applied to works produced in a British colony, subject to the domestic law of that colony. Various minor arrangements are included in the twelve sections of the Act, all tending to the fair and equitable protection of literary and artistic property, but the great point gained is that which gives to an author belonging to any country of the Union as much pro-

prietary right in each of the other countries as is enjoyed by native authors. At last, then, the owners of literary and artistic property are, as regards Germany, France, Spain, Great Britain, Haiti, Honduras, Italy, the Netherlands, Sweden and Norway, Switzerland, and Tunis, protected from pirates. But one drawback exists. America, true to her selfish policy, holds aloof. She has recognised the principle of the Convention in words, but carefully refrained from doing so in deeds, thus reserving to her citizens the power—we will say nothing of right—which they have long so ruthlessly exercised. But America will enter the fold when it more fully appears that she has something to protect as well as appropriate.

WHEN the Albert Hall was opened there were not wanting cynical folk who said that it would eventually come down to be a circus. If we may credit present reports, those prophets will eventually prove not so far wrong. It is said that the seat-holders have met to consider a proposal for the establishment of "a well-conducted and perfectly-controlled high-class music-hall," with promenade concerts, "to a certain extent on the lines of those provided every winter at Covent Garden," the arena being cleared for that purpose, and adapted "as a promenade where smoking might be allowed." It is much more easy to believe that the seat-holders adjourned the debate on the proposition till November next than that the proposition was ever made. "To what base uses may we come at last!"—even when the "we" is represented by an edifice built as a princely memorial, and owned by the highest classes in the land. Shame and disgrace await the Albert Hall if this amazing scheme be carried out, and that which is sometimes called the "South Kensington Ring" will have performed an act certain to be remembered if not admired. The decision rests with the seat-holders, but does their function begin and end with saying "No" or "Yes" to the proposals of the executive? We trust not, and we hope they will bestir themselves at once. Granted that the Albert Hall should be a hall of music, why not organise performances of the highest class, and having an educational value, thus carrying out the original idea? "Oh," it may be said, "they do not pay." But is it the first business of the Albert Hall to return a dividend? Surely not. The proprietors are wealthy people who, by their very position as proprietors, proclaim some interest in art and science. Then let them be prepared to lose money, as the guarantors of the Philharmonic Society and of our provincial festivals are prepared. It seems that the only alternative is a music hall—a gigantic "Oxford." Will the royalty and aristocracy of England stoop as low as "Lion Comiques" and "Perfect Cures"?

EFFORTS are being made to secure the patronage of English tourists for the present series of performances at Bayreuth. That is right enough. A visit to the Wagnerian Theatre has become a part of liberal education in the sense that no man can be "up with the times" who has not made himself acquainted with what goes on there; neither can he form an adequate idea of the possibilities of the lyric stage when governed by an inflexible regard for artistic results. This, however, is not the point just now. As regards attracting visitors to Bayreuth, it is certainly important that steps should be taken to provide proper accommodation. The average touring Briton is not sufficiently enthusiastic about any artistic cause to suffer for it with equanimity. He likes to be comfortable wherever he goes, and if not made comfortable in any given place, he stays there but a little while and never returns. This accounts

for Bayreuth's unpopularity with most of those who have had experience of it. They call up memories of more than indifferent hotels, where poor lodging is supplemented by worse food and charged for at high prices, and they think "once, twice, and even thrice" before returning to Bayreuth or permitting their friends to go without a protest. It would really be worth while for the persons most interested in the Wagner Theatre to take this matter in hand, and work a hotel reform, at any rate for the duration of the performances, after which no reason would exist why local taste in the matter of accommodation should not be indulged as usual.

A STATEMENT in the *St. James's Gazette* to the effect that "no lady, except Mlle. Louise Bertin, had ever produced an opera until . . . this noteworthy feat was accomplished by Miss Walter," has been answered by Mr. Arthur à Beckett, who states that his mother, the late Mrs. Gilbert Abbot à Beckett, composed and produced two such works—"Agnes Sorel" and "Little Red Riding Hood." The correction is interesting as regards English female composers, and now let us see how far the *St. James's Gazette* is right in respect of foreigners:—

Maria Thérèse Agnesis composed "Ciro in Armenia" and one other.
Villard de Beaumaisnil composed "Tibulle et Delie."
Charlotte Birsch composed "Jean Gutenberg."
Mlle. Blahetka composed "Les Brigands et le Chanteur."
Caroline Blangy composed "Le Sou de Lise."
Mlle. Collinet composed "Le Fauteuil de mon Oncle."
Hermine Déjazet composed "Le Diable Rose."
Mlle. Dezède composed "Lucette et Lucas."
Mlle. Duval composed "Les Génies."
Carlotta Ferrari composed "Sofia."
Sophie Gail composed "Angela" and four others.
Viscontesse de Grandval composed "La Comtesse Eva" and one other.
Lucille Grétry composed "Le Mariage d'Antonio" and one other.
Suzanne Lagier composed "Jupiter et Léda."
Mlle. de la Guerre composed "Cephale et Procris."
Mlle. de Kerkado composed "La Méprise Volontaire."
La Baronne de Maistre composed "Sardanapale" and two others.
Madame Marcelli composed "Le Sorcier."
Madame Paradies composed "Ariane à Naxos."
Mlle. de Larochejaig composed "La Jeunesse de Lulli."
Mlle. Thys composed "L'Heritier sans le Savoir" and four others.
Madame Uccali composed "Emma di Resburgo."
Madame Ugaldé composed "Une Halte au Moulin."
Madame Vidorot composed "L'Ogre."

The foregoing does not pretend to be an exhaustive list, but it shows that female musicians have not been quite as idle in the domain of opera as our evening contemporary supposes. But it is significant that all their works are forgotten, and that only book-worms come upon the traces of them.

AMATEURS of Bach's music will be glad to learn that Sir Arthur Sullivan, as Conductor of the Leeds Festival, has determined to produce the B minor Mass as far as possible in accordance with its great composer's intentions. Hence there will be no "additional accompaniments," unless a specially written organ part can be so considered, while, as a matter of course, no instruments foreign to Bach's score are admissible. It is proposed to strengthen the flutes, oboes, and bassoons, to employ *oboi d'amore* where parts are assigned to them, and to play the trumpet parts as they stand, on "German trumpets," specially obtained. The *cornò da caccia*, or bugle horn, to which Bach assigns a conspicuous place in "Quoniam tu solus," presents a difficulty, but probably the German trumpet will replace it. As the Mass will be performed unabridged, amateurs may look forward to a very complete and, therefore, most valuable exposition of the Leipzig Cantor's great work.

"THE whirligig of time brings about its revenges," and here is a Dean of Gloucester announced to preach the special sermon at the forthcoming Festival.

Those who recall the state of things under Dean Law will get a vivid idea of contrast out of this. Dean Law, if he did not absolutely set his face against the Festival, invariably turned his back upon it and ran away. Of course, the inferior clergy, or some of them, imitated their chief, and on one occasion even removed their surplices, lest those garments should be tainted by complicity in an unholy deed. Then, who does not remember how a canon of Worcester was imported, ostensibly to preach in sympathy with the Festival, but, Balaam-like, took the opposite course, and provoked the late Dr. Wesley to "play out" with the Dead March in "Saul." All these troubles have vanished with the people who caused them, and now the Dean of Gloucester acts as a Festival steward, consents to preach the Festival sermon, and helps on the good cause in every way. Larger views come in with larger men.

We regard the production of "Frivoli" at Drury Lane Theatre as a sign of the times. Here is a shrewd manager, who has proved that he keeps his finger on the public pulse, bringing out a musical drama in costly fashion and at the most expensive house in London. "Frivoli," it is true, possesses very little merit. It has a poor story, worse dialogue, and indifferent music. But these defects are nothing to the point. The very existence of the work on Mr. Harris's stage proves to what a large extent the public affect comic opera. Their education, brought to this pitch, is not likely to stop, but will go on and presently embrace music of a better character. The time will soon come, indeed, for a venture with the lighter masterpieces of high-class French and German composers, and for the encouragement of such works among our native musicians. Hitherto contemporary English composers have restricted themselves to efforts in "grand" opera. They might with advantage drop this for a season and remember that the man who helps to raise a harmless and hearty laugh, as did Mozart and Cherubini—to name no others—is a benefactor of his species.

MR. TORRINGTON, who conducted the recent Musical Festival at Toronto, is a man with a will of his own. At the beginning of the proceedings it was agreed that encores should not be allowed. A beautiful harmony prevailed on the question, but there came a moment when everybody abandoned the pact save the Conductor. "Faithful among the faithless only he." This was how it happened:—A lady artist sang to the immense satisfaction of her audience, who, like audiences in general, disregarded rule, and clamoured for "that strain again." The lady returned, bowed and retired, but still the applause went on and on. Under these circumstances some of the committee had a happy thought. They would violate their own rule to gratify the crowd—that is to say, stultify themselves at the first opportunity on a question which, they must have known, was sure to arise. So these inconsistent though good-natured officials went to the artist and persuaded her to sing again. But they reckoned without the Conductor. The lady mounted the platform ready to "oblige," only to encounter resolute Mr. Torrington, who sent her back. He would keep to the agreement though the public clamoured, the committee prayed, and the singer was amiable. We should say that now the Conductor on the one side and the Toronto public on the other have arrived at a mutual understanding, which will ensure respect for rule hereafter. A Mr. Torrington is wanted amongst ourselves to bring about the same consummation in the same dauntless way.

ROYAL ITALIAN OPERA.

IN one respect the opera season at Covent Garden Theatre this year afforded an illustration of the Darwinian law of the survival of the fittest. Towards the close, the worn-out works of the Verdi-Donizetti school dropped out of the bills, and during the last three weeks the operas played were "Le Nozze di Figaro," "Don Giovanni," "Il Barbiere," "Faust," and "Lohengrin," a goodly list of masterpieces, differing greatly from one another, but each and all perfect in their way. The improvement in public taste having asserted itself so distinctly, it remains for some director with the necessary skill and tact to take the matter boldly in hand and re-establish opera on a firmer and purer basis than ever. Whether Signor Lago has strength sufficient for the task remains to be proved. He has not shown it yet, for the late performances were frequently noticeable for incompleteness in those departments wherein managerial ability is specially required. The old familiar abuses were as rank as ever; artists were permitted to quit their parts and bow and smile to the audience or take encores at the most inopportune moments, while unpunctuality in commencing and absurdly long *entr'actes* prevented many of the audience from remaining to the end on almost every occasion. The want of artistic conscientiousness was most conspicuously shown in the performances of "Lohengrin." Signor d'Andrade, who was to have taken the part of *Telramund*, was ill, and although M. Maurel, who has often played the character, was in the company, yet he was not called upon, and it was wholly excised, and with it, of course, a large portion of the part of *Ortrud*. Such treatment of Wagner's masterwork was nothing short of scandalous, and would not be tolerated abroad. While, however, the *ensemble* was generally very poor, individual performances of striking merit were by no means wanting. Beside those afforded by Madame Albani, the highest praise is deserved by Miss Ella Russell as *Rosina*, Signor Gayarré as *Lohengrin*, and M. Maurel as *Figaro*. The orchestra, consisting mainly of young and vigorous performers, was generally excellent, and the chorus, though small, was of better quality than in former years. It is said that the season has been financially successful, and that Signor Lago will continue the enterprise next year. Public support being forthcoming, it will therefore be inexcusable if the needful reforms are not initiated, and Italian opera made an artistic thing instead of a by-word and a reproach.

RICHTER CONCERTS.

THE ninth and last of these Concerts for the season took place on June 28, in St. James's Hall, the programme being exclusively occupied by Beethoven's Mass in D. It was expected that Bruckner's promised Symphony would then be given, consequent upon its postponement at the previous Concert; but for reasons which, doubtless, were good ones Mr. Richter had again to balk the anticipations of his audience, and Bruckner to remain still unheard. His time will come, probably, during the autumn series, and, if so, nobody will be much the worse for a few months' delay. The performance of the Mass was the best ever given under Mr. Richter's guidance in this country, the fact being due in part to better acquaintance with a difficult text, but mainly, we should say, to the wise course adopted in strengthening the chorus by the addition of a number of voices drawn from the Leeds Festival Choir. The fine, sonorous tones of the Yorkshire singers, combined with their characteristic energy of attack and sustaining power, effected a marvellous improvement. Indeed, save at Leeds in 1883, we never heard Beethoven's intricate and trying choral music given with better effect. The Londoners were stimulated by the presence of the Leeds people, a healthy emulation set in, and at times the results were quite startling as regards power and dash. We need scarcely add that a deep impression was made, or that something was done to weaken a common conviction that the Mass is impossible from any point of view embracing a thoroughly satisfactory interpretation. The orchestra did its important share of the work without challenging adverse criticism, and the solo quartet—Miss Marriott, Miss Lena Little, Mr. Winch, and Mr. Henschel—got through an arduous task as well as the most sanguine could have expected, looking at the

character of the music. In this manner the season was brought to a satisfactory end, and nothing remained but to cheer the Conductor, which was heartily and deservedly done. It is to be feared that the series of Concerts was less successful, in a pecuniary sense, than usual, and, doubtless, the gentlemen most concerned will give the fact due consideration with a view to discover the cause and remove it.

The autumn series, to consist of three performances, will begin on October 23, and the usual summer series on April 25 next.

MR. CUSINS' CONCERT.

THE annual morning Concert given by Mr. Cusins took place at St. James's Hall on the 5th ult. An attractive miscellaneous programme was provided, and additional significance was given to the occasion by the presence of a full orchestra. Mr. Cusins appeared in the triple capacity of conductor, composer, and pianist, a prominent item being his *Pianoforte Concerto in A minor*. This work was, we believe, composed some twenty years ago, and it does not therefore represent Mr. Cusins' powers in their fullest maturity. Nor, to speak candidly, is it likely that it will ever attain popularity, as it lacks the one great charm of spontaneity or freshness of idea. Still it is by no means wholly wanting in effective points. The second subject of the first movement is melodious, and the second movement, a Romance, is written with refined taste. The *Finale quasi Tarantella* is unfortunately very weak and commonplace, thus leaving an unfavourable impression of the whole work. The Concert-giver was also represented by his Overture "Love's labour's lost." A new violinist, Señor Diaz Albertini, displayed considerable talent in a Concertstück in A, by Saint-Saëns. The rest of the programme, in which Madame Albani, Madame Scalchi, Mrs. Kendal, Mr. Lloyd, Mr. Santley, and Signor Del Puente took part, needs no comment.

ROYAL COLLEGE OF MUSIC.

JULY has been a busy month for the pupils of the Royal College, the list of performances comprising a repetition of the "Water Carrier," the annual Chamber Concert given in Prince's Hall on the 14th, and two of the familiar fortnightly Concerts at the West Theatre of the Albert Hall. Mr. Price sustained the title *role* in the above-named opera with the same geniality that marked his first performance, besides showing a decided improvement in the matter of intonation, while a second hearing only confirmed our opinion of the impolicy of assigning the leading female part to a voice of the operatic-contralto calibre. The Concert of the 14th ult. was noticeable not merely for the happy choice of pieces performed, but for the exceedingly meritorious manner in which they were executed. Beethoven's String Quartet in D (Op. 18, No. 3), with which the Concert opened, was given with refinement and precision, the four players, Mr. Sutcliffe, Miss Donkersley, Mr. Kreuz, and Mr. Squire performing with a balance worthy of old hands. We have had occasion before this to speak in terms of high commendation of Miss Kellett's capabilities as a pianist, and her rendering of Schumann's exacting "Etudes Symphoniques" was marked by a greater breadth and warmth of expression than she has yet manifested. Nervousness obviously hampered her at the start, but much of the earlier and most of the latter portion of the work was admirably given. Miss Anna Russell has not a large voice, but its tones are of a sympathetic quality, her intonation is excellent, and her style pure, and on these grounds she is decidedly the most satisfactory of the soprano singers that we have yet heard at the Royal College. On this occasion her rendering, in English, of Giovannini's "Willst du dein Herz mir schenken" (generally and incorrectly ascribed to Bach) was a charming performance. Another welcome number in the programme was a selection from Schumann's "Märchen-Bilder," in which Mr. Kreuz, a promising young viola player, was heard to advantage. The *Andante con variazioni* from Spohr's Double Quartet (Op. 89) and Mendelssohn's Trio in C minor also served to exhibit the proficiency of the College instrumentalists, while Messrs. Price, Ridding, and Fischer entered with great spirit into the dramatic

Blessed are the dead which die in the Lord.

Revelation xiv. 13.

A SHORT (UNACCOMPANIED) ANTHEM.*

Composed by C. VILLIERS STANFORD.

Lento. *pp* *poco.* *p*

Soprano. Bless - ed, bless - ed, bless - ed are the dead . . which

Alto. Bless - ed, bless - ed are the dead . . which

Tenor. Bless - ed, bless - ed are the dead which

Bass. Bless - ed, bless - ed are the dead . . which

ORGAN (for practice only). *Lento.* *pp* *poco.* *p*

die in the Lord, the dead . . which die in the Lord, bless - ed,

die in the Lord, . . which die in the Lord, bless - ed,

die in the Lord, the dead . . which die in the Lord, bless - ed,

die in the Lord, the dead . . which die in the Lord, bless - ed,

bless - ed are the dead which die in the Lord, . .

bless - ed are the dead which die in the Lord, . . for they

bless - ed are . . the dead which die in the Lord, . . for they rest, they

bless - ed are the dead which die in the Lord, . . for they rest, they

* Sung at the Funeral of Mr. HENRY BRADSHAW in King's College Chapel, Cambridge, on February 15, 1886.
The Musical Times, No. 522.

for they rest from their la - bours, they rest from their la -

rest from their la bours, they rest from their la

rest, rest from their la bours, they rest from their la

rest, rest from their la bours, they rest, they

mf - bours, they rest, . . they rest from their la bours, *p* and their works, .

mf - bours, they rest, . . they rest from their la bours, *p* and their works, .

mf - bours, they rest . . from their la bours, *mp* and their works, .

rest, they rest from their la bours, and their

and their works fol - low them, *p* their

their works fol - low them, . . their

their works fol - low them, . . their

works, their works fol - low them, *p* their

Più lento.

pp

works fol - low them. . . Bless - ed, bless - ed, bless - ed

works fol - low them. . . Bless - ed, bless - ed, bless - ed

works fol - low them. . . Bless - ed, bless - ed, bless - ed

works fol - low them. . . Bless - ed, bless - ed, bless - ed

Più lento.

pp

are . . the dead which die in . . the Lord,

are . . the dead which die in the Lord, which die in the Lord,

are . . the dead which die . . in . . the Lord, which die in the Lord,

are the dead which die in the Lord, which die in the Lord,

Tempo lmo.

rall.

for they rest from their la - bours, they rest from their la - bours.

for they rest from their la - bours, they rest from their la - bours.

for they rest from their la - bours, they rest from their la - bours.

for they rest from their la - bours, they rest from their la - bours.

Tempo lmo.

rall.

NOTE.—Part of the melody of "Agnus ad virginem" is included in this Anthem. The tune, which dates at least from the fourteenth century, and which is mentioned in Chaucer as sung by the "Clerk of Oxenford," was given to me by Mr. Henry Bradshaw in 1882.—C. V. S.

Thou wilt keep him in perfect peace.

August 1, 1883.

FULL ANTHEM FOR FOUR VOICES.

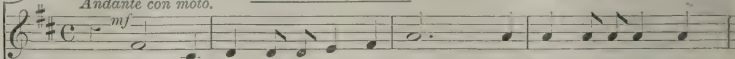
Isaiah xxvi. 3.

Composed by T. TALLIS TRIMNELL, Mus. Bac., Oxon.

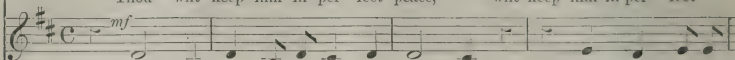
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante con moto.

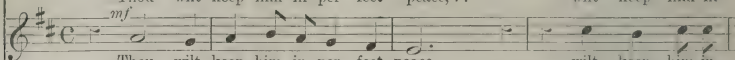
SOPRANO.



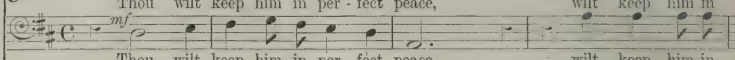
ALTO.



TENOR.

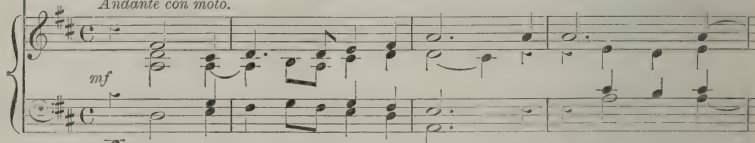


BASS.

*Andante con moto.*

ORGAN.

♩ = 96.



peace, per - fect peace,

whose mind

is stay - ed on Thee, ..

peace, per - fect peace,

whose mind

is stay - ed on Thee,

peace, per - fect peace, whose mind is stay'd,

is stay - ed on Thee,

peace, per - fect peace,

whose mind

is stay - ed on Thee,

Thou wilt keep him, wilt

Thou wilt keep him in per - fect peace, in peace, whose mind, ..

Thou wilt keep him, wilt keep him in per - fect peace, per - fect peace, in peace, whose

Thou wilt keep him, wilt keep him in per - fect peace, per - fect peace, in peace, whose

keep him in per - fect peace, Thou wilt keep him in per - fect peace, in peace, whose

whose mind is stay - ed on Thee: be -

mind . . . is stay - ed on Thee: be -

mind . . . is stay - ed on Thee: be - cause he trust - eth in Thee, be -

mind is stay - ed on Thee: be -

cres. *p* *cres.* *cres.*

- cause he trust - eth in Thee, he trust - eth in Thee, he - cause he trust - eth in

- cause he trust - eth in Thee, be - cause he trust - eth in

- cause he trust - eth in Thee, be - cause he trust - eth in

- cause he trust - eth in Thee, be - cause he trust - eth, he trust - eth in

cres. *cen.* *cres.* *cen.* *cres.* *cen.* *cres.* *cen.*

do. Thee, he trust - eth in Thee. Thou wilt keep him in per - fect peace,

do. Thee, he trust - eth in Thee. Thou wilt keep him in per - fect peace, *dim.*

do. Thee, he trust - eth in Thee. Thou wilt keep him in per - fect, in per - fect peace, in per - fect

do. Thee, he trust - eth in Thee. Thou wilt keep him in per - fect peace,

f *dim.*

peace, per - fect peace, whose mind is stay - ed on Thee: be -
peace, per - fect peace, whose mind is stay - ed on Thee: be -
peace, per - fect peace, whose mind is stay - ed on Thee: be - cause he
peace, per - fect peace, whose mind is stay - ed on Thee: be -

- cause he trust - eth, he trust - eth, he trust - eth in Thee, be - cause he trust - eth in
- cause he trust - eth, he trust - eth, he trust - eth in Thee, be - cause he trust - eth in
trust - eth, he trust - eth, he trust - eth in Thee, be - cause he trust - eth in
- cause he trust - eth in Thee, be - cause he trust - eth in

Thee. A - - - - - men, A - - - - - men.
Thee. A - - - - - men, A - - - - - men.
Thee. A - - - - - men, A - - - - - men.
Thee. A - - - - - men, A - - - - - men.

feeling of Meyerbeer's trio, "Pensa e guarda" ("Margherita d'Anjou").

The College Concert of the 22nd, with which the summer season closed, served to bring to a public hearing two original compositions by pupils of the institution—a Piano-forte Concerto, by Mr. Charles Wood, and a setting of "O Salutaris hostia," for chorus and string orchestra, by Miss Annie Fry. The former work is of a most elaborate and ambitious order, full of cleverness, but over luxuriant in detail, while Miss Fry's composition is simple and pleasing throughout. Excellent performances of Sterndale Bennett's beautiful "Naiads" Overture and Schumann's Symphony in D minor (No. 4) opened and concluded a most enjoyable Concert.

MR. HENRY LESLIE'S CHOIR.

TRUE to the new, and as it would seem successful policy adopted this season, Mr. Leslie secured some artists of the highest eminence to support the programme of his last Concert on the 30th ult. Madame Albani contributed the lovely prayer from "The Spectre's Bride," and "Let the bright Seraphim"; Mr. Santley sang Purcell's fine air "Let the dreadful engines," and Mr. Lloyd the Prelied from "Die Meistersinger"; and M. de Pachmann played pianoforte solos by Raff and Chopin. Thus the scheme partook of the nature of a high-class miscellaneous Concert, and if the once famous choir is no longer a sufficient attraction in itself, no blame can attach to the conductor for seeking to win the public by other means. But it is open to question whether the fault does not lie nearer home. Now that the season is over, no hesitation need be felt in stating that the Leslie Choir requires serious reorganisation if it is to maintain a position even by the side of the other leading choral bodies of the metropolis. Voices do not last for ever and, to put it in the most delicate way, a glance at the orchestra suggested the reason why the pitch was not maintained, and why the quality of tone was not good. Besides selections from the familiar repertory, two new part-songs were included in the programme; "Rove not to the Rhine," by Mr. J. C. Ward, did not make much impression, perhaps owing to an imperfect rendering; but "All is peace," by Mr. Berthold Tours, is a charming little composition, and will assuredly be heard again.

PRINCE'S HALL.

THE Chamber Concerts given by three Italian artists, Signor Cesi, Signor Papini, and Signorina Barbi, on the 12th and 17th ult., would have received greater attention had they taken place at a more favourable period of the year. The idea seemed to be to present examples of chamber music, vocal and instrumental, in historical order. Thus at the first Concert, solos by no fewer than seventeen composers were included, commencing with Frescobaldi, 1587-1654, and including D. Scarlatti, Couperin, Rameau, Bach, Handel, Graun, Jomelli, Mozart, and Rossini, with Beethoven's Kreutzer Sonata as an effective finale. At the second Concert thirteen modern composers were represented, but the only work of importance was Schumann's Sonata in A minor for piano and violin, Op. 105. Signor Cesi is the leading professor of the pianoforte at the Naples Conservatoire, and is an executant of great ability. He gave most satisfaction, however, in pieces requiring light and delicate treatment, as in others he put forward a great deal of superfluous energy, and his tone became hard and unpleasant. Very few pianists can fall into the Erckles' vein without damage to themselves as artists. Signor Papini's capacity as a violinist is too well known to need discussion, and we have had occasion more than once to speak in favourable terms of the vocal powers of Signorina Barbi. Her powerful mezzo-soprano voice has been well trained, and she sings with much expression. The audiences at these Concerts consisted mainly of foreigners, who expressed their satisfaction in a very demonstrative fashion.

MR. SAM FRANKO'S CONCERT.

By the co-operation of such artists as Madame Haas, Miss Carlotta Elliott, and Mr. Henschel, Mr. Sam Franko, a clever violinist from New York, was enabled to offer a

varied and interesting programme to the somewhat sparse but not unappreciative audience congregated in the Steinway Hall on the evening of the 16th ult. Mr. Franko's own selections were, with the exception of Goldmark's graceful but unmeaning Suite, more calculated to display technical dexterity than the command of sympathetic expression. As an executant, his performance of Moszkowski's tawdry Ballade, and, better still, of Corelli's Variations Sérieuses, proved him to be entitled to serious consideration. A word of praise is due to his intonation, which, except in one or two rare cases, was exceedingly true. Mr. Henschel sang and accompanied himself in his usual masterly and intellectual fashion in Loewe's "Die verfallene Mühle," and three songs from his own cyclus, "Der Trompeter von Säkkingen"; Miss Carlotta Elliott gave Schumann's "Frühlingsnacht," an insipid French ballad entitled "Pauvre Jacques," and Goring Thomas's graceful "Nuit d'été"—the last in her best style; and Madame Haas contributed two pieces by Chopin.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE annual Festival of the Bristol Church Choral Union took place in the Cathedral on the evening of the 1st ult., when a larger number of choirs took part than on any previous occasion, and the manner in which the musical service was rendered showed commendable progress. The choirs, numbering in the aggregate about 720 voices, were as follows:—*Cantoris*, Fishponds, Frenchey, Ashton Gate, St. John's (Bedminster), St. Paul's (Bedminster), St. Saviour's (Woolcott Park), Emmanuel (Clifton), St. Mary's (Tyndall's Park), St. Paul's (Clifton), and Christ Church (Clifton). *Decani*, Eastville Mission Church, St. Michael's (Bishopston), Horfield, St. Mark's (Lower Easton), St. Barnabas', St. Andrew's (Montpelier), St. James's, St. George's (Brandon Hill), St. Augustine's, St. Stephen's, St. Nicholas, and St. Mary Redcliffe. The *Preces* and Responses were Tallis's; the Magnificat and Nunc dimittis were sung to J. Bamby in E and G; and the two anthems were "Rejoice in the Lord," by John Redford, which was unaccompanied and admirably rendered, and Dr. Garrett's "Praise the Lord," in which the tenor solo was taken by Mr. Morgan. Mr. John Barrett, the Conductor for the year, directed the singing, and Mr. George Riseley was the Organist. The manner in which the service was rendered throughout was deserving of high praise, and seemed thoroughly appreciated by the very large congregation.

On the evening of the 22nd ult. a number of ladies and gentlemen, members of the musical profession, assembled by invitation at the Imperial Hotel, White Ladies' Road, Bristol, to hear from Mr. J. Brotherhood, C.E., of Canada (who is a native of Bristol), an explanation of the "Technicon," an apparatus for hand development in pianoforte playing. Mr. John Barrett having introduced Mr. Brotherhood, the latter said that the apparatus might be new to them, but it had been in use elsewhere, and was explained and illustrated at the Royal College at South Kensington and at the Guildhall School of Music. What he desired to accomplish by means of his invention was to make the hand sensitively responsive to the brain, and a struggling pianoforte player, who tried to overcome the difficulties of modern compositions, must make the hand obey the mind. The "Technicon," as developing technique, was explained, and its merits in developing the hand for pianoforte playing were shown by Mr. Brotherhood, who seemed to have studied muscular action, and displayed the resources of his invention in a manner that greatly interested the auditors. He stated that the best way to use the apparatus was before practising the instrument, as the executive power should be kept in advance of the interpretive power. In reply to a question as to whether the greatest executants had not succeeded independently of mechanical aid, he said probably they had, but how many Liszts and Thalbergs could be found? It was stated, incidentally, that by means of the "Technicon," the sensitiveness of touch on the part of blind persons had been increased. At the close of Mr. Brotherhood's remarks, the thanks of the meeting were tendered to him on the motion of Mr. George Riseley, seconded by Mr.

F. Huxtable, for the clearness with which he had explained his apparatus.

On the same evening a meeting was held at the house of Canon Percival to consider the best means of assisting the Saturday Popular Concerts, which provide good music for the people at a very low price. Canon Percival having said that it was only due to recognise the efforts of Mr. George Gordon, the enterprising Conductor of these Concerts, and his colleagues, by relieving them of any financial anxiety, Mr. Gordon proceeded to explain the working of the Concerts, and contended that it was highly desirable to continue their plan of having 2,000 threepenny seats, in order to bring the entertainment within the reach of the working classes. There is at present a deficit of £200, towards the defraying of which, however, £80 has already been promised in subscriptions. The loss annually has hitherto been £125, and Mr. Gordon therefore suggested that if this amount could be guaranteed the Concerts might be placed on a firm basis. It was finally resolved to make a special effort to wipe off the debt, and then to endeavour to raise such annual subscriptions as would ensure the efficient carrying on of these Concerts; and for this purpose an Executive Committee was formed, with Canon Percival as president.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE music one hears in the neighbourhood of Glasgow during the summer months is discoursed out of doors. In Glasgow itself it is provided in the public parks, where, on certain evenings of the week, very fair performances are given of dance or fantasia pieces with the lighter overtures. As a general rule, the class of music might be higher.

A remarkable experiment in the way of Concert giving was tried on the evening of the 9th ult. The public were invited to sail to Coulpont, a quiet landing place on the Clyde, some twenty-five miles from Glasgow, to hear a performance by the West of Scotland Choral Union of "The Messiah" on a hill side, and the weather being fine, a very large number of persons, four or five steamers being required, availed themselves of the opportunity to hear Handel under such peculiar circumstances. About half of the oratorio was gone through under the *bâton* of Mr. H. A. Lambeth, and the accompaniments were played by Mr. W. H. Cole's band. The effect on the still evening was very fine, and the experiment is to be repeated.

Under the auspices of the Ayr Burns Club, an open-air Concert was given on the 17th ult. The programme consisted chiefly of songs by the poet, sung to the melodies commonly associated with them, in harmony of four parts, the Concert taking place on the "Braes o' Doon," in the neighbourhood of Burns' Cottage and Monument; 450 choralists, together with some members of the band of the Royal Scots Fusiliers, taking part in it. The harmonies were of a plain, broad character, as was perhaps best under the circumstances, but yet more expression might have been imparted, the delivery being too uniformly metronomic and precise. With the aid of the instruments, judiciously disposed as they were, the pitch of the voices never dropped, of course, while the enunciation was very distinct, the words being quite plainly heard at a considerable distance away. The Concert was conducted by Mr. J. Butler Cowap, Organist of Ayr Parish Church, and selections were performed by the military band under Mr. H. J. O'Neill. The day was a remarkably fine one, the beautiful surrounding scenery of sea, hill, and dale being thus seen to the best advantage. It is estimated that about 12,000 persons were present, many coming from Glasgow.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE summer term closed with a series of Concerts, though unfortunately, in more than one instance, two Concerts were, with singular want of foresight, arranged for the same day. This was the case with those given on Midsummer Day, by Pembroke and Keble Colleges. At the latter Schumann's "Requiem for Mignon" and C. H.

Lloyd's "Song of Balder" were the principal items in the programme, Miss Bertha Moore, as the soprano soloist, achieving a very considerable success.

On June 28 the Philharmonic Society gave a performance of Schumann's "Paradise and the Peri," in the Sheldonian Theatre, of which it is difficult for us, who hold that it is the duty of a critic to seek occasion for praise rather than for censure, to speak at all. We should, however, fail to do justice to the unfortunate audience if we did not enter a protest against Concert-giving in which the performers scarcely profess acquaintance with the music they are announced to interpret. Having said so much, we gladly remit this unfortunate performance to the oblivion in which all concerned must wish it securely buried.

On the following day Concerts were given at Christ Church and at New College. At the former Max Bruch's "Frithjof" and at the latter Cowen's "Sleeping Beauty" were performed. Both were successful. Mr. Cowen's Cantata naturally suffered very much from the want of an orchestra, and it is difficult to understand why it should have been condemned to appear under such a drawback; the manner in which it was sung, however, was admirable.

On June 30 Magdalen College gave a Concert, in which, as usual, glees and madrigals, mainly of the English school, were relied on to give interest to the programme. A performance of level excellence was given, and the quartet of Academical Clerks was as effective as usual.

In conclusion, some notice must be taken of the fresh initiative taken during the past year by Mr. John Farmer, who has become Organist of Balliol College. It is understood that his design is mainly educational, and that he proposes to make music more an integral part of college life than it has hitherto been. Time only can show what success will attend his efforts. As for the means, various classes for singing and orchestral practice have been formed, and two performances, on an average, have been given every week. Up to the present time all the best features in these performances have been imported from outside, but should Mr. Farmer succeed in his scheme, we may expect to see more Balliol names amongst the performers. The close of the first year's work was celebrated by two Concerts, one of songs and ballads, the other consisting of a portion of Mr. Farmer's "Christ and His Soldiers" and the whole of his "Requiem."

WELSH EISTEDDFODAU.

THIS year the National Eisteddfod of Wales, held last year at Aberdare, will go to North Wales again. The meetings are fixed for September 14, 15, 16, and 17 at Carnarvon. The musical adjudicators include Mr. E. Prout, Mr. John Thomas, Mr. D. Jenkins, and Mr. J. H. Roberts. The band contest will not be among the least important events, although the prize offered, £20, is not so large as in some of the leading competitions. The test piece is Verdi's "Rigoletto." There will be three choral competitions. For the best rendering by choirs of from 120 to 150 voices of—(a) "Lord, our Redeemer" (Bach's "Passion, St. John"), (b) "See what love hath the Father" (Mendelssohn's "St. Paul"), and two other test pieces, a prize of £100 and a *bâton* for the Conductor are offered. There is also a second prize of £20. There will be three test pieces, one to be selected by each competing choir in the second choral competition, in which event £40 is offered as first prize, as well as a silver medal, and £10 as a second prize. The third choral contest will be confined to choirs of male voices numbering from forty to sixty. Prize £25 and a silver medal. A number of vocal and instrumental solo competitions are to take place, and several important prizes have been offered for compositions.

The National Eisteddfod will be held next year, it is understood, in London. Referring to this fact, a correspondent to the *Times* wrote in July as follows:—"In the rites and ceremonies of the old British meeting, there will be found much of antique interest. The greatest interest, however, will be centred in the competitions, in which both the competitors and the audience will find a lively concern. Amongst recent supporters of the National Eisteddfod may be mentioned such men as Lord Aberdare, Dean Vaughan, and Archdeacon Griffith. Mr. Matthew Arnold found his way to Aberdare last year, and essayed to deliver an

opposite speech to a large assemblage of his Celtic and other friends. It is desirable that a lingering supposition on the part of some of the inhabitants of Wales that English people properly only regard the institution with ridicule should be dispelled. There is a great disposition on the part of English residents in Wales to attend the old meetings, especially as a great part of the proceedings is now conducted in the English language. Public matters are open to public criticism, and Eisteddfodau cannot be exempted from the rule. The fact that they are of Celtic origin does not save the institutions of modern Wales from criticism if they deserve it. It cannot be gainsaid that Eisteddfodau, however good the fundamental principle of competitive meetings may be, have frequently resulted in disgraceful squabbles, and that room has thus been afforded for remarks not altogether congratulatory. It must be recollected that the competitions are entered into on certain specified conditions, and the adjudicators are appointed by the Welshmen themselves. It might well be asked why, therefore, should Welshmen so often rebel? Have they no faith in themselves? Are they not courageous enough to accept defeat where defeat is more likely perhaps than victory? The coming of the National Eisteddfod to London, also suggests the fact that English writers have before now spoken of the Eisteddfod in appreciative terms, and have even recommended the adoption of an annual gathering, on similar lines, but with modified arrangements, so as to make it in some way representative of the British Empire."

A musical Eisteddfod was held at Aberdare Market-place on the 12th ult. The prizes and expenses amounted to nearly £200, and about 3,000 persons were admitted to the hall. The President and Conductor was Rev. B. Evans, who alluded to the appreciatory statements in the *Times*, in reference to the next National Eisteddfod to be held at London, and expressed the opinion that there was no prejudice on the part of English people towards the Eisteddfod now. He hoped indeed that everything would be done to render that meeting a thorough success. The adjudicators were Dr. J. Farmer, Mr. David Jenkins, Aberystwith; Mr. J. T. Rees, Mr. T. Martin, Birmingham (brass band contest); Mr. J. Bryant, Llantwit Vardre (harp-playing). Pianist, Mr. R. Howells, Aberdare. Brass Band Contest.—Test piece, "The Heavens are telling," first prize, £10, Mountain Ash Brass Band. Second prize, £5, Ferndale. Choral Competition, "Then round about the starry throne." Capcoph Choir took the prize of £10, and the Conductor received £1. Chief Choral Competition. Prize £100. Test piece, "Thanks be to God." Three choirs competed, and the prize was divided between Aberdare Choral Union and Mountain Ash Harmonic Society. Dr. Farmer spoke in a very eulogistic manner of the natural vocal abilities of the Welsh; and, at his request, the three choirs united (under his leadership) repeated the test piece.

THE TORONTO MUSICAL FESTIVAL.

THIS great Festival, which commenced on June 15, has proved a phenomenal success, a result due in a great measure to the energy displayed by all who had the arrangement of the details of the undertaking, but more especially to the unwearied exertions of the Conductor, Mr. Torrington, whose work in training choir and orchestra cannot be over-estimated. From the voluminous notices of the local press, all of which are most enthusiastic in praise both of the works performed and their rendering, we select the following, commencing with the *Toronto World*:—

"Who that was present at the opening Concert of the Musical Festival last night will ever forget the scene that charmed him? The mammoth building was filled by nearly three thousand people, among whom were hundreds of Toronto's very best citizens. . . . Gounod, the composer of 'Death and Life,' or 'Mors et Vita,' as it is called in the Latin score, stands pre-eminent among our modern composers. His wonderful powers are not confined to oratorio alone, but have developed in almost every direction in musical composition. . . . The performance last night was given by the largest body of singers ever brought together at one time in the city of Toronto, and the result of the opening Concert of our first Musical Festival must have been

gratifying to not only those who listened, but also to those who have taken an active part in developing the scheme. The chorus was pretty evenly divided as regards the four parts, and gave evidence of thorough practice. They sang well together, and showed an attention to the lights and shades which was truly gratifying. The difficult intervals which occur in many parts were very creditably taken, and their attention to the conductor's *bâton* added greatly to the success of their singing. The soloists who took part, most of whom had been heard in Toronto before, are of high reputation. The soprano solos were about evenly divided between Mrs. E. Aline Osgood and Mrs. Gertrude Luther, and these ladies joined in the various quartets which are interspersed throughout the work with Miss Agnes Huntington (alto), Mr. A. L. King (tenor), and Mr. Max Heinrich (baritone), who each had solos as well."

Of the opening Concert, and the performance of Gounod's Oratorio, the *Toronto Evening Mail* says:—

"With a massive chorus, large orchestra, solo singers of continental reputation, and Mr. Archer at the organ, the oratorio was produced under most favourable circumstances for bringing out whatever elements of power and interest it contained. Some remarkable effects were obtained, for instance, by the chorus in the 'Day of Anger,' and 'Which once to Abraham,' which would not have been so apparent from a small body of voices. Speaking generally, as it is only possible to do under the present circumstances, it may be said that the singing of the chorus was admirable. The volume of tone was magnificent, while in regard to firmness, accuracy, and steadiness it would be difficult to say in what city on this side of the Atlantic better choral singing has been heard on a similar occasion. The solo singers gave, on the whole, such an interpretation to their numbers as would be expected from soloists of their reputation. The chorus and quartet 'While the wicked are confounded,' in which Mrs. Osgood took the solo soprano, created the principal expression of the evening. It excited so much applause that Mr. Torrington allowed it to be repeated."

And in a glowing notice in the *Globe* we read:—

"The opening chords of 'Mors et Vita' at once struck the audience with their solemnity, the effect being heightened by the terribly emphatic 'A fearful thing,' which was the first idea the audience could gather of the tremendous force of the union singing of such a chorus. The chorus gained in favour with each effort, and it was gradually forced on the listeners that here was one that possessed all the elements which characterise the trained body of veterans. Few would think that it had been in training only five months. Chorus after chorus was sung with increasing effect, and when the music permitted it was received with enthusiastic applause. The public enthusiasm rose to such a height at the close of the quartet and chorus 'While the wicked are confounded' that the rule 'no encores' was perforce broken."

The Matinée on the following afternoon was numerously attended, an excellent programme being provided, in which the principal singers took part. In the evening Handel's 'Israel in Egypt' was given, of the performance of which, and the presentation to Mr. Torrington, the *Toronto Evening Mail* gives the following account:—

"The Festival Hall was crowded in the evening by an audience of nearly three thousand people. Handel's oratorio 'Israel in Egypt' was most successfully produced, the performance of both chorus and soloists being most excellent. The choral event, if anything, was more satisfactory than that of the previous evening. The popular choruses 'The Hailstone Chorus,' 'The horse and his rider,' 'But the waters overwhelmed their enemies' produced all their wonted effect, and the first mentioned number was repeated in response to the plaudits of the audience. The features of excellence which were noticed in the performance of the chorus in the 'Mors et Vita' Concert were equally conspicuous last night. In the solo numbers, the principal success was won by Miss Huntington. Her aria, 'Thou shalt bring them in,' was a striking example of smooth and dignified singing, the effect of which gained an added charm by the beauty of her voice. This number was repeated in response to the rapturous cries of encore from the audience. Mr. Babcock's aria, 'Wave from wave,' was finely sung and

elicited much applause. Owing to indisposition, Mr. Heinrich did not sing, and his place was taken in the duet 'The Lord is a Man of War' by Mr. Warrington. This duet aroused quite an exhibition of enthusiasm, which was renewed when Mr. Babcock was seen to shake hands with our local representative. Mr. Warrington, although called upon at such short notice, rendered the music with Mr. Babcock very effectively, and fairly won the recognition his singing received. Both Mr. King and Mrs. Osgood sang their respective solos in a thoroughly satisfactory manner. During the intermission Mr. Torrington was presented by Mr. Blight, on behalf of the chorus, with a clock and pair of bronze statuettes, accompanied by an address expressing the appreciation by the members of the chorus of his great services in promoting the interests of the Festival and the cause of music generally. Mr. Torrington responded in brief but felicitous terms. The presentation evoked a series of loud cheers from the chorus."

From *Truth* we quote a notice of the closing performance of the Festival:—

"The Children's Jubilee, on Thursday evening, was a fitting finale to the series of successes which characterised the whole Festival. The school chorus numbered over 1,400 singers. This immense number of children, the girls arrayed in pretty white dresses and the boys in black, and arranged tier on tier to the very roof of the lofty hall, was an inspiring and never to be forgotten sight. It alone was worth the price of admission. The singing of the children was simply marvellous. The most difficult passages were perfectly rendered, the *pianissimo* and *staccato* parts being particularly fine. But the climax was reached in the rendering of Mr. Torrington's stirring and dashing national air 'Canada,' which appeared in *Truth* when first composed. This piece was sung with wondrous zest, and at the end of the last verse the singers suddenly produced a tiny Union Jack and with the precision of one person waved the flag aloft, at the same time giving vent to a spontaneous cheer. The effect upon the audience was electrical. Hundreds rose to their feet shouting 'Encore!' 'Encore!' The 'Action Song,' directed by Mrs. J. L. Hughes, was also rapturously received."

In an article, headed "What ought to grow out of our Festival," the *Globe* suggests that the Musical Committee connected with this undertaking should be formed into a permanent Musical Festival Association, that a Music Hall should be erected in Toronto, and an orchestra established. Assuredly such an idea is worthy of serious consideration.

OBITUARY.

JOHN TEMPLETON.—Readers of musical magazines which belong to ancient history are familiar with the name of John Templeton, a tenor vocalist, who, half a century ago, filled a conspicuous place before the public. They must have been greatly surprised on discovering, a few weeks since, that the artist in question had been peacefully living out his life in the village of New Hampton down to the 2nd ult., when he passed away at the age of 84. Templeton long survived his fame and even knowledge of his existence. He spent his last years in peaceful retirement, "the world forgetting, by the world forgot," and only on very rare occasions did he emerge therefrom. Once or twice the writer of this notice had the good fortune to meet him in society, and to enjoy a companionship which was not without much charm. Templeton was a fine, handsome old man, upright of carriage, having a clear, rosy complexion, bright eyes, and the bearing of a gentleman. He lived almost entirely in the past, and from the storehouse of an excellent memory drew, on occasion, a wealth of anecdote made the more acceptable by a racy Scottish accent and the gifts of a *raconteur*. Malibran was his heroine, as he was once "Malibran's tenor," and to hear Templeton talk about that gifted lady was to draw very near to her indeed. The link is now broken, but it may be said of the old man that he sustained to the last the dignity of an artist, and died in honour and esteem. Templeton's public career is not of much interest now, and a few words will suffice for it. Born in Riccarton, Ayrshire, in 1802, he made his London *début* at Drury Lane, October, 1831, and rapidly passed to a high position. Malibran selected him to appear in opera with her, and for years he was an indispensable man

—so much indispensable that he played both at Drury Lane and Covent Garden on the same night. He is represented as having had a fine voice and a bright attractive manner, but, anyhow, he became a public favourite and reached the height of a singer's ambition. On leaving the stage, Templeton gave entertainments after the manner of Henry Russell, and made a very successful tour in America, the incidents of which he took pleasure in narrating. This having secured him a modest competency, he retired into private life, fixing his residence at New Hampton, and cultivating his garden with the serenity of a philosopher who can afford to let the noisy world go by.

THE Midsummer Examinations of the College of Organists were held on the 13th ult. for Fellowship, and on the 14th and 15th for Associateship. The following gentlemen acted as examiners: Dr. C. J. Frost, Dr. E. J. Hopkins, Mr. W. S. Hoyte, Dr. C. Warwick Jordan, Dr. Haydn Keeton, Dr. G. C. Martin, Dr. A. H. Mann, Dr. Dyer, Dr. F. E. Gladstone, Mr. James Higgs, Mus. Bac., Mr. Walter Parratt, Mr. C. E. Stephens, and Mr. E. H. Turpin. In the unavoidable absence of Sir R. P. Stewart, Mr. C. E. Stephens distributed the diplomas at the Neumeyer Hall, on the 16th ult. The following is the list of successful candidates:—Fellowship (forty-six examined)—F. Broad, Wokingham; F. Dewberry, Mus. Bac., Cambridge; J. F. Flitcroft, Bolton; R. Y. Mander, Leamington; J. H. Pearson, Brighouse; C. J. Wood, Croydon. Associateship (eighty-four examined)—J. E. Adkins, Belgravia; A. T. Arkless, Newcastle-on-Tyne; W. G. Bayley, Romford; E. F. Barker, Kentish Town; J. G. Barker, Matlock Bath; R. P. Barclay, Stapleton, Bristol; W. Crompton, Farnworth; W. Edwards, Hanley; F. de G. English, Godalming; A. H. Essam, Kettering; J. Hurst, Tollington Park; Miss E. L. McKnight, Enfield; W. H. Maxfield, Bowden; A. Pearson, Huddersfield; F. A. Sewell, Belgravia; W. Stansfield, Dudley; R. Steggall, Notting Hill; F. H. Stokes, Kentish Town; R. H. Whall, Chelsea; W. O. West, Manchester.

We have received a circular from Mr. Augustus Charles Köhler, advocating the adoption of a national musical pitch in accordance with that established at the School of Music, Kneller Hall—viz., C 542 or A 455 vibrations. The reasons he brings forward for this are that the only recognised musical pitch at present possessing any authority in this country is the "Regulation" Army pitch, as given above, to which all military musical instruments used in the bands of Her Majesty's Guards, Artillery, Engineers, Cavalry, and Infantry have for years been tuned; and also that tens of thousands of band instruments used by Volunteer Corps, Village and Factory Bands, &c., not only in the United Kingdom, but throughout India, the West Indies, Australia, South Africa, and the Colonies are already furnished with complete sets of instruments regulated to the Kneller pitch. Of course this is a powerful argument, but we must not forget that vocalists will have something to say on the subject; and the recent meeting at St. James's Hall sufficiently proves that this is a matter which cannot be authoritatively decided even by the most carefully selected musical committees.

THE annual meeting of the corporation of the Royal College of Music took place on the 3rd ult. in the West Theatre, Albert Hall, the Duke of Westminster presiding, and the report for the year, ending April 30, revealed a very flourishing state of affairs as regards attendance, finance, and general achievement. The Montreal Scholarship has recently been filled up, and the competition for nineteen open scholarships in the Spring was marked by a higher standard of excellence than that reached at the previous examination. The election of five executants on wind instruments has greatly strengthened the orchestra, rendering it almost independent of external aid. Amongst the more personal announcements of the meeting we may mention the election of Mr. Carl Rosa to the Council, the acceptance by Mr. Henschel of a temporary engagement on the teaching staff, and the offer of Madame Lind-Goldschmidt, which the Council have accepted, to take two of her pupils, Misses Albu and Belcher, to Italy for purposes of study.

On Wednesday, 7th, and on Sundays, 11th and 18th ult., special services were held at Holy Trinity, Lincoln's-inn-Fields, in connection with the Restoration of the church, sermons being preached by Revs. F. F. Goe, Canon Nisbet, T. Webster, Dr. Wace, of Lincoln's Inn, and by the Vicar, Rev. N. Bromley. During the last three months great improvements have taken place—the west gallery has been removed, and the organ and choir assigned their proper places in the chancel. A handsome painted window has also been inserted at the expense of J. Bateman, Esq., an old friend and churchwarden. The choir was augmented on each occasion, and rendered very efficiently “The Lord is my strength” (Lowe), “As pants the hart” (Spohr), and “Hear my prayer” (Mendelssohn). The soprano solos in the works named were sung by Miss Margaret Hoare in so finished a style as to create a profound impression on the congregation. The musical arrangements were under the direction of Miss Cope, Organist of the church.

THE Annual Fête of the London Sunday School Choir took place at the Crystal Palace on June 30, and was in every respect highly successful. The muster of chorists was much greater than on any former occasion, the gigantic orchestra not being able to seat them all, so that the alleys and approaches were filled, and there was also a throng around the entrances to the rear benches. The body of tone was extremely good; and all the pieces—especially “See the Conqueror,” by J. S. Wiseman, G. Merritt's Anthem “Cry aloud and shout,” and Sir George Elvey's “Crown Him with many crowns”—were sung with careful attention to light and shade; “O Father, Whose Almighty power” (“Judas Maccabæus”) save in the balance of parts, being also an excellent example of vigorous and steady choral singing. Every praise is due to Mr. Luther Hinton, who conducted the choir to perfection. The vocal music was effectively relieved by instrumental selections, conducted by Mr. Oscar Barrett.

On Saturday evening, the 24th ult., the members of the Royal Academy of Music Operatic Class brought the summer term to a close with the performance of a new operetta in two acts, entitled “The Two Polts,” libretto by W. Herbert Scott, music by J. Edward German. The work, which occupied more than two hours in representation, was given from first to last with most commendable taste and skill, and met with the utmost favour on all sides. Mr. Musgrove Tufnail was successful in a high degree in his personation of the principal character in the piece, while Mrs. Wilson, Miss Annie Dwellley, Mr. Lawrence Kellie, Mr. Theo. Moss, and Mr. Frank Holt rendered very valuable aid in their respective parts. Several encores were demanded and complied with; the performance, no less than the composition of the entire work, being of a deservedly successful nature.

THE St. Mark's (Notting Hill) Choral Society gave its first Concert on the 22nd ult., at St. Mark's Hall, before a large audience. The first part was devoted to a selection from Costa's “Eli,” the vocalists being Miss E. Clarke, Madame West, Mr. W. A. Philpott, and Mr. F. Blake. The second part was miscellaneous, the principal features being Miss Clarke's rendering of H. Smart's “Maid of the Sea” and “The Wedding Day” (both encores), Madame West's expressive singing of a Berceuse (“Sweet and low”), and “The Man of War” admirably sung by Mr. F. W. Philpott. The choruses and part-songs were rendered with great precision and expression, under the direction of Mr. W. A. Philpott, who conducted with much care and ability. Miss E. House and Mr. Warren Tear ably presided at the pianoforte and harmonium.

MR. ERNEST BIRCH, assisted by Miss Mary Davies and Miss Hope Glenn, gave a most successful Recital, on June 28, at Steinway Hall. A special word of commendation is due to the songs “My true love hath my heart” and “Toil and rest,” composed by Mr. Birch and sung to perfection by Miss Mary Davies and Miss Hope Glenn respectively. Mr. Birch's varied selections afforded ample proof of his ability as a first rate artist, and he was repeatedly recalled by a numerous and appreciative audience. The violoncello solos of Mr. Stern, and the imitations of Mr. George Grossmith, added to the success of the Matinée.

THE Royal Normal College for the Blind has had three important gatherings in the grounds and large hall of the building during the past month. On the 10th the Duke and Duchess of Westminster attended to grace the Prize Festival, on which occasion the pupils, 175 in number, exhibited their skill in pianoforte repairing and tuning, in gymnastic games and exercises, and also in a Concert of high-class music, the remarkable musical ability and training of the pupils in both vocal and instrumental performances eliciting frequent expressions of applause from a large and distinguished audience. On the 19th the pupils gave a Concert in aid of the Holiday Fund, on which occasion they had the valuable assistance and co-operation of the professors, Messrs. W. H. Cummings, F. and A. Hartvigson, and Dr. E. J. Hopkins. On the 20th some 200 delegates from the Colonies attended the College and were entertained by a grand Concert and other examples of the studies carried on in the Institution.

On Sunday evening, the 18th ult., after the usual church service, which was extremely well rendered, the choir of Holy Trinity Church, Gray's Inn Road, with the assistance of some ladies and gentlemen of the neighbourhood, gave a performance of Dr. Stainer's sacred Cantata “Daughter of Jairus.” The solos were well taken by Miss Fannie C. Atkinson, Mr. J. N. Atkinson, and Mr. C. Hales. The choral parts were excellently sung, especially the wailing chorus for women's voices. The whole was accompanied with great skill by the Organist, Mr. R. F. Tyler; and Mr. J. H. Hutchinson conducted. The authorities of Holy Trinity deserve commendation and support in their spirited work, for we believe that it is intended to give a series of such performances, to include many compositions which the general public have seldom an opportunity of hearing.

THE 200th consecutive monthly Concert of the St. George's Glee Union was given in the Pimlico Rooms, Warwick Street, on the 2nd ult. The first part comprised a song from each artist, and three numbers by the choir—“God save the Queen,” “O who will o'er the downs so free” (Pearsall), and “The Shepherd's lament” (Smart). Mendelssohn's “Athalie” occupied the second part. The solos were excellently rendered by Miss Kate Fusselle, Miss Louise Augarde, and Madame Osborne Williams, the lyrics being recited with fine effect by Mr. Cole A. Adams. The choruses were sung with marked precision and good expression. Mr. F. R. Kinke and Mr. Herbert Schartau ably presided at the pianoforte and harmonium respectively, and Mr. J. Monday conducted.

At the opening of the Royal Holloway College by the Queen, on June 30, an Ode (“Victoria”), written by Mr. G. Martin-Holloway, and set to music by Sir George Elvey, was sung in the chapel by members of the Sacred Harmonic Society. The second verse of the Ode is an unaccompanied quartet, which was excellently rendered by Miss Esmée Woodford, Miss Chester, Messrs. Hunt and Shepley. The National Anthem was sung in the Quadrangle by the united choirs, numbering about 300 voices, under the direction of Sir George Elvey, and accompanied by the band of the Royal Artillery. As Her Majesty left, “Rule, Britannia,” by the whole choir, concluded the vocal portion of the ceremony.

A SUCCESSFUL evening Concert was given at St. Mary's School, Balham, on Tuesday, June 29, on behalf of the organ fund. The choir sang several operatic choruses and also a new cradle song by Mr. H. W. Weston, A.C.O., the Conductor. Vocal solos were given by Mrs. R. Norton, Miss R. Williams, and Messrs. Moore and Bromer. One of the principal items was Liszt's second Rhapsodie, arranged for pianoforte duet, and played by Miss Parker and Mr. H. W. Weston. The latter gentleman also accompanied the solos, and conducted the choir with much care and ability.

THE sixteenth anniversary of the dedication of St. Mark's Church, Lewisham, was marked by a special evensong held in the building on Tuesday, the 20th ult., at which Dr. Stainer's Magnificat and Nunc dimittis, and Dr. Bridge's “Rock of Ages” (accompanied by the composer) were rendered by the choir. The baritone solo in the latter was sung by the Choirmaster, Mr. R. E. Miles, and after the service Dr. Bridge gave a short Organ Recital.

The daily programme of music performed at the Exhibition of Madame Tussaud, in Marylebone Road, affords a good example of the practicability of putting forward high-class music at a popular entertainment. A recent programme contains such standard compositions as the Overtures to "William Tell" (Rossini) and "Fingal's Cave" (Mendelssohn); selections from Gounod's "Irene" and Sullivan's "Mikado"; Marche Solennelle (Gounod) and Marche Hongroise (Berlioz); besides lighter music by Strauss, Gungl, Waldeufel, &c. The band consists of two pianos, harmonium, two violins, and double bass, and is ably conducted by Mr. F. Delevanti, who has been for many years connected with the music at this establishment.

DR. BRIDGE, Organist of Westminster Abbey, adjudicated at the sixth Temperance Choir Contest held in connection with the great Temperance Fête at the Crystal Palace, on the 13th ult. Eight choirs competed, and the first, second, and third prizes were awarded to the Manchester Temperance Choir (Mr. G. W. Lane), the Cardiff Blue Ribbon Choir (Mr. J. Davies), and the Temperance Choral Society (Mr. J. A. Birch). The Leeds and Wellingborough Choirs obtained honourable mention. Three great Choral Concerts, by 5,000 voices each, were given, under the conductorship of Mr. W. H. Bonner, Mr. F. Smith, and Mr. C. Wakely.

An excellent Concert was given by Mr. Walter Fitton at St. James's Lecture Hall, Gloucester Place, on the 5th ult., when the powers of the *bénéficiaire* as a classical player were displayed to much advantage in the pianoforte part of Mendelssohn's Sonata in B flat, for pianoforte and violoncello, Walter Macfarren's Second Sonata for pianoforte and violin, Sir W. S. Bennett's Chamber Trio for pianoforte, violin, and violoncello, and solos by Schumann and Chopin. The Concert-giver was ably supported in the instrumental department by Mr. Frank Arnold (violin) and Mr. W. E. Whitehouse (violoncello), Miss Margaret Hoare contributing vocal selections with marked success.

MR. W. DE M. SERGISON, Organist of St. Peter's, Eaton Square, gave an evening Concert on June 28, at Prince's Hall, under distinguished patronage, and with the co-operation of several well-known artists. In the course of the evening the Concert-giver was associated with Miss Winifred Robinson and Mr. Leo Stern in a very efficient rendering of Raff's Pianoforte Trio in C minor, the programme likewise including pianoforte solos played by Miss Agnes Zimmermann, solo violoncello performances by Mr. Leo Stern (a pupil of Signor Piatti), and vocal contributions by Miss Hilda Wilson, Messrs. Charles Wade and Gilbert Campbell. The hall was well filled.

At the forty-second performance of the Musical Artists' Society, held at Willis's Rooms, on the 10th ult., the following works were included in the programme—viz., Pianoforte Trio in D minor (Charles Gardner); Introduction and Pastorale, "La Sera," for string quartet (Alfred Gilbert); Theme and Variations in F sharp minor, for two pianofortes (Dora Bright); Sonata Piecevole, for flute and pianoforte (C. E. Stephens); String Quartet in B flat (Algernon Ashton); Songs (Mary Travers, George Gear, and Thomas B. Knott).

We have much pleasure in announcing that the honorary degree of Doctor of Music has, at a Convocation recently held at Durham University, been conferred upon Mr. William Rea, the Borough Organist of Newcastle-upon-Tyne. A quarter of a century bestowed upon the furtherance of the best interests of the art is deserving of so graceful a mark of recognition, and we heartily congratulate Dr. Rea upon his newly-acquired honour.

THE "Boston Musical Year-Book and Musical Year of the United States," for the season of 1885-86, by G. H. Wilson, has been recently forwarded to us, and deserves a word of praise for the extreme care with which the details of musical performances, not only in Boston, but in many other cities of the States, have been collected. Some such work would, we think, be extremely useful in this country.

MR. H. C. TONKING has been giving Organ Recitals at the National Art Treasures Exhibition, Folkestone, with so much success that he has been engaged to give Recitals twice daily throughout August.

THE 173rd Monthly Concert of the Grosvenor Choral Society was given in the Grosvenor Hall, Buckingham Palace Road, on Friday, the 16th ult., when a miscellaneous selection of part-songs by Barnby, Stevens, Cellier, Bishop, Fanning, Otto, Smart, and Caldicott was successfully rendered. The soloists were Mdlle. Anna Lisa Borgström, Mrs. Luff, Miss Louise Bond, Miss Gibbs, and Mr. Henry Sunman. Miss Sophie Raven gave two pianoforte solos, Mrs. T. P. Frame presided at the pianoforte, and Mr. David Woodhouse conducted.

THE prospectus of the Musical Association of Victoria for 1885-86 shows that the Society has fully maintained the state of prosperity which was announced last year. Three papers on musical subjects of much interest have been read; monthly meetings have been held, at which works by the standard composers have been performed, and examinations for the Society's diploma and second-class certificate have taken place, two candidates having gained diplomas, and four certificates.

THE Leeds Festival Committee have made a few changes in their programme, and removed from it the "Tristan and Isolde" duet, which, we believe, none of the solo vocalists cared to undertake. For this the Overture to "Der Fliegende Holländer" has been substituted, and it is probable that Mr. Lloyd will sing the Prize Song from "Die Meistersinger." Mr. Frederic King has been engaged, and will sing the part of *Lucifer* in Sir A. Sullivan's new cantata "The Golden Legend."

At an examination of pianoforte tuners, held by the Regent Hall Association at 44, Devonshire Street, the following candidates passed, and obtained the Regent Hall Certificate (R.H.C.) of qualification to practise, the names being given in order of merit—William Thomas Cope, of Limerick, Ireland, and John Hill, Irby, Lincolnshire. The next examination will be held in September, on a date to be duly announced by advertisement; and already several candidates have expressed their intention to enter.

WE regret to announce the death of Mr. John Pew Bowling, of Fallowfield Terrace, Leeds, which occurred on the 6th ult., at the early age of thirty-five. The deceased gentleman was Principal of the Yorkshire College of Music, Conductor of the Leeds Amateur Orchestral Society, and Huddersfield Orpheus Choral Society, and had a large teaching connection. He was one of the best executants in the county, and his loss will be long and deeply felt.

A FEATURE of the past musical month has been the first appearance in England of "America's greatest contralto," Miss Emily Winant. The lady appeared twice at Mr. Austin's "Patti Concerts" with success, but she is not fairly judged by her singing of an isolated song at a miscellaneous entertainment. Miss Winant should be, and we trust will be, heard in Oratorio before she returns home.

ON the occasion of his recent marriage, Mr. C. L. Williams, Organist of Gloucester Cathedral, was presented with a handsome silver-mounted inkstand, subscribed for by the members of the Festival Musical Committee as a token of esteem and high appreciation. Mr. Williams had previously received a silver teapot from the members of the Choral Society over which he presides.

ON Tuesday evening, June 29, a very successful Organ Recital was given by Mr. Frank N. Abernethy, F.C.O., Organist of St. Saviour's, Southwark, on the large chamber organ at the residence of Mrs. Spratt, Vassall Road, Brixton. The programme included compositions by Bach, Handel, Mendelssohn, and other masters. The performance was highly appreciated.

At the Theatre Royal, Edinburgh, on the 12th ult., Mr. Sims Reeves appeared as *Henry Bertram* in "Guy Mannering," charming all hearers by the beauty of his voice and style, and proving beyond doubt that his exceptional powers remain unimpaired. The house was filled in every part, and the reception of Mr. Reeves was most enthusiastic.

MADAME ADELINA PATTI will this month give a Concert for the benefit of the Swansea medical charities. On former occasions of the kind the receipts have been very large, and the personal popularity of the distinguished artist in the neighbourhood of her residence has gained much thereby.

MISS MARIE KREBS desires it to be known by English visitors to Dresden that she is prepared to give pianoforte lessons during the autumn months. Miss Krebs's concert engagements stand in the way of regular work as a teacher, but her success in that capacity has been very great, and the pupils are fortunate who secure the benefit of her counsel.

MR. J. BARNEY has resigned the appointment of Choirmaster at St. Ann's, Soho, where his labours have produced such excellent results. The musical services will, as usual, be discontinued during the months of August and September, and will be resumed in October under the direction of Mr. W. H. Cummings, who succeeds Mr. Barnby.

M. VLADIMIR DE PACHMANN will leave England in the autumn, and probably not return for a year or two. Madame de Pachmann, who has avoided public appearances of late in order to devote herself to study, is expected to make a *début* at Berlin at the beginning of the winter season, and then enter upon an extended tour.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Jephtha" in Christ Church, Watney Street, on the 7th ult. The soloists were Miss Clara Hoschke, Miss Griffiths, Mr. John Probert, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ.

THE monument to be erected over the grave of the late Joseph Maas is now making rapid progress under the hands of Mr. Currie, and will probably be unveiled soon after the conclusion of the holidays. The Scholarship fund remains open for further contributions, which, no doubt, the Committee will be glad to receive.

THE REV. H. G. BONAVIA HUNT, Mus. B., Oxon., Warden of Trinity College, London, has been elected a Fellow of the Royal Society of Edinburgh, on the recommendation of Professor J. Stuart Blackie, Dr. Hugh Macmillan, F.R.S., Edin., Professor W. Garden Blaikie, LL.D., and others.

"THE Musical Artists', Lecturers', and Entertainers' Directory," for 1886-7, appears to be a reliable book of reference; but we fail to see why some few names scattered throughout the work are printed in more prominent type than the rest.

THE Summer Concert of the St. Bartholomew's Hospital Musical Society took place on the 1st ult., under the direction of Mr. Avalon Collard, Conductor of the Society. The orchestra was above the average, and the choir sang pieces in various styles in a very creditable manner.

MR. A. C. MACKENZIE will shortly begin work upon the oratorio he is engaged to write for the Birmingham Festival of 1888. The book, compiled by Mr. Joseph Bennett, is founded upon a Biblical subject affording ample scope for the composer's power of dramatic treatment.

REPORT states that Signor Mancinelli has been engaged to write a new work for the Norwich Festival next year. We do not hear of any such contract with an English composer, but may assume that the Committee will not entirely ignore their countrymen.

A BOOK containing a Report and Account of the Proceedings of the Birmingham and Midland Musical Guild for the second Session, 1885, shows that the Institution is rapidly increasing its number of members, and we are glad also to find that its financial position is highly satisfactory.

EXPERIMENTS have been tried with a view to lighting the Festival Hall at Leeds by electricity on the arc principle, instead of the incandescent system used three years ago. They were not very successful, and probably no change will be made in the arrangements.

THE degree of Doctor of Music has been conferred upon Mr. Walter B. Gilbert, Organist of Trinity Chapel, New York, by the University of Trinity College, Toronto, Canada.

MR. T. CARLAW MARTIN and Mr. Mortimer Wheeler request us to state that they have ceased to edit the *Magazine of Music*.

MR. JOSEPH BENNETT is collecting material for a comprehensive "History of Music in the Nineteenth Century." The work will probably be issued in volumes as prepared.

REVIEWS.

On the Sensations of Tone, as a physiological basis for the theory of music. By H. L. F. Helmholtz, M.D., &c. Translated by Alexander J. Ellis, B.A., F.R.S., &c. [Longmans, Green and Co.]

THIS is a second English edition of the well-known work by Helmholtz. As the title page informs us, the present edition has been thoroughly revised and corrected, rendered conformable to the fourth and last German edition of 1877, with numerous additional notes, and a new additional appendix bringing down information to 1885 and especially adapted to the use of musical students. The form of Mr. Ellis's new volume is much more slightly and more convenient than that of the old English edition which was too bulky in shape. Exclusive of innumerable notes explanatory of the text, the translator's own appendix is a very important feature in the new edition of Helmholtz, and occupies more than one-fifth of the book. The value of the appendix consists partly in the account it renders of work done recently on beats and combinational tones and vowel analysis and synthesis since the appearance of the fourth German edition; and partly in its containing what Mr. Ellis calls "a considerable amount of information," which is really a vast, and to more indolent-minded persons an appalling amount of detailed information contributed by him upon points hitherto little known, such as the Determination and History of Musical Pitch, Non-harmonic scales, Enharmonic Organs, Keyboards, Tuning and Temperaments. As for Helmholtz himself, his preface to the fourth German edition is very brief and can be summed up in the significant words he uses: "In the essential conceptions of musical relations I have found nothing to alter." This is something to be able to say of a theory in its essence novel, and running counter to the prejudices of musicians, to the previously applied theories of mathematicians, and in some points to those of physicists, and which has now for twenty-two years been subject to the searching criticisms of some of the keenest intellects in Europe. Perhaps, from a critical point of view, the most that can be said is thus put by the translator himself: "The whole subject of combinational tones and beats evidently requires much more examination." It must be understood that this remark refers to experiments mentioned in the appendix and made by M. Koenig, Herr Preyer, Mr. Bosanquet, Lord Rayleigh, Mr. Ellis, and others, the aim of which was not so much to controvert as to extend the main theory of consonance established by Helmholtz; or, at most, to rectify matters of detail in which the facts do not always coincide, or do not seem to coincide with the theory. Some of the experiments require not only very delicate instruments, but a special training of the sense of hearing; a sense liable, perhaps more than any other, to subjective illusions, and for that reason alone such experiments are better out of the hands of musicians. The decision of musico-acoustical questions must be left wholly to cool-headed specialists, who possess the requisite knowledge and apparatus, and are not likely to hear certain intervals which at the moment may not be in existence, or to sacrifice the purity of science to technical mystifications and individual desires. Fortunately for musical students, quite half of the original work by Helmholtz, and much the largest portion of his translator's appendix, are devoted to general musical questions in regard to keys, scales, chords, &c., as far as these are directly influenced by the physiological basis claimed.

When science descends to the level of musical technicalities it is less at ease, and is, in fact, not on its own ground; and its devotees become less formidable as teachers of music than as observers of natural phenomena. There is no occasion to allude here to the theory of tone sensations. The details of the Helmholtzian theories were pretty well impressed upon our minds, by mere iteration, some ten or twelve years since. The appearance of Mr. Ellis's second edition is not likely to revive old discussions, or give rise to a fresh cloud of books, primers, and pamphlets. One way or another, people in general must have by this time made up their minds on the subject, and have either parted with preconceptions or settled into sullen disbelief. Still the marvel remains that our latest instruc-

tion books on harmony contain precisely the same unscientific assertions, and adhere to the same relics of exploded theories, local or general, as if primes and upper partials had never been heard of, and Helmholtz had never written. The fact is not by any means unintelligible; for years ago Mr. Ellis expressed the opinion that Helmholtz had "sounded the knell of equal temperament"; and now, in 1885, Mr. Ellis's second edition naturally suggests the questions—How is it that the knell is still sounding? How is it that the funeral procession does not move, and that our defunct friend is not yet formally consigned to the tomb? A partial answer to such queries is found in the fourth German edition of "Sensations of Tone," and appears at page 428 of the present English edition. Helmholtz says: "Musicians have contested, in a very dogmatic manner, the correctness of the propositions here advanced." (An allusion to his proposal that harmony should be taught pedagogically on the principle of just intonation.) "I do not doubt for a moment," he continues, "that many of these antagonists of mine really perform very good music, because their ear forces them to play better than they intended, better than really would be the case if they actually carried out the regulations of the school, and played exactly in Pythagorean or tempered intonation. On the other hand, it is generally possible to convince oneself, from their very writings, that these writers have never taken the trouble to make a mathematical comparison of just and tempered intonation. I can only once more invite them to hear, before uttering judgments founded upon an imperfect school theory, concerning matters which are not within their own personal experience. Those who have no time for such observations should, at any rate, glance over the literature of the period during which equal temperament was introduced. When the organ took the lead among musical instruments it was not yet tempered. And the pianoforte is, doubtless, a very useful instrument for making the acquaintance of musical literature, or for domestic amusement, or for accompanying singers. But for artistic purposes, its importance is not such as to require its mechanism to be made the basis of the whole system of music."

As a protest against German "pianism" and keyboard theories, and the brutal logic of writing voice-parts in F flat, and boldly putting the staff signature of E natural major in the organ or pianoforte accompaniment, the passage just quoted is appropriate enough; but in respect to what Helmholtz really intends, one may venture to say that the accusation he formulates is true and is not true. It is only too much the case, that few musicians or amateurs will take the trouble or go to the expense of providing themselves with instruments, such as Mr. Ellis for instance has had made for us, to test systematically the enormous difference in effect between intervals or chords in just intonation, or in approximately just intonation, and in equal temperament. But singers and violinists have ears to hear, and all musicians know more or less that such differences exist. Their own theoretical works time out of mind have explained them from the arithmetical standpoint hitherto in vogue. It is not altogether indolence, and certainly not ignorance, which may have caused some musicians to be, as Helmholtz says, the dogmatic adversaries of his proposals. The real reasons Helmholtz has supplied himself, and abundantly, throughout the musical portions of his work. There may be besides, other reasons which have not occurred to him. The musician views, and is bound to view the musical fabric from the artistic side; and in the end, the artistic side is always the practical side. Limited to some specific inquiry, accuracy of detail in science is everything. In the best music, accuracy of detail is a point, but always subordinate to design and general effect. Harmony, in the strict sense of the term, is almost impotent, and all but non-existent in questions of musical form. Hence, as Helmholtz tells us himself, "the essential basis of music is melody"; and that in the old counterpoint "harmony was a secondary consideration," and so on. He forgets his own width of views when the question, as in the rather irritable passage quoted above, is narrowed to the distinction between an interval in equal temperament, and the effect of nominally the same interval on a justly intoned harmonium. Agitated by a sort of enthusiasm for just intonation, both Helmholtz and his English translator

are in another and more extended sense, nearly as "key-boardish" as the pianistic Germans. Scientific men are not always infallible when they reason outside the logic of facts. Helmholtz objects to the term "natural harmony," and, as we humbly think, with perfect justice. But in his fourth edition he still talks of a "natural scale"; whilst his translator in an intensely interesting chapter on non-harmonic scales, not only asserts that there can be no such thing as a "natural scale," but he rather leads his readers to the conclusion that there is no such thing as a scale at all. He takes great pains at least to undermine the only props of the scale we possessed—the fixed or tetrachordal sounds. When Helmholtz scolds the piano, and will not admit that its mechanism can be made the basis of the whole system of music, we feel tempted to ask are enharmonic keyboards, and the different systems of tuning any keyed instruments whatever, to be made the basis of the whole system of music? Helmholtz himself would be the last to suggest that they were; although we have a suspicion that, in the eyes of his English translator, the whole duty of man as a musician is to attend to his "duodenes." Mr. Ellis chastises his author more than once in the notes signed "translator"; and he can scarcely take kindly to the Helmholtzian doctrine, that the essential basis of music is melody. On the contrary, he warns us as we enter the appendix and approach the "Duodenarium," that "harmony is the chief consideration." If this be so, the complaints Helmholtz has directed against the musician as a teacher or pedagogue, should be transferred to the music—that is, the music of our period, from Beethoven downwards. Helmholtz has told us that equal temperament is indispensable in modern music. How, then, can a musician be asked to teach "pedagogically" just intonation, that to the student can have only a theoretic interest? How can musicians as practical men sit down and write manuals of harmony adapted to psalmody only, or to a system that is practically non-existent in instrumental music? Some amongst us have hazarded the opinion years ago, that the cacophony of the Wagnerian orchestra, so far from representing a music of the future, was a sign of the decline, the evening of the music of this age; and that the probable outcome of the Wagnerian drama would be a return in one respect to the old worship of sensation; that is, to dramatic declamation accompanied by simple harmonies rendered in the purest intonation, and by instruments of new and brilliant qualities of tone. Then, indeed, the inventions of Colonel Thompson, of Mr. Poole, of Helmholtz, of Mr. Bosanquet, of Mr. Colin Brown, Mr. Paul White, and others, would be in request; if only to enable us to make the acquaintance of the new musical literature. There may be always some difficulty in selection; for at present Mr. Ellis leaves us with two only of his own invention, and dispatches the rest in this wise: "Others, as Colin Brown, Liston, Poole, and Perronet Thompson, have invented harmoniums or organs, with novel finger-boards; and others, as Bosanquet and J. P. White, have invented means for using the division of the octave into fifty-three parts, which, as seen in Section E, page 463, is practically almost identical with just intonation. A brief account of these instruments (with the exception of Professor Helmholtz's, which is fully described in the text) will be here given. But none of them meet the wants of the student. They are all too expensive, and require so much special education to use, that with the exception of Mr. Colin Brown's, they have remained musical curiosities, some of them entirely unique."

That is to say, like Perronet Thompson's organ, they are stowed away in the "fadderies" department of some museum. We have not seen Mr. Ellis's "Harmonical," but we quite agree with him that what the student wants, merely for experimental purposes, is something cheap and portable, which appear to be the characteristics of that instrument. Mr. Ellis however tells us candidly that it will not play the Pythagorean scale. This proof of its want of universality might, after all, consign it to the museum. It is indeed a sad and difficult question, this keyed-instrument business; and it occupies much more time and space than it deserves. If Helmholtz fails, and if the admittedly perfect and ingenious instrument invented by Mr. Bosanquet is a practical failure, where are we to look for hope? We cannot help thinking that the great attention given to

this subject by scientific men, is only a species of intellectual indulgence. The attraction must be less in the end proposed than in the pleasure of designing the instruments, and exercising scientific knowledge and mechanical aptitudes in their construction. The manner in which such men attack musical questions has a dash of the same intellectual delusion—the same vanity—we had almost said insanity—of specialism.

Here we have a ponderous volume, weighted—and if we did not feel as grateful as we do, and as everyone must feel, to Mr. Ellis—we might say over-weighted with notes and appendices. It is presented as “especially adapted to the use of musical students,” and what are we to make of it? Scientifically, it deals with sound as a sensation; musically, whilst as far as Helmholtz is concerned in amply recognising other elements in the art, it virtually refers all questions to that basis. The negative value of the Helmholtzian science has long been acknowledged. It has destroyed certain delusions which formerly disfigured the theories of musicians, and so complete is the destruction that, as far as we are aware, no musical and technical treatise of any recognised authority has appeared in Europe since the theories of Helmholtz became popularised. It generally takes a full generation to rid newer views of the leaven of the past. Even Mr. Ellis only reproduces, in his “Duodenarium,” an extended series of “adjacent triads,” richly and conveniently illustrated by “cents”—an abbreviated form of E.T. logs. It has always seemed to us that the direction in which we are to look for the positive and constructive value of the teaching of Helmholtz, is in his admission that “*harmony and quality of tone differ only in degree.*” This at once theoretically reduces harmony, as represented by the chord, to one sensation, or—to use an old and perhaps very bad metaphor—to a colour on the palette of the musician. Of course, the conditions necessary to the production of various qualities of tone are not present in the chord of the musician; neither the distribution nor the relative intensities of the required ingredients exist in the chords, as such ingredients are heard in a complex sound, or in intervals formed of complex sounds. Hence it is rather the pride of the musician to possess the faculty of analysing and decomposing the general sensation and separating the parts, even prior to the movement of the chord, and the consequent weaving of the parts of what the musician calls the “harmony.” As Helmholtz gives us to understand, in his chapter on musical aesthetics, as soon as the chord moves we are then in the true realm of music, of which melody is the essential part. But Helmholtz does not tell us, and, as far as we comprehend him, he does not seem to perceive or believe that the main principle of the musician’s work—tonality—resides only in the melody. Thus, in attacking the subject of “consecutive fifths,” he resuscitates an old rule of Huyghens, or someone, which refers the prohibition of consecutive fifths to change of key, as instanced in the fifths C—G to D—A; the A, as a question of *ratio*, being out of the key or scale. Were this explanation true, consecutive thirds would be equally objectionable, since in the progression C—E to D—F, we must either sacrifice the *key* or *just intonation*. The prohibition in question, like most technical rules, has evidently nothing to do with ratio and intonation. How could it be otherwise, when nine-tenths of technical music consists of counterpoint, and nine-tenths of counterpoint is melody; and as Mr. Ellis and Helmholtz take great pains to show us, the scale best adapted to melody is not adapted to harmony. We once thought that Helmholtz had assisted us in this question of consecutive fifths by calling attention to the rapid effect of fifths, or, as he says, to the “monotony” of the succession of intervals so consonant as the fifth, and not condoned by mere doubling or replication as is the case with octaves. On further reflection the explanation, we think, should refer equally to a fifth following an octave or a fourth, and no prohibition in such cases exists. In short, the question of consecutive fifths remains just where Helmholtz found it, except that he proves there is no scientific objection to them, and leads us to infer that if fifths are a little lumpy, requiring careful treatment, we can use them when and how we think fit. The orthodox Dr. Crotch gives us the same license in regard to what are called “hidden fifths and octaves.”

Musical principles, and the rules derived from them, are called empirical, because they have apparently no deeper basis than habit, which in this sense is a much stronger term than experience. After reperusing Helmholtz in the present beautiful edition, and digesting, as well as we could in a short time, the valuable work added by Mr. Ellis, we come to the old conclusion, that beyond the influence of habit, which in many and perhaps most instances is itself only the expression of some unknown law, few suggestions offered by Helmholtz will assist us in explaining the most important part—the dynamics—of music; or why it is that chords comparatively euphonious are intolerable in certain very simple progressions, whilst chords or combinations, hideous as harmony, or as isolated sensations, are quite endurable in certain difficult and unusual progressions? The real answer to these queries must be sought in the principle of tonality, which we conceive to be not yet thoroughly understood, and to be practically quite independent of the different intonations of intervals nominally the same. If, as it appears, the Helmholtzian theories, after twenty-two years of existence and of comment and manipulation by aestheticians, musicians, and physicists, have so far, from a musical point of view, been only destructive in their tendencies and of little direct service to technical theory, it must not be imagined that the assistance of science can be underrated, much less ignored. The beginnings of music are in natural laws; and if we cannot yet say that science follows us in the art to the end, we may say it rejoins us there, and constitutes the final court of appeal in such ultimate questions, for instance, as the mechanism and genera of scales. Here the music, popular or academic, already written by instinct or by empirical rule, is revised by the harmonician. A striking example of the meaning we intend to convey is afforded in the chapter on Non-harmonic Scales, in the appendix to the work we are noticing. With a wealth of detail and an amount of research beyond all praise, Mr. Ellis traces, amongst other things, the identity of the scale of the Highland bagpipe with that of the lutist Zalzal, who introduced it into Arabia more than a thousand years ago. The Eastern musicians composed instinctively, and seem, as it were, to have “felt” for their monochordal divisions, and to have “fretted” them. The frets were subsequently revised by the harmonicians. The scale of Zalzal, the scales of Ancient Greece, Arabia, Persia, and other countries are, after the lapse of centuries, again revised and, metaphorically speaking, fretted with “cents” by Mr. Ellis, and confirmed by the practised ears of Mr. Hopkins. Mr. Ellis’s divisions, expressed in cents, enable any one to compare the scales without trouble or much previous knowledge; and a violinist in attempting the scale of Zalzal, can discover for himself what to many must amount to a revelation—the peculiar effect of the bagpipes, which might be attributed to the quality of tone of the instrument, is really due to the scale of the “chaunter.” The inference here is that quality of tone and the slight variations in the intonation of a melody produce the same effect in kind, differing in degree. One or the other may modify, but cannot change tonality, that is, the tonic relation of the melody. Thus, as a last refinement, by changing the ratios, we can attribute certain qualities, as a question of intonation, to different octave modes already distinguished as separate modes, in virtue of their specific forms of scale, and independently of particular ratios.

Before laying down this thesaurus of musical knowledge Mr. Ellis has presented to his countrymen, we should like to submit a little matter to his consideration. He proposes to call inversion, *conversion*. This latter term seems to us a very unhappy innovation. We do not usually speak of a “converted” fraction, but of an “inverted fraction.” To call inversion, “conversion,” is to lose entirely the species of identity which exists between the inverted vibration fraction and the inverted interval. What Mr. Ellis would call “inversion,” as exemplified in his “harmonic cell,” is reversion, and true reversion; not as it is sometimes used by musicians when the scale becomes a question, and they invert C—E upwards, as C—A downwards. This has been called *inversion*.

Again, Mr. Ellis’s appendix contains a spirited article—we use the word “article” advisedly—in just praise of the

Tonic Sol-fa method of teaching singing classes. We have too much admiration for the broad principle of that method, as well as respect for the late Mr. Curwen's successful life and work, to go out of our way to criticise the over earnestness of Mr. Ellis's advocacy of the independent and scientific origin of the dynamic method of notation used in this country; but with his wealth of learning, he might have more theoretically—shall we say, more frankly—exposed the manner of employment in that system of the *lah mode*. Mr. Ellis does not approve it; he could not do so without ignoring the most prominent feature in the modern tonality, which is the transposition of the *octave modes* to one common final—a fixed *doh*. The Tonic Sol-fa creed has been recently expounded for our general edification in an article in Grove's "Dictionary of Music." We cannot give Mr. Ellis chapter and verse, but somewhere in the article referred to, he will find written these stupendous words—"A minor, should be C minor." Mr. Ellis's exegesis of the text quoted would have been of more value to us than many "duodenals."

The Psalms (Bible Version) pointed for Chanting. By the Rev. John Troutbeck, D.D. [Novello, Ewer and Co.]

THE translation of the Psalms contained in the Authorised Version (commonly called the "Bible" Version of the Psalms) has been published by Messrs. Novello and Co., pointed for chanting by the Rev. Dr. Troutbeck. The principles on which the pointing has been done are mainly those of the Cathedral Psalter, of which Dr. Troutbeck was Co-Editor, a Psalter which has now successfully endured the test of long experience, and we have not remarked any instances where we should decidedly disagree with the pointing adopted. When the history of chanting comes to be written, it will be recorded that to the late Dr. Stephen Elvey rightfully belongs the credit of having been the first to show that smooth and intelligent chanting is best secured by making the strict time of the Chant begin before the recitation-note is left, with a bar, containing a greater or less number of words according to emphasis and accent. Dr. S. Elvey's own Psalter, which is sung to perfection at St. George's Chapel, Windsor, may perhaps be regarded as chiefly suitable for highly trained choirs, and to be a little complex for Church singers in general, but his principle, which has been adopted, sometimes without acknowledgment, in many later Psalters, is beyond controversy. The Psalter we are reviewing professes to suit, in its pointing, ordinary Anglican Chants, but it is a question, which we are convinced will soon come under discussion, whether the Anglican Chant, especially the double Chant, with its uncompromising stiffness, should be retained as the normal music for the Psalms. Many are the instances in which the original grouping of the verses, and with it their expressiveness and very meaning, have to yield to the inexorable requirements of the Chant; and the more the Psalms are studied, and their structure discerned and expounded, the less adequate does their customary musical treatment appear. It is possible that single Chants might still be used; but if greater variety be desired than that which single Chants alone can give, both double and triple Chants will have to be brought into use as well. The Psalter under review is not, of course, divided into daily portions like the Prayer Book Psalter, for it is intended for the use of those Christian bodies in which the Psalms are not sung throughout in monthly course, but it can easily be so divided by those who use it; and whatever be the Chant-form of the future—single, double, or those well-known forms with a triple Chant as well—there is no obstacle to the adaptation of the Psalter just published to all three types.

The Scottish Hymnal. With Tunes for use in Churches. [T. Nelson and Sons, London and Edinburgh.]

THERE are three branches of the Scottish Presbyterian Church, one the Church of Scotland, connected with the State, the other two the United Presbyterian and the Free Church bodies, separatists from the Establishment. They vie with each other, we learn, in many things, and in nothing so conspicuously as in aids to divine praise—not to do more than allude to the strongly pronounced opposition of the two dissenting bodies to the State recognition and maintenance of the mother Church. The United

Presbyterians were the first of the three to use a collection of hymns in public worship, not to speak of four, by Addison and others, which have been printed for many long years at the end of the metrical Psalms and Paraphrases to be found at the end of every Bible printed for Scotland. This book of hymns was issued some forty or fifty years ago. The Established Church followed, though tardily, with a Hymnal of somewhat limited extent; the Free Church some years later with a still smaller collection. The latter body, however, three or four years ago, issued a greatly enlarged collection, prodigal of outlay for the best music available for it; and now the Established Church, not to be outdone, has just issued a new edition of the book in use in the congregations of the denomination. This collection, upon which we now offer a few remarks, bears the original title "*The Scottish Hymnal*." It contains twice the number of hymns there were in the early book, set for the first time to fixed tunes. The musical editorship has been entrusted to Dr. A. L. Peace, Organist of Glasgow Cathedral.

The selection of hymns naturally comprehends a great variety of measures, nearly all being of sufficiently rhythmical and familiar character. The best music, old and new, seems to have been chosen, and in the matter of adaptation there does not seem much to object to. We must take exception, however, to the inclusion of several American hymns, with their tunes, chiefly to be found, it may be added, among the hymns to the young—on the principle, perhaps, that anything will do for children. It seems difficult, apparently, to keep this class of hymns and hymn music, bad with but few exceptions, out of Scottish collections. There does not seem much otherwise in the new book, in respect to the music, that is not familiar in English Hymnals, but a few new compositions are included. Some of these are by the Editor, and are, as a rule, musical efforts of originality and character. A few of the others which find a place are amateurish and indifferent. Dr. Peace has done his editorial supervision, generally speaking, with care, a noticeable liking for counterpoint of two notes against one (second species) in freshly arranged tunes, being an attractive feature rather than otherwise. Alterations which have been made in the rhythm of one or two familiar tunes are rather risky. The tunes are printed in short score, as usual, but the barring is carried right through the two staves in organ fashion, while, besides, the bars are almost invariably under each other, giving a marked degree of clearness to the eye, and greater quickness, no doubt, of reference of words to music. The typographical part of the book is highly creditable to the publishers.

Songs of the North. Gathered together from the Highlands and Lowlands of Scotland. Edited by A. C. Macleod and Harold Boulton. The music arranged by Malcolm Lawson. [Field and Tuer, the Leadenhall Press.]

WE are told in the preface to this work that the object the editors had in view has been "to gather together in an agreeable and singable form a collection of Scottish and Highland songs not familiar for the most part to the many enthusiastic admirers of the minstrelsy of Scotland." There have been so many volumes of well-known Scottish melodies recently published that we can now scarcely see any sufficient reason for multiplying them; but the novelty of design in this collection will ensure it a welcome with all who love Scottish music and Scottish poetry. A number of the songs, notably some of the Highland ones, are here written down, it is believed, for the first time. In some instances words in the Lowland Scottish language that either had no tunes, or tunes unworthy of them, have been set to old Highland melodies, a proceeding which, as the editors truly point out, "though it might possibly be objected to by purists, has been generally acknowledged as admissible since Burns set the example." The arrangement of the music is, on the whole, extremely good; and a feature in the work is the printing of the words of the song upon a separate page, as well as underneath the musical notation. Nothing is said upon the title-page respecting the very refined illustrations which are scattered through the volume; many of these, however, are really beautiful pictures, apart from the subject which they so graphically depict, and materially enhance the value of the book.

Twelve Vocal Duets. Composed by Ciro Pinsuti.
Book II. [Novello, Ewer and Co.]

THE second volume of these melodious and refined duets, by one of the most charming vocal writers of the day, needs but the announcement of its publication to ensure a cordial welcome in every household where music, in its purest sense, is cultivated. It is almost unnecessary to say that Signor Pinsuti can write nothing commonplace; and therefore we forewarn amateurs that pianists as well as vocalists are essential to do full justice to every composition in the book. We really envy the delight of all those who make acquaintance for the first time with the beautiful duet for soprano and contralto, "The Mermaids," which opens the volume, and happily indicates the character of its contents. We were called upon to name our especial favourites, we should also cite No. 9, "Under the stars," for contralto and tenor; No. 11, "Love and Friendship," for baritone and soprano; and No. 12, "The Magicians," for tenor and bass; but in a casket of gems, although we may admire one more than another, either for its intrinsic beauty or its exquisite setting, all may be of equal value. It must also be said that the words of the whole of the songs, by George Weatherly, are fully worthy of the music.

Magnificat and Nunc dimittis in F. Great is the Lord.
Anthem. By E. A. Sydenham. [Novello, Ewer and Co.]

MR. SYDENHAM writes fluently and with excellent musical taste. His evening service is characterised by flowing melody, united to church-like dignity. It is for the most part in simple four-part harmony, but there is an effective little piece of writing at the words "He hath scattered the proud." The anthem is full throughout, and consists of three movements, of which the last is the most effective, though they are all written with breadth and purity of style.

Te Deum Laudamus. By Frederick Tolkien.
[Spottiswoode and Co.]

THIS is not an ordinary setting of the Ambrosian Hymn for church use, but an elaborate work of sixty-three pages, composed in commemoration of the Queen's Jubilee. An examination of the music unfortunately leads to the conclusion that the composer has wasted his time and labour. His ideas of tonality are of the vaguest, and his part-writing shows a lamentable ignorance of the capacity of the human voice, or else, like Beethoven, he regards it as an ordinary mechanical instrument. But although it is impossible to speak of Mr. Tolkien's *Te Deum* as a musician's achievement, it bears unmistakable traces of natural talent. Here and there impressive and beautiful phrases may be discovered, like oases in a desert, and encourage us to hope that with careful study the composer may produce something worthy of a hearing.

Send out Thy Light. Anthem for Whitsuntide or general use.

Fair Daffodils. Four-part song. By J. T. Field.
[Novello, Ewer and Co.]

THOUGH by no means lengthy, Mr. Field's anthem is in four movements. A brief, solidly written chorus, leads to a melodious tenor solo and chorus, coming to a dominant close. A quartet for male voices follows, and is succeeded by the final chorus, which is effectively worked up, the music being somewhat in the manner of Goss. The part-song is a setting of the well-known lines by Herrick, but it is essentially modern in style, and is charmingly harmonised, with a piano accompaniment. Conductors of singing classes could not fail to like it.

Magnificat and Nunc dimittis in F. By W. G. Wood.
[Novello, Ewer and Co.]

THE composer of this service—which we believe is not one of Mr. Wood's most recent efforts—has managed to combine simplicity with effectiveness to a remarkable degree. Nothing could be easier than the voice parts, and even the accompaniment, though mainly independent, is such as an ordinary organist could read at sight. But the music is delightfully melodious, though free from any suspicion of triviality. Chords and congregations will alike be pleased with Mr. Wood's service.

The sun shall be no more thy light. Anthem. By George Gardner. [Weekes and Co.]

He giveth His beloved sleep. Anthem. By George Gardner. [Patey and Willis.]

THERE is sufficient in these anthems to show that the composer possesses the divine gift of melody, albeit he is not yet a master of the genuine ecclesiastical style. There is more than a suspicion of secularity in his rhythms and accompaniments, though many will readily forgive this for the sake of the flow of rich harmony and tune. Both anthems are extremely pleasing, but we prefer the second. The last section of this would be charming but for the unfortunate repetition of words, which makes it rather tiresome.

Te Deum, Benedictus, and Jubilate in chant form in the key of E; Office of the Holy Communion for four voices in E; Magnificat and Nunc dimittis in A. By Edward Bunnett, Mus. Doc. [Novello, Ewer and Co.]

So many services in chant form have been written of late years that it is scarcely possible for a composer to take a new departure without overstepping the boundaries of this form of ecclesiastical art. Dr. Bunnett has done very well, variety being obtained by the judicious mixture of Anglican and Gregorian phrases. The Communion Service is musically and church-like without much distinctiveness of character, excepting in that portion of the Nicene Creed commencing "And was incarnate," where the harmonic progressions are very striking. The Service includes the Benedictus and Agnus Dei. The setting of the evening Canticles is chiefly in unison, but a few verses are in simple four-part harmony. It is formed chiefly on a dignified but melodious phrase, and is generally plain and unpretentious in style. The composer's conservative tendencies show themselves even in the adoption of the minim as the unit of measurement.

Blessed be Thou; If ye love Me; I will magnify Thee.
Anthems. By Edward Bunnett, Mus. Doc.
[Novello, Ewer and Co.]

THE first of these anthems is a seasonable composition, as it is specially suitable for harvest thanksgivings, which will shortly be general. It is in three choral movements, and is written in a bright yet solid and church-like manner; even the fugato episodes presenting no difficulty owing to the prevalence of smooth, diatonic progressions. The next is quiet and unassuming, in one movement, and though stated to be for Whitsuntide, is almost equally suitable for other seasons. The last is also a one movement anthem, though it is developed at considerable length. It is generally jubilant though stately in character, and if not marked by originality of idea, proves, at any rate, that the composer is familiar with the legitimate school of English church music, and is willing to abide by its leading traditions.

A Communion Service in C. By Gerard F. Cobb.
[London Music Publishing Company.]

MR. COBB'S church compositions are generally noteworthy for thoughtfulness of idea even more than for skilful workmanship, and this setting of the sacramental office deserves more serious regard than is due to the majority of Communion Services. The composer says that his aim has been to provide a service "sufficiently simple to be within reach of the musical portion of our congregations without presenting to the musician that somewhat severe and colourless aspect which simple settings are apt to wear." With this end in view the voice part is kept mainly within the compass of a sixth (E to C), but though even thus restricted it is melodious and singable, while the accompaniment is at times discursive. The work contains settings of every part of the service with which choir and congregation have to do, together with the O Salutaris, Benedictus, and Agnus Dei.

Magnificat and Nunc dimittis in G. By J. R. Courtney Gale. [Weekes and Co.]

COMPOSED for a harvest festival this service is appropriately bright and jubilant in character. The voice parts are quite easy, and the accompaniment flowing and melodious. It is not free from blemishes however, the words being sometimes wrongly accented.

Te Deum Laudamus in B flat. By John E. West. (Parish Choir Book, No. 43.) [Novello, Ewer and Co.]

THOUGH unpretentious, this setting of the Ambrosian Hymn is remarkably effective. The harmonies are bold and striking, and throughout the composer has steered clear of the commonplace on the one hand and the extravagant on the other. The *Te Deum* may be strongly recommended.

O Jesu! Victim Blest. By the Rev. J. Baden Powell. (Octavo Anthems, No. 301.) [Novello, Ewer and Co.]

THE composer of this little anthem, for solo, duet, and chorus, appears to be in sympathy with the ultra-modern school, for in the compass of five pages he indulges in a number of remarkable chromatic progressions and changes of tonality. At the same time, the musicianship is good, and if well sung the piece could not fail to prove effective.

Short Voluntaries for the Organ. By George Calkin. Book VIII. [Novello, Ewer and Co.]

THE favourable terms in which we spoke of the earlier books of this series may be employed with emphasis respecting the present instalment. Mr. Calkin has given us six pieces, differing from one another in style, but all marked by the utmost refinement and elegance, and most of them extremely tuneful, without undue lightness of character. Organists of moderate attainments will find them equally useful and attractive.

The Office of the Holy Communion. Set to music for men's voices in D. By George Sampson. [Spottiswoode and Co.]

THOUGH presumably an English musician, Mr. Sampson writes somewhat in the modern French style. For example, in the Nicene Creed he makes the chorus sing with closed lips—a meretricious device which we trust will never become popular in the Church of England. Otherwise, however, it cannot be said that his music errs in the direction of triviality, and it is certainly effective. It is surprising however that the organist of St. Alban's, Holborn, where ecclesiastical traditions are held in such esteem, should fall into the common error of accenting the last word instead of the last but one in the sentence “*Being of one substance.*”

Short Evening Service in F. By H. H. Gilbert. [Novello, Ewer and Co.]

THIS is a setting of the Cantate Domino and the Deus Misereatur, and it deserves mention on that account as these canticles are not so much used as formerly. But it also merits notice as proceeding from an American musician. The service might have been written by an English church writer of a century ago, say of the time of Kent, Nares, or Clarke-Whitfield. But our transatlantic cousins move quickly in art matters and no doubt will soon establish a national school of sacred music. Meanwhile every effort in this direction will be watched with interest.

Behold the days come. Anthem. By the Rev. H. H. Woodward. [London Music Publishing Company.]

THERE is so much evidence of talent in this composition that we regret to be unable to give it unqualified praise. Mr. Woodward would appear to have studied Mozart and Spohr, so luscious are his melodies and harmonies. But his anthem consists too much of snatches for solo and chorus giving the effect of patchiness rather than logical sequences. The C in soprano at the end of page 6 should surely be E. The anthem is specially adapted for the Advent season.

Three Andantes. By Hamilton Clarke. (Original Compositions for the Organ, No. 53.) [Novello, Ewer and Co.]

THESE pieces are unpretentious as regards structural outline, but the composer displays considerable boldness in matters of detail. Many of his chromatic progressions strike the ear with a sense of strangeness; while, on the other hand, there are passages distinguished by melodic charm to an uncommon degree. Mr. Hamilton Clarke's compositions will repay the attention of organists, and they will be appreciated in proportion as they are known.

O that men would praise the Lord. Anthem for Harvest Festivals. By Joseph C. Bridge, Mus. Doc. [Novello, Ewer and Co.]

AT the present moment there are, doubtless, a large number of choirmasters seeking diligently for new music specially suitable for the approaching harvest celebrations, and this anthem from the accomplished pen of the organist of Chester Cathedral cannot fail to receive a cordial welcome. It consists of a broad and vigorous opening chorus in A, a second movement more distinctly melodious in D, and a final chorus containing a good deal of bold and free writing, though fugal treatment is avoided. We may cite the figure of accompaniment at the words “*Corn shall make the young men cheerful*” as perhaps the most striking of many unconventional passages. Dr. Bridge never forgets that he is writing for the Church, while he shows that he can think for himself. His anthem should be in great request, more especially as no solo voices are required.

Thirty-three Kyries. Hymn Tunes. Composed by Robert Brown-Borthwick. [Hamilton, Adams and Co.]

CHURCH musicians are familiar with the labours of the Rev. R. Brown-Borthwick, more particularly as editor of the “*Supplemental Hymn and Tune Book.*” Most of the tunes in the present book are taken from that and other collections, only six out of forty-seven being new. They occasionally betray the hand of the amateur, but on the whole are good sterling compositions, and some of them are calculated to win favour with congregations. Composers of Kyries show much variety in the matter of accent, some of them placing the stress on “*keep,*” others on “*this,*” and others again on “*law.*” Mr. Brown-Borthwick favours the middle word, though not exclusively. The volumes are small and handy in size, and are neatly bound.

FOREIGN NOTES.

A CORRESPONDENT writes to the Berlin *Allgemeine Musik Zeitung* from Rome:—“Mozart's ‘*Don Giovanni*’ was performed here for the first time on June 20, and achieved a brilliant—*fiasco*. A few feeble attempts at applause were speedily drowned in the general demonstrations of disapproval, and a chorus of hissing and yells was the funeral dirge which accompanied Mozart's masterpiece to the grave, as far as this capital is concerned. By the rejection (similar to that accorded some time since to Beethoven's ‘*Fidelio*’) of ‘*Don Giovanni*,’ the Roman public would seem to lay itself open to the charge of vandalism, but for the undeniable fact that the greater part of this lamentable failure was owing to the incredibly bad performance of the work. It may well be that the chaste muse of our master scarcely appeals to the taste of the modern Italians—an accumulation of drastic effects is required now-a-days—while the lengthy *secco* recitatives, too, are but little appreciated here. Still, the incapacity shown on the part of both executants and conductor in the rendering of the work undoubtedly exculpates the audience to a considerable degree. Cotogni, a singer possessing a fine voice and artistic training, sang the *title rôle*, and to his efforts, and those of Nannetti, likewise a well-trained artist who sang *Leporello*, it was alone owing that the opera was listened to until the end.”

It is stated in French journals that Verdi's new opera, “*Othello*,” will be brought out at the Opéra Comique, and not at the Grand Opéra, as had been surmised, and that the Maestro will conduct the performance in person. We have recorded for some years past the various and conflicting rumours concerning this new work (alternately styled “*Iago*” and “*Othello*”) and take some credit to ourselves for not having as yet abandoned all hope of the ultimate performance somewhere, or, indeed, of the actual existence of so interesting a novelty.

At La Scala, of Milan, Halévy's posthumous opera “*Noé*,” orchestrated by the late Georges Bizet, will be brought out in the coming autumn.

Ponchielli's opera “*Gioconda*” has been revived at the Costanzi Theatre of Rome, under the Maestro Faccio, with every prospect of a long “*run.*” A most enthusiastic reception was accorded likewise to the same master's last operatic work “*Marion Delorme.*”

Bad news for *prime donne*! A vocal phenomenon, Signor Vincenzo Benedetto, the possessor of a natural mezzo-soprano voice said to be of singular beauty and power, is shortly to make his *début* on the Berlin stage. The singer is some twenty years of age and a pupil of the celebrated Maestro Abba Cornaglia.

At Turin an opera entitled "Il Gondoliere" is to be performed next season, the composer being a lady—viz., the Countess Ida Correr, of Padua.

The Paris Académie des Beaux-Arts has awarded this year's Grand Prix de Rome to M. Augustin Savard, pupil of M. Massenet; prizes of the second order being also obtained by MM. Kaiser and Gedalge, the former likewise a pupil of M. Massenet. It is said, however, that the competition was a less satisfactory one than usual.

An opera by M. Weckerlin, "Le Sicilien," the libretto arranged after Molière's drama by M. Stop, will shortly be produced at the Opéra Comique.

The Paris Opéra is about to be illuminated entirely by electric light, 6,126 incandescent lamps replacing the 7,570 gas jets hitherto employed for that purpose.

"Egmont" is the title of a new opera by M. Salvayre, which is shortly to be brought out at the Paris Opéra Comique. The libretto, from the pen of MM. Albert Wolf and Millaud, is founded upon Goethe's drama of the same name, which, as far as we are aware, has been thus utilised for the first time.

Under the title of "Les deux Pierres," Lortzing's most successful comic opera, "Czaar und Zimmermann," is just now making the round of French provincial theatres. The work was first produced in Germany in 1838, but the name of its composer has hitherto scarcely been known in France.

M. Talazac, the well-known tenor of the Paris Opéra Comique, will undertake an extensive Concert-tour in Germany during the coming season.

The Paris Concerts Populaires are to be resumed next autumn, under the direction of M. Pasdeloup, their original founder. These Concerts, instituted just twenty-five years ago, have done much in disseminating an acquaintance with classical music amongst French audiences, and their suspension some three years since, on account of undue competition, was a matter of general regret.

Hector Berlioz's opera, "Benvenuto Cellini," is to be performed at the Paris Grand Opéra on the occasion of the unveiling of the Berlioz statue in October next.

Victorin Joncières's opera, "Le Chevalier Jean," is to be performed during next season at Breslau, Sondershausen, Metz, Prague, and Liège. We have already recorded the highly successful performance of the work both at the Cologne Stadt-Theater and at the Berlin Opera.

The following paragraph, dated Bayreuth, July 23, has appeared in the daily papers:—The Bayreuth festival plays were resumed to-day. The town is filled with visitors of all nationalities, especially English and Americans. The performance to-day commenced at four o'clock, the work presented being "Parsifal." Every seat in the house was taken, and among the occupants of the boxes were Prince Ernst of Saxe-Meiningen, with his family and suite, Dr. Franz Liszt, the eminent pianist, Herr von Puttkamer, Prussian Minister of the Interior, the members of the family of the late Richard Wagner, as well as many of the prominent members of the German aristocracy, and musical and dramatic celebrities. The various parts, with the exception of *Klingsor*, were filled by the same actors as in former years. The orchestra was under the direction of Herr Levi, of Munich. The acting of Herr Winkelmann as *Parsifal*, and Madame Therese Malten as *Kundry*, elicited great applause.

A new edition has just been published by Feodor Reinhold, of Leipzig, of Hans von Wolzogen's exhaustive analysis of "Tristan und Isolde," which may be recommended to intending visitors of the Bayreuth Festspiele as an interesting guide to Wagner's elaborate music drama.

Two complete performances of Wagner's "Nibelungen" cycle are announced to take place at the Munich Hof-Theater on August 23, 25, 27, and 29; and September 13, 15, 17, and 19 respectively.

Wagner's "Tannhäuser" and "Lohengrin" are to be performed next season at the Leipzig Stadt-Theater without any of the customary "cuts," and the former with the

additional scene written by the composer for the Paris performance of his work in 1861.

An Italian journal has made the discovery that the number *thirteen* has played a conspicuous part in the career of Richard Wagner. The Bayreuth reformer, born in 1813, died thirteen years after his second marriage, on February 13, 1883; on March 13, 1861, his "Tannhäuser" was hissed in Paris; and, finally, the number of letters constituting his christian and surnames is exactly thirteen. After this, it is not surprising that his royal friend and protector of Bavaria should have died on the thirteenth day of June last! It is astonishing to what extent the curious in these matters will carry their unprofitable researches.

Weber's early opera, "Sylvana," which has been making the round of German lyrical establishments, was recently produced at Dresden, where it met with the same enthusiastic reception as elsewhere. It is stated that during the past season the Dresden Hof-Theater has been subsidised to the extent of some £23,000, out of the private purse of the King of Saxony.

The following works were performed by the Berlin Royal Academy of Music (Hochschule) on the 9th ult., in anticipation of the forthcoming centenary of the birth of Carl Maria von Weber—viz., Overture "Oberon" (composed 1826); Hymn, for chorus, orchestra, and solo voices, "In seiner Ordnung schafft der Herr" (1812); Concertstück, for pianoforte and orchestra (1821); Krieglisdied, for male quartet, "Wir stehn vor Gott" (1812); Cantata "Kampf und Sieg," for chorus, orchestra, and solo voice, written in commemoration of the battle of Waterloo (1815). The pianoforte part of the Concertstück was played by Professor Barth.

We are glad to learn that the subscriptions towards the Weber monument, to be erected at the composer's native Eutin, have been coming forward more freely of late, though the moderate sum required (£1,000) is still far from being covered.

At the so-called Crystal Palace of Leipzig, a circus is now in course of erection, capable of holding 4,000 persons. There is also to be an organ of some fifty stops, with a view to the building being used for concert purposes.

The performance is projected at Frankfurt of a Passion Play, after the model of those periodically produced at Ober Ammergau. The work is divided into three parts, and is written by Herr Ferdinand Heitemeyer, the music, for solo, chorus, and orchestra, being from the pen of the Frankfurt musical director, Herr C. F. Bischof.

At the Berlin Walhalla Theatre, a three-act operetta, "Capricciosa," by C. A. Raida, is just now attracting crowded audiences. The work had been rejected by several operatic managers, whereupon the composer, confident of ultimate success, brought it out upon his own responsibility with the result indicated.

The new Court Theatre at Schwerin, is to be opened on the 21st of next month with appropriate festivities, including the performance of Gluck's "Iphigenia in Tauris," preceded by a festive prologue (dramatised) from the pen of Herr von Puttitz, to which Herr Aloys Schmitt has written the music. On the second day (September 22) Schiller's "Maria Stuart" is to be given, and on the third the magnificent concert-room attached to the building is to be inaugurated with Beethoven's Choral Symphony, and works by Bach, Handel, and others. The new theatre is constructed entirely of stone and iron, and replaces one destroyed by fire some years since, on which occasion, as will be remembered, the Grand Duke of Mecklenburg (who was present at a performance when the fire broke out), with admirable *sang froid*, succeeded in averting a disastrous panic amongst the auditors.

Anton Rubinstein is engaged upon the composition of a Symphony, which is to be first performed at the Gewandhaus of Leipzig.

At the last *Matinée* of the season given by the pupils of Professor Julius Stockhausen's Academy at Frankfurt, one of the most interesting features was the performance of a Quintet, by Franz Schubert, for two tenors and three basses, a setting of Goethe's poem, "Nur wer die Sehnsucht Kennt," from "Wilhelm Meister," which is said to be of surpassing beauty. This work has been but recently discovered by the indefatigable Herr Max Friedländer.

The Prussian Government has acquired, by purchase, the valuable library of the late Professor Ludwig Erk, famous for his researches in connection with the history of the German Volkslied.

The following was the programme of a Pupils' Concert of the Royal Musikschule of Munich, held on the 5th ult.—Organ Sonata in G minor (G. Merkel); Serenade for orchestra (George J. Bennett, a pupil); Air from "Messiah" (Handel); Concerto in E flat major, for two pianofortes (Mozart); Violoncello Concerto in A minor (Götermann); Pianoforte Concerto in F sharp minor (Reinecke); Recitative and Air, from "Catharina Cornaro" (F. Lachner); Violin Concerto (H. Sitt); "Waldmorgen," for soprano solo, chorus, and orchestra (Adolf Sandberger, a pupil).

We have received the annual official report of the activity of the Raff-Conservatorium, at Frankfurt, whereof Dr. Hans von Bülow is the honorary president. The young institution appears to be making most satisfactory progress, both as regards the attendance of pupils and the artistic results already obtained.

The well-known Gürzenich Concerts at Cologne, established by the late Ferdinand Hiller, and now under the direction of Dr. Wüllner, will be resumed in October next. The following works, among others, will obtain a hearing during the season:—Mendelssohn's "Elijah," Haydn's "Seasons," Bach's Passion Music, and Symphonies by Beethoven, Schumann, and Niels Gade.

At a music festival recently held at Dordrecht (Holland) the proceedings included a highly successful performance of Albert Becker's Grand Mass in B flat minor, under the direction of Herr W. Kes, and in the presence of the composer.

Professor August Wilhemj is said to contemplate the formation of a string quartet party with himself as leader, and which, after the manner of the late famous Florentine Quartet, will undertake periodical European Concert tours. The French normal *diapason* has just been introduced in the orchestra of the Berlin Philharmonic Society.

A grand Liszt Concert is announced to take place on the 26th inst., at Mayence, under the direction of Herren Fritz Steinbach and Wilhem Bruch. The Abbé has promised to be present.

Messrs. Gilbert and Sullivan's operetta, "The Mikado," which has found so much favour with Berlin audiences, is to be shortly produced at the Leipzig Stadt-Theater.

Our esteemed contemporary, the *Neue Zeitschrift für Musik*, the journal founded by Robert Schumann, has become the property of Herr Oscar Schwalm, composer and musical author, who will likewise act as editor of the paper, his predecessor, Herr C. F. Kahnt, having discharged his important functions with much ability for a number of years, in conjunction with Drs. Zopff and Schucht. Our best wishes will accompany the journal under its new régime.

An International Theatre is being planned at Berlin for the performance alternately of the most remarkable dramatic and lyrical productions of all civilised nations.

Herr Xaver Scharwenka, the well-known pianist and composer residing in Berlin, will conduct a series of concerts in the German capital during the coming winter, in the course of which a number of interesting vocal and instrumental works by Beethoven, Liszt, Brahms, Berlioz, and Wagner will be produced.

At the German theatre of Prague, under the direction of Herr Angelo Neumann, a complete "cycle" of Mozart's operas is announced to take place in October next, to be followed, in November, by a similar scheme in regard to Shakespeare's historical dramas.

Brilliant success has attended the recent first performance, at the Kroll'sche Theatre of Berlin, of Heinrich Hofmann's opera "Aennchen von Tharau."

At the last Concert of the season of the Hamburg Philharmonic Society, a most successful performance was given of Max Bruch's oratorio "Achilleus," with Mesdames Joachim and Schausell, Herren Gudehus and Scheidemantel as interpreters of the leading parts.

Herr Fritz Steinbach, a composer of talent, hitherto Capellmeister at the Mayence Stadt-Theater, has accepted the conductorship of the court-orchestra of Meiningen, rendered famous under the *bâton* of Dr. Hans von Bülow.

The Academy of Arts of Madrid has awarded a gold medal to Señor Antonio Peña y Goni for his elaborate volume entitled "La Opera española y la musica dramática en España en el siglo XIX.," a review of which will shortly appear in this journal.

One "competitor" only has presented himself this year at the Royal Conservatorio of Madrid, for the purpose of gaining the annual *prix de Rome* of that institution. He has been successful.

The German Opera Company of New York has secured the first performance of Herr Goldmark's new Opera "Merlin," already referred to in these columns.

A monument to Bellini has just been unveiled at Naples, in the vicinity of the Conservatorio, the work of the sculptor Signor Balzico. On the four sides of the pedestal the figures of the principal heroines of the master are represented—viz., Amina, Norma, Giulietta, and Elvira.

Mlle. Sigrid Arnoldson, a Swedish vocalist, "discovered" some time since by M. Maurice Strakosch, the well-known *impresario*, is expected ere long to make her *début* in the French capital. Franz Liszt is said to have predicted a brilliant career for this young artist.

Count Wittgenstein's opera, "Antonius und Cleopatra," will be performed during the coming *stagione* at Rome.

M. Tivadar Náchéz, the eminent violinist, has sustained a fracture of the arm, caused by a fall from a tricycle.

At Hamburg, died on the 4th ult., August Ferdinand Riccius, aged sixty-seven, a musician of merit, who for a number of years occupied the post of operatic conductor, first at the Leipzig Stadt-Theater, and subsequently at Hamburg. During the last decade of his life, Riccius devoted his time chiefly to musical criticism in the columns of the *Hamburger Nachrichten*.

Jules Petit, the once much esteemed *basso* at the Opéra, died at Paris at the age of forty-seven.

Minna Meyerbeer, the widow of the celebrated composer of "Robert le Diable" and "Les Huguenots," died at Wiesbaden, on June 28, at the age of eighty-one. Her remains have been conveyed to Berlin and placed by the side of those of her illustrious husband in the Jewish Cemetery.

Sabino Falcone, composer of sacred music and of chamber works, died at Naples, at the age of forty-one.

The death is announced, at Baltimore, of Agnes Guibert, a sister of the convent at Georgetown, who, according to Rubinstein, possessed the most magnificent soprano voice he ever heard. She has never used her precious gift except in connection with the ritual of her church, and before taking the veil had refused an offer of 250,000 francs made her by M. Strakosch for her appearance at a series of concerts.

CORRESPONDENCE.

M. SAINT-SAËNS'S NORMAL METRONOME.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—About the beginning of the present month, M. Saint-Saëns addressed a note to the French Academy of Sciences on the desirability of providing musicians with a normal metronome. I append a translation of the communication, thinking it may prove of interest to many of your readers.

Nobody will deny that uniformity of pitch should be secured, and that, therefore, the introduction of a normal *diapason* is a distinct gain to musical art. The advantages to be derived from a normal metronome are not so easily perceived. The real object of the instrument is to indicate to the performer or performers the rate at which a given composition is to be played. To the soloist such indications, although acting as a partial guide, are not strictly adhered to, for each performer relies chiefly upon his own individual reading of the composition. For orchestral performances or concerted pieces, on the other hand, the metronome appears to greater advantage, but it seems to me that the apparatus as now constructed, M. Saint-Saëns to the contrary notwithstanding, may be made sufficiently accurate for every purpose. Let us select at random half-a-dozen metronomes, and set them to beat at say sixty per minute. Suppose the variation between them amounts to three per cent.—a discrepancy not likely to occur with even roughly

constructed instruments—what impression would be conveyed to our senses if a given composition be rendered according to the indications of the best and worst of these metronomes? I apprehend that the rendering would gain or lose nothing by the slight difference of time in the two cases.

Again, if a normal metronome be prepared in Paris to give in that place absolutely correct indications, these would not be the same if the apparatus were used in any other latitude, the swing of a pendulum varying with its position on the globe. For theoretical accuracy, therefore, a correction would be necessary for varying degrees of latitude, although practically the instruments would be good enough.

Improvements might advantageously be made to secure greater regularity of beat as the spring uncoils and loses its tension, although even this is not necessary in an apparatus which only need be used intermittently for a few seconds at a time; but any advantage to be gained from the introduction of a normal metronome appears to me more imaginary than real.

I may add that the President of the Academy has asked the Mechanics and Physics Sections to investigate the question submitted by M. Saint-Saëns.

I remain, Sir, your obedient servant,

T. E. GATEHOUSE.

22, Paternoster Row, July 20, 1886.

TRANSLATION.

The Normal Metronome. Note by M. Saint-Saëns.

"Music differs from the plastic arts in that the essential element of the latter is the division of space, whereas that of the former is the division of time.

"In fact, music is the art of combining sounds either successively (as in melody) or simultaneously (as in harmony). In either case, a sound being composed of a certain number of isochronous vibrations of given duration, all music is reduced to a relation between numbers. Melody and harmony are merely rhythmical combinations.

"We may regard sounds (1) from the point of view of the greater or less rapidity of the vibrations which compose them; (2) from their duration. In either case, the relation between the different sounds constitutes in itself alone the whole musical interest. In the fifteenth and sixteenth centuries, no other point was considered. The pitch was arbitrary, and there were no directions as to the rate of execution, or what is termed in music the time of a piece.

"The progress of the art of singing, appealing to all the resources of the voice throughout the vocal scale, gradually made apparent the necessity of a definite starting point as to pitch, and each country adopted its own. As this art became still further developed, the want of a common standard of pitch was universally felt, and the Académie des Sciences solved the problem by introducing the normal diapason, which all nations are gradually adopting. On the other hand, the development of the combinations of rhythm showed the necessity for determining the time of pieces of music. This was done in vague terms, which every one interpreted according to his own ideas, and no other method was adopted until the appearance of the metronome. This instrument, invented at the end of the last century by Stöckel, and improved by Maelzel, is a pendulum provided with a 'movable bob' and a graduated scale, based upon the subdivisions of a minute. In the metronomes most frequently employed, the subdivisions range from $\frac{1}{10}$ to $\frac{1}{120}$ of a minute.

"These instruments are universally employed. But to be of any practical utility they must be accurate, and unfortunately this is a quality that very few of them possess. The musical world is supplied with badly constructed and badly regulated metronomes, which mislead musicians instead of guiding them.

"The Académie, which has rendered so great a service to music by the introduction of the normal diapason, would complete its work by endowing it also with a normal metronome, regulated mathematically, and by obtaining a guarantee from the Government that metronomes before being delivered to the public should be tested and stamped, as are tuning-forks, weights, and measures."

THE NATURAL MUSICAL SCALES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly allow me to point out that the scheme of the major diatonic scale, to which I called attention in your last issue, affords also a solution of the "tonic minor" question; a solution which, it seems fair to expect, will reconcile the views of many theorists otherwise hopelessly antagonistic.

Alfred Day, the inventor of the generally accepted tonic minor, states explicitly that the *minor third from the tonic*, 6:5, is an arbitrary, and not a natural interval.

The Tonic Sol-fa school rejects the tonic minor theory entirely, affirming that the so-called tonic minor of C is really the relative minor of E flat. Other observers have noted the facts that the equal temperament minor third, instead of being too narrow to satisfy the ear, as theory suggests, is in reality too wide; and that the E F major third, instead of being too wide, is, at least in some cases, too narrow.

The Series of Perfect Fifths.

A♭	E♭	B♭	F	C	G	D
128	32	16	4	1	3	9
81	27	9	3	1	2	8

Affords a scale completely satisfying these objections, thus—

Natural Tonic Minor Scale.

C	D	E♭	F	G	A♭	B♭	C
1	9	32	4	3	128	16	2
	8	27	3	2	81	9	

This scale is entirely and indisputably natural. Its minor third, C to E flat, is narrower by a comma ($\frac{8}{81}$) than the modic minor third, A to C. Its major thirds are wider by a comma than the major thirds of the major scale. Its third, sixth, and seventh, all or either may be raised a chromatic semitone, $\frac{1}{128}$, without in any way violating the dictates of nature, as the raised and unraised notes are all derived from the same root.

On page 110 of "Musical Statics," Mr. Curwen says:—"The minor mode does not hold its own so well as the major. . . . It seems as though it could not stand alone. In every few measures it takes it needs the relative major to support its steps."

This and much more is justified and explained by the fact that the natural tonic minor scale has but *one* root or gauge-note, C; whilst the major scale has *two* roots or gauge-notes, C and E.

Annexed is a comparative view of minor scales, showing the relative dimensions of their intervals—

Natural Tonic Minor.

C T D S E♭ T F T G S A♭ T B♭ T C

Day's Minor.

C T " s " t " T " s " t " T "

Relative Minor.

C T " s " T " t " s " T " t "

Here T = $\frac{9}{8}$; t = $\frac{1}{10}$; s = $\frac{1}{16}$; S = $\frac{2}{3}$.

The raised sixths, sevenths, and thirds are identical in these scales.—Yours faithfully,

JOSEPH GOOLD.

NEGLECTED SOLO INSTRUMENTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A note in your issue of this month refers to a subject in which I have for some time taken a great interest, and upon which I venture to ask you to let me add a few remarks. One point not touched upon by your correspondent is the position of amateurs. With regard to this question, I think I shall hardly be exaggerating if I say that there are thousands of amateurs of some taste and cultivation (I know of a few in my own experience, which is by no means large) who scarcely know any of the orchestral wind instruments, except the flute, by their sound or even their name. By the performance of the many neglected masterpieces written for other wind instruments, all such persons would have a new and most interesting field revealed to

them, and composers would, doubtless, be thus encouraged to still further enrich the store of these pieces. It seems strange indeed that Conductors should be so blind to such an opportunity: we have actually had a Concerto for kettle-drums played within the last few years, by way of a startling novelty, as if there were not many fine instruments, with plenty of suitable music composed for them, waiting to be heard. Another branch of this subject, on which I should like to say a few words, is the revival of instruments which have been long thrown aside. The double-reed family is fairly represented—we have the oboe (soprano), cor anglais (alto), bassoon (bass), and contra-fagotto (double-bass), all in more or less common use—though the cor anglais, perhaps the most beautiful of all the family, might be brought forward more than it is at present. But of the single-reed family the *only* representative in ordinary use is the soprano—the clarinet—whereas the alto and bass clarinets are exceedingly fine and effective instruments, and are, unfortunately, scarcely ever heard: the basset-horn, so far as I am aware, is only used in *one* work which is ever performed—Mozart's Requiem—and the bass clarinet in Meyerbeer's and Wagner's operas. But all these, besides being available for orchestral use, are excellent as solo instruments; only, unfortunately, there is little written for them. The remedy for this lies in the hands of composers. I have myself used the bass clarinet as a solo instrument (having adapted a cello part to it) in a chamber Concert in a small provincial town, where it was much admired by the few musicians who were present. Mozart and Mendelssohn have both used the basset-horn in chamber music: the latter having written two magnificent Concert pieces (Op. 113 and 114) for clarinet, basset-horn, and piano. Is it too much to hope that we may hear these some day at the "Monday Pops"? I would also mention, as specimens of chamber music, two exquisite pieces for clarinet, viola, and piano; a trio by Mozart in E flat, and Schumann's "Märchen-Erzählungen." These latter, by the way, were played at a Saturday Popular Concert last season, with *violin* instead of clarinet, when Mr. Lazarus was, I believe, actually present, waiting to play in a Septet. If my remarks should attract the favourable attention of those in authority, and so eventually lead to a practical recognition of the claims of these neglected instruments and compositions, the object of my letter will be gained.—I am, Sir, yours faithfully,

ROUGHTON H. WHALL, A.C.O.

152, Oakley Street, Chelsea, July 11, 1886.

"ADELAIDE AS A MUSICAL CITY."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—By this mail I forward the *S. A. Register* of May 29, 1886, in which appears a letter from me contradicting a statement made by your Adelaide correspondent in his "Adelaide as a Musical City," published in *THE MUSICAL TIMES* of March 1, 1886. As your valuable journal is held in such high estimation even in this distant part of the world, I must request the favour of your giving publicity to my refutation of your correspondent's want of accuracy. I have waited a week for any reply to my letter to the *Register*, but none has appeared; the reason is obvious.—I am, Sir, &c.,

"S. A. REGISTER" MUSICAL CRITIC.

Adelaide, June 5, 1886.

"SIR,—In the March issue of *THE MUSICAL TIMES* (London) a correspondent favours the readers of that journal with his views upon 'Adelaide as a Musical City.' His concluding paragraph begins, 'We have only one drawback, our newspaper critics are deficient in knowledge,' and after mentioning three instances where errors have been made—one of which, by the way, is palpably a printer's error—he writes, 'If this does not suffice to show their weakness, the *S. A. Register's* notice of one of the Quartet Concerts may.' Then follows what purports to be a quotation from the *Register* notice of the performance of Schubert's 'Trout' Quintet, marked by quotation points. I am informed by the Secretary of the A.S.Q.C. and another competent authority that this work has been performed in Adelaide only on three occasions, at each of which I have been present as your representative; and I

flatly deny that the quotation is correct either literally or as giving, even in the most general manner, the sense of the criticism which appeared in your columns. Even under favourable circumstances the critic's 'lot is not a happy one,' and he certainly cannot afford to be adversely misquoted.—I am, Sir, &c., YOUR MUSICAL CRITIC."

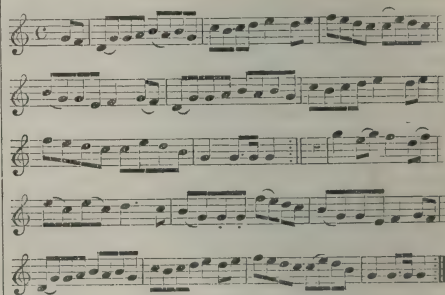
AN UNKNOWN IRISH TUNE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The late Carl Engel, sometime previous to his death, recommended in your columns that organists and others, in country districts especially, should bring forward any characteristic national air or tune which might be considered to have escaped public notice, or rather that of musicians generally. The appended melody, which I now transcribe from memory, I have never seen in any printed collection of Irish or other tunes, nor in any MS. except my own. I heard it from time to time in Limerick and Tipperary, played for such a dance as Miss McLeod's reel is used for; but since my residence in this county (Kerry) I have not heard it even once. Mr. Rockstro, in his *History of Music*, says: "Many of the finest English, French, Scottish, Irish, and other national melodies are written in the ancient ecclesiastical scales." It may be interesting, therefore, to those conversant with the Gregorian modes, to discuss the question as to which of them belong the quaint periods of this melodious old air, which I believe to be thus far unknown.—I am, Sir, yours very truly,

W. CHARLES HETREED, Cathedral Organist.

July 5, 1886.



THE MARSEILLAISE HYMN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you please inform me through your Correspondence column, of the full particulars relative to the authorship of the melody to the "Marseillaise Hymn."

Was the melody *specially* composed for it, or was it in existence before the "Marseillaise"?—Yours truly,

THIRVALD LAURSEN.

45, Fairlawn Street, Moss Side, Manchester.

[On the much-debated question referred to above our correspondents may have something to say. We invite communications.—Ed. M. T.]

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BINFIELD.—A Concert in aid of local charities was given by Miss Minna Vivian in the schoolroom, on Tuesday, the 6th ult., assisted by the following ladies and gentlemen:—Lady Charlotte and Lady Olivia Legge, Lady Simon, Mr. Cragghi, Mr. Traherne, and Mr. Ernest Cecil. Special mention should be made of Miss Vivian's singing of "In a quiet old village" (Scott Gatty), and also of that of Mr. Colnaghi in "My love and I" (Tosti), and "Mistress Prue" (Molloy). The Ladies' League played Tarantelle (N. Rubinstein), and Valse Tyrolienne (Raff), as piano duets; and Lady Charlotte Legge greatly interested the audience by performing two solos on the Gligelia. A new song, "Winds in the trees," by moving Thomas, the composer of "Esmeralda," was well sung by Mr. Charles Harris, Organist and Choirmaster of the Parish Church. At the end of the first part, Mr. Traherne and Mr. Ernest Cecil appeared in a new Drawing-room Opera, by Louisa Gray, entitled *Between two Stools*, which gave great satisfaction, the music being bright and melodious. The accompaniments were shared by Miss Vivian and Mr. Harris.

BURNLEY.—A Floral Fete in connection with Holy Trinity Church was opened by Lady Charles Pratt at Sandgately School on the 2nd ult. Topical songs were sung by the scholars, dressed to represent the professions and trades of Burnley. During the fete solos were rendered by Master J. Downing, of Manchester Cathedral, and instrumental selections by the Sailor Boys' band from the training ship "Indefatigable," Liverpool. Master Downing was also highly successful in solos by Handel and Haydn on the two succeeding Sundays. The Vicar of Holy Trinity presided at an entertainment on behalf of the Burnley General Help Society for the Blind, held in the Mechanics' Institute on the 14th ult., when vocal and instrumental selections were given by some of the blind, assisted by local amateurs and artists.

CHERTSEY.—On June 28, Mr. Fred Monk gave a Concert at the Infants' Schoolroom, by kind permission of the Vicar, at which he was assisted by an orchestral band, led by Mr. J. S. Liddle, Mus. Bac. of Newbury. The programme included the Overture to *Saul* (Handel), *March from El Comte*, Minuet and Trio from Symphony in E flat (Mozart), and the "Queen's Jubilee March" (Watson), all of which were fairly given by the orchestra. Mr. Liddle's solos were Raff's Cavatina, Spohr's Barcarole in G (Op. 139), David's Study and Ungarische, and a clever and effective Bolero of his own. Some amateurs of the neighbourhood assisted as vocalists. The receipts of the Concert were devoted to paying the expenses of the orchestral band during the past season.

DERBY CASTLE.—The Concerts given at this pleasure resort have been excellent, that on June 28 being highly successful, mainly owing to the effective singing of Miss Essie Holt, who, especially in the song "Sing, sweet bird," created a marked impression. She also received warm applause for her rendering of "Queen of the Sea" and "Killarney"; vocal selections being likewise contributed by Miss Jessie Breakenridge and Mr. Grimshaw.

FOLKESTONE.—On Thursday evening, the 1st ult., a Concert in aid of the funds of the Hospital was given in the Town Hall, by the pupils of Sutherland House. The programme comprised Gault's *Cantata Ruth*, which was admirably rendered, the choruses being especially good. The second part was miscellaneous. There was an excellent orchestra led by Mr. Cecil M. Gann. The principal vocalists were Miss Margaret Hoare and Miss Hilda Wilson, both of whom were much appreciated. Mr. Dugard, Organist of Trinity Church, conducted.

GEORGETOWN, DEMERARA.—A Concert of Scottish music was given by the members of the St. Andrew's and St. Thomas's choirs, assisted by other amateurs, in the Philharmonic Hall, on June 22. Several choruses were well sung and solos were efficiently rendered by Mrs. H. L. Wight, Miss W. Wieting, Messrs. Joseph Virtue, Baldwin, and Brown. Instrumental solos were effectively performed by Mr. Hemery (violinello) and Mr. Sannier (flute), and the pianoforte accompaniments were played by Messrs. Bourne and Barnard with much ability. Mr. W. R. Colbeck arranged and conducted the Concert.

GRAHAMSTON, N.B.—The third Annual Concert by Mr. J. Watson Lee's pupils was given on Friday evening, June 25, in the Odd Fellows' Hall, before a large audience. Mr. James Wilson in the chair. A well selected miscellaneous programme was excellently rendered. Mr. Lee accompanied the vocal music. At the conclusion of the Concert the chairman presented the certificates gained last year by Mr. Lee's pupils at the local examination in connection with Trinity College.

GRAHAMSTOWN.—On Wednesday, May 19, the Annual Festival Service was held in Trinity Church, which was crowded long before the time of commencement, many being unable to gain admittance. Farmer's Oratorio, *Christ and His Soldiers*, was well rendered by the choir, assisted by a few friends. Miss J. Tidmarsh presided at the organ, and Mr. W. Howse, Organist of the Church, conducted. The soloists were, Miss Howse, Miss Howse, Mr. Howse, and Messrs. Pryce, Gowie, and Sattie. Miss Tidmarsh played Best's Allegro in C and Wely's Offertoire in C. This service was the most successful ever given by the choir, both from an artistic and pecuniary point of view.

LEEDS.—On Sunday afternoon, June 27, Haydn's *Creation* was rendered in Salem Chapel to a crowded congregation, the object being to obtain funds towards the cleaning and repairing of the organ. The principal vocalists were Miss Wood, Mr. Charles Blagrove, and Mr. Jan Billington, all of whom were highly successful. The choruses were given with fine effect. Mr. W. N. Hudson (the Organist) displayed much ability in the instrumental portions of the Oratorio. Mr. W. Toothill conducted.

PUTNEY.—A successful Concert was given at the Assembly Rooms, on the 22nd ult., by the Students of the School of Music, 125, Upper Richmond Road, under the direction of Mr. Frank Barnard, R.A.M.,

Principal. The programme consisted of compositions by Bennett, Chopin, Mendelssohn, Liszt, &c. The Barcarole from the Fourth Concerto, by Sir Sterndale Bennett, and Capriccio Brillante (Op. 22), Mendelssohn, were performed with orchestral accompaniment.

STOCKTON-ON-TEES.—A Service of Sacred Music and Organ Recital were given at Holy Trinity Church on the afternoon of the 11th ult., before a crowded congregation. The organ pieces were well selected and excellently rendered by Mr. J. T. B. Turner, Organist and Choirmaster of the Church; Mr. J. Hunter and Mr. J. Pearson contributing vocal solos, which were highly appreciated.

TUNBRIDGE WELLS.—An interesting Service of Sacred Music took place on Wednesday evening, the 7th ult., at the Wesleyan Church, Vale Royal. The selection consisted of Mozart's Twelfth Mass, varied by solos and duets from the best known Oratorios, the general character of the service reflecting much credit on Mr. G. Starmer, the Conductor, under whose direction it had been organised. The chorus numbered sixty, and the orchestra consisted of fourteen performers, Mr. W. W. Starmer, R.A.M., contributing not a little to the success by his masterly organ accompaniments. The choruses in the Mass received careful and intelligent rendering, and the selections from the Oratorios were well interpreted by Mrs. Skillen, Miss Lambach, Messrs. Parsons and Oliver.

WOKINGHAM.—A Choral Festival was held in the Parish Church on the 1st ult., which proved highly successful. The suggestion of performing some sacred Cantata in the place of a sermon at the close of the service of strengthening the organ accompaniment with a small and carefully selected orchestra of stringed instruments, and of supplementing the singing of the choirs with ladies' voices, met with the approval of the rural deanery Chapter. The work was Mendelssohn's 95th Psalm, and although the labour involved in the learning of such a composition by the more efficient village choirs is very great, there can be no doubt that it will be productive of much good. The orchestra consisted of eight violins, a tenor, a violoncello, and a double bass. There was a special service-book prepared, and in the playing of the hymns and voluntaries, as well as in the Psalm, the orchestra joined with the organ. Mr. Gregory, Organist of Sonning, conducted. There were forty ladies in the choir, and in all upwards of 320 performers took part in the music. The general effect was of far more than ordinary excellence, Mendelssohn's Psalm, notwithstanding the difficulties it presented, being steadily and finely rendered, and the entire performance reflecting real credit on the careful training bestowed upon the various choirs in the deanery. Mr. Moss was an efficient organist.

WREXHAM.—The organ in Brynffynnon Wesleyan Chapel was re-opened on Tuesday, the 13th ult., two Recitals being given before large congregations by Mr. A. J. Phipps, R.A.M., Principal of the Liverpool Conservatoire of Music. The instrument, which has been rebuilt by Messrs. Gray and Davison, is much improved, the superior quality of tone being greatly admired. By the application of a patent pallet the touch has been made light and easy of manipulation, and this improvement was exhibited to perfection by Mr. Phipps' masterly performances. Vocal music was contributed by Mdle. Kefalas and Madame Bolani.

ORGAN APPOINTMENTS.—Mr. Alfred E. Bateman Brown, Organist and Choirmaster to Mount Zion Chapel, Graham Street, Birmingham.—Mr. W. Harry Woodward, Organist and Choirmaster to the Parish Church, Asbury, Congleton.—Mr. James Parker, to St. Wilfred's Church, Northenden.—Mr. Albert A. Jelpke, to the German Church, Cleveland Street, Fitzroy Square.—Mr. Howard Leask, Organist and Choirmaster to the Parish Church of St. Margaret, Lee.—Mr. Robert Gordon, Organist and Choirmaster to Augustine Congregational Church, Edinburgh.—Mr. J. Mortimer Dudman, to the Royal Academy, Westminster.—Mr. J. H. W. Ward, Organist and Musicmaster to Stonyhurst College, near Blackburn, Lancashire.—Mr. W. H. Ward, Organist and Choirmaster to St. John's, Bethnal Green.

CHOIR APPOINTMENTS.—Mr. W. H. Ward, Choirmaster to the Church Choirs Union for the Rural Deanery of Spitalfields.—Mr. Edwin Lister, Choirmaster to St. James's, Kidbrook.

DEATHS.

On the 12th ult., at his residence, 233, Camden Road, DANIEL HILL, J.P., formerly of the Bank of England, and from 1871 until its dissolution, in 1882, President of the late Sacred Harmonic Society, aged 81. He was interred in Highgate Cemetery, July 16, 1886.

On the 17th ult., at Wimbledon, aged 44, FRANK CHAPPELL, of 123, Harley Street, and of Great Marlborough Street (Metzler and Co.), Interred in the West Hampstead Cemetery, July 21.

MISS MONA A. JAMES (Soprano).

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DURING THE LAST MONTH.

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DURING THE LAST MONTH—continued.

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THURSDAY EVENING.—New Work, for Chorus and Orchestra, THE REVENGE, by C. V. Stanford; SYMPHONY IN C MINOR, No. 5 (Beethoven); WALPURGIS NIGHT (Mendelssohn). Principals: Miss DAMIAN, Mr. IVER MCKAY, and Mr. BRERETON.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1886.

FRANZ LISZT.

ON July 31 went from us the last of the eminent musicians, born within the decade 1803—1813, who by their achievements initiated and consummated a new era in music, that of neoromanticism. Of this glorious band, Mendelssohn, the link between the old and the new, was the first to shuffle off this mortal coil; Chopin, Schumann, and Berlioz followed respectively at intervals of two, seven, and thirteen years; Wagner, in 1883. None of those that preceded him to the grave left such a blank in the musical life of the world as Liszt, for none of them influenced it in so many ways and so directly—by playing, teaching, and conducting, by musical and literary composition, by personal character and social intercourse. We look about in vain for one to fill his place. Which of the prominent living musicians can flatter himself with the proud thought of being acknowledged, unanimously, or even by a small majority, the head of the musical republic? We have entered on an interregnum, a masterless and lawless time. May the coming of a heaven-appointed leader be at hand! As yet, undistracted by the heartless if comforting cry, *Le roi est mort, vive le roi*, we can abandon ourselves to the mournful but elevating contemplation of the life of him whom we have lost.

Franz Liszt was born at Raiding, a village in the Hungarian County of Oedenburg, in the night of October 21-22, 1811, his parents being Adam Liszt, a native of Hungary, and Anna Liszt (*née* Lager), a native of Austria. Had Adam Liszt been free to choose his profession, he would have become a musician. But pecuniary considerations obliged him to resist a strong natural inclination, which had been increased by opportunities of hearing at Eisenach good music and associating with clever musicians (Joseph Haydn and Nepomuk Hummel, among others), and to confine his cultivation of the art to the hours which he could spare from his labours as a clerk in one of Prince Esterhazy's offices. His promotion to the stewardship of the Prince's estates at Raiding enabled him to marry and live in material comfort. As little Franz grew up, he began to pay attention to the music he heard in the house, and at the age of six prevailed on his father by importunate entreaties

to teach him the piano. There never was a pupil who learned more rapidly: his fingers showed a marvellous aptitude; his sight, hearing, and memory were extraordinary. Moreover, he pursued his musical studies with the ardour that characterised his activity almost throughout the whole of his life; so great, indeed, was this ardour that it made at this period, and it did so again at a later period, too heavy demands on his bodily frame, which was elastic rather than robust. His *prima vista* playing and improvisations excited much astonishment, and contributed not a little to the spreading and swelling of his reputation in the neighbourhood. A concert given at Oedenburg by a blind musician, at which Franz, now nine years of age, played Ries's E flat major Concerto and an improvisation; a second concert got up in the same town by his father; and, finally, a concert at Pressburg, decided the future of the musical prodigy. Adam Liszt was no longer in doubt about his son's vocation, and a number of Hungarian magnates, who heard the boy on the last occasion, offered to furnish the means for his education—600 florins yearly for six years.

When the exorbitant fee demanded by Hummel put his tuition out of the question, the Liszt family went to Vienna, where, after careful consideration, Charles Czerny and Antonio Salieri were chosen for Franz's teachers. The strict and methodic instruction of the former, though not at all to the taste of the young high-flier, was exactly what he needed: it laid a sound foundation of a correct technique on which afterwards anything might be reared. Salieri's teaching was, as far as it went, also good, consisting in exercises in harmonic part-writing, mostly in the form of short sacred compositions, and in reading and analysing classical scores. Of the result of his studies under these masters Franz gave proof to the public of Vienna at a concert on December 1, 1822. A correspondent of the *Allgemeine musikalische Zeitung* reported that the young virtuoso transported the audience with admiration; that he executed Hummel's A minor Concerto not only with incredible vigour, but also with feeling, expression, and delicate shading; and that the free fantasia (more of the nature of a *capriccio*) on several themes (Andante from Beethoven's A major Symphony, a Cavatina of Rossini's, &c.) was very clever. Besides taking part in concerts given by others, he gave a second one himself, at which he performed Hummel's B minor Concerto and again a free fantasia. On this occasion (April 13, 1823) took place an often-described and truly memorable incident—Beethoven, who honoured the concert with his presence, ascending the

platform at the end of the improvisation and kissing the boy.

After eighteen months' tuition by the above-mentioned masters, Franz was taken by his parents to Paris, to continue his studies there, at the Conservatoire. But their hopes were dashed by the Rhadamanthine Cherubini, who, deaf to their entreaties and blind to the powerful recommendations they brought with them, immovably opposed to their wishes the regulations of the institution, which forbade the admission of foreigners. As regards the piano, Franz was now left to himself, whilst Paër became his teacher in composition. Subsequently (in 1826) Reicha undertook his instruction in counterpoint. How childlike Franz still was at the time he came to Paris may be gathered from the following anecdote. He had been playing to the Duke of Orleans and his family. The Duke, delighted with the boy's performances, asked him to say what he wished as a present. Our admired virtuoso was not slow in making his choice, but at once begged for the pulcinello with which the little Prince of Joinville was amusing himself. Already a favourite in the Parisian salons, he made his first public appearance on March 8, 1824, and had as unmistakable a success as at Vienna, Munich, Stuttgart, and Strassburg, through which he passed on his way to the French capital, and where he was greeted as a second Mozart. In the same year he visited England, giving his first Concert on June 21, 1824. In 1825 he paid a second visit to England, and in 1827 a third. Between these visits to England he made two concert tours in the French provinces; and on October 17, 1825, there was produced, at the Académie Royale de Musique, a dramatic composition from his pen, entitled "Don Sanche ou le Château d'Amour, opéra-féerie en un acte," the libretto of which was by Théaulon and De Rancé. The work, which was only three times performed, seems to have found a good reception, perhaps attributable more to the interest the public took in the artist than to the merit of the music. But nothing certain can be said on this head—the little opera perished some years ago in a fire, and the surviving criticisms are contradictory and untrustworthy.

The young musician had composed by this time a good deal for orchestra and chorus as well as for piano. Most of these compositions, however, remained in manuscript, and are now lost; and the two that were printed and are still in existence (an Impromptu on themes by Rossini and Spontini, and the "Etudes en douze Exercices," Op. 1) show that his individuality was as yet undeveloped.* The development of the man and artist began at the period of his life we have now reached. It was a misfortune for the youth that his father died (at Boulogne, on August 28, 1827) at this critical juncture. Not that the latter would have been to him an adequate guide and philosopher in all things, but he might have been to him at least a moral stay. Franz's general education had been neglected, and up to this time his reading had been almost entirely confined to religious books. Now a craving for knowledge and light made itself more and more strongly felt.

Miss Ramann* says truly that "René's words, *un instinct secret me tourmente*, became Liszt's motto for his own, as yet understood, inner life, but also the watchword for contradictions, world-weariness (*Weltschmerz*), and religious doubt." Music, too, no longer satisfied him. His mother told Lenz, in 1828, that her Franz was little at home, being always at church, and did not occupy himself at all with music. A more trustworthy informant than Lenz is Liszt himself, who, in the second letter of a Bachelor of Music, addressed to George Sand, reveals much of his aspirations and soul-struggles. "When death had robbed me of my father, and I had returned to Paris alone, and began to have a presentiment of what art might be and what artists ought to be, I was oppressed by the impossibilities which on all sides opposed themselves to the course which my thought had marked out. Moreover, meeting nowhere with a sympathetic word from congenial spirits—not among men of the world, still less among artists, who doze on in easy indifference, who knew nothing of me and the aims I had proposed to myself, nothing of the capacities with which I had been endowed—I conceived a bitter disgust for the art as I saw it before me: degraded to a more or less lucrative trade, moulded into a source of entertainment of the fashionable society. I would have been anything in the world rather than a musician in the pay of great gentlemen, patronised and paid by them like a conjuror, or like the clever dog Munito." In the same letter Liszt relates that at this time he passed through a two-years' illness, during which he sought to satisfy the violent need of his faith and devotion in the serious exercises of Catholicism. "I bowed my forehead over the humid steps of Saint Vincent-de-Paul. I made my heart bleed, my thoughts prostrate themselves. . . . Resignation of all that is earthly was the sole lever, the sole word of my life." Indeed, had it not been for the entreaties of his mother, to which he gave way now, as he had done some years before to the advice of his father, Liszt would have entered the priesthood. The "thin, pale-looking young man with indescribably attractive features" whom Lenz found in 1828 lying on a sofa, surrounded by three pianos, profoundly meditative, lost in himself, and smoking a long Turkish pipe, was delivered out of the slough of despond in which he had for years been struggling by the July revolution of 1830. *C'est le canon qui l'a guéri*, his mother used to say.

Liszt was a man liberally endowed both with intellectual and emotional, both with spiritual and sensual capacities. Now imagine a passionate nature of this kind let loose without a mentor in the mazes of literature and society, especially a literature and society in many respects so unhealthy as those which began to flourish in Paris in the second decade of this century. Was it a wonder that one so ill-prepared to cope with the dangers to be encountered there should jump from one extreme to another, be misled by the moral and philosophical lights of the day, and occasionally give the reins to his passions? Liszt had become an omnivorous reader. He explored the heights and depths of literature. He plodded over the

* In connection with the Etudes, Op. 1, see E. Dannreuther's interesting articles ("Liszt's Pianoforte Works") in *The Musical Review* (1883).

* To whose "Franz Liszt" I am largely indebted for my facts and dates.

stony roads and wayless wildernesses of science, history, and philosophy, and loitered on the flowery paths of poetry and romance. Chateaubriand was probably the first author (excepting devotional writers) who made a deep impression upon him. "René" (the detached episode of this author's "Le Génie du Christianisme"), which has been called the French Werther, held him for a long time enthralled. Lamartine and Victor Hugo exercised a lasting influence over him, a fact which declares itself openly in his musical works: that of the former in the "Harmonies poétiques et religieuses" and "Les Préludes," that of the latter in "Mazeppa" and "Ce qu'on entend sur la Montagne." With these two poets Liszt, who had more or less intercourse with almost all the distinguished authors and artists living at Paris, was also personally acquainted. George Sand became a most intimate friend of his. Very characteristic of the man is the interest with which he studied and the enthusiasm with which he to a great extent adopted the socialistic, religious, philosophical, socio-religious, and sociophilosophical systems of his time, as set forth, for instance, in Saint-Simon's "Nouveau Christianisme," Ballanche's "Essai sur les institutions sociales," Fourier's "Traité de l'association domestique-agricole," and Lamennais' "Paroles d'un croyant." George Sand speaks in one of her letters of Liszt as "the pupil of Ballanche, Rodrigues, and Sénancour." Olinde Rodrigues was a disciple of Saint-Simon, Sénancour the author of "Obermann," a psychological romance in letters, of which we now and then read in Liszt's literary writings. But let us see what Heine has to say of Liszt, with whom he was personally acquainted. "He is a man of a distorted (*verschrobener*) but noble character, unselfish and without guile. His intellectual tendencies are very remarkable. He has great talent for speculation, and, more even than by the concerns of his art, he is interested by the investigations of the different schools which occupy themselves with the solution of the great problem comprehending heaven and earth. He was long enamoured of the beautiful Saint-Simonian view of the world, subsequently the spiritualistic, or rather vaporous, thoughts of Ballanche befogged him, now he raves about the republico-catholic doctrines of Lamennais, who has planted a Jacobin cap on the cross . . . Heaven knows in what intellectual stable he will find his next hobby. This indefatigable thirsting for light and godhead remains nevertheless praiseworthy; it testifies to his sense of the holy, the religious."

A year after the political revolution in France there occurred an event which brought about an artistic revolution in Liszt. This event was the appearance of Paganini in Paris. The wonderful performances of this virtuoso revealed to Liszt new possibilities and new ideals. He now began to form that pianoforte style which incorporated as it were the excellences of all the other instruments, individually and collectively. Liszt himself called the process "the orchestration of the pianoforte." But before this transformation could be consummated other influences had to be brought to bear on the architect. The influence of Chopin, who appeared in Paris soon after Paganini, must have been great, but was too subtle and partial to be easily gauged. It is

different with Berlioz, whose influence on Liszt was palpable and general, affecting every branch of the art-practice of the latter. Heine's words, "Liszt is the nearest in elective affinity to (*der nächste Wahlverwandte von*) Berlioz," are significant. And Thalberg, the great rival of Liszt? Fétis stultified himself in 1837 by saying in an article, instigated (this may be said in his excuse) by an unfair criticism of some compositions of Thalberg's by Liszt, that the former was the *homme transcendant* of a new school, but the latter the *homme transcendant* of an effete school, one *qui n'a plus rien à faire*. Nobody needs to be told in our day that Liszt was the first of a new and vital school, and not the last of an effete one. When Thalberg came to the front Liszt's style was in the main formed. Thalberg did only one thing for Liszt, he stimulated him to exert his powers to the utmost.

Liszt, when at the zenith of his virtuosity, "exercised a charm bordering on the fabulous." I quote from a report of Heine's, dated April 4, 1841. "Beside him all pianists dwindle—with the exception of one, Chopin, the Raphael of the piano. Indeed, with the exception of this one, all other pianists whom we heard this year at innumerable concerts are just mere pianists—they shine by the dexterity with which they handle the stringed wood. With Liszt, on the other hand, one thinks no longer of difficulties overcome; the piano disappears, and music reveals itself. In this respect Liszt has, since we heard him last, made the most wonderful progress. With this superiority he combines a repose which we formerly missed in him. When, for instance, he then played a thunderstorm on the piano, we saw the lightning flash over his face, his limbs shaken by the storm, and his long locks of hair dripping, as it were, from the heavy shower represented. But when he plays now even the most violent thunderstorm he rises above it, like the traveller who stands on the top of a mountain, whilst the storm rages below; the clouds lie deep below him, the lightning winds like serpents at his feet, and, smiling, he lifts up his head into the pure ether." Mendelssohn thought Thalberg a more perfect virtuoso than Liszt, being gratified in his playing by the congenial qualities of repose, self-restraint, and exquisiteness. But he said of Liszt that he was a good, hearty fellow at bottom, and an excellent artist. "Liszt possesses a certain flexibility and diversity of the fingers and an out and out musical feeling which is not likely to have anywhere its equal. In one word, I have not seen any musician in whom musical feeling ran, as in Liszt, into the very tips of the fingers and there streamed out immediately." Schumann did not know how to express all he felt. "How extraordinarily he plays, and how daringly and madly, and again how tenderly and airily—that I have never heard before! . . . Liszt appears to me every day mightier; to-day he has again played in such a manner that we all trembled and jubilated." The impression which Liszt made in France, Germany, Italy, Russia, and wherever he played, was inexplicable to all who experienced it, incredible to all who did not come within the magician's circle. Heine, reporting in 1844 the unheard-of *furor* excited in Paris by the great agitator, the again-risen rat-catcher of Hamelin, the new Faust, the modern Amphion and Homer, Attila,

God's scourge of Erard's pianos, wondered what the cause of this phenomenon could be. "The solution of this question belongs perhaps rather to pathology than to æsthetics. A physician, whose speciality is women's diseases, and whom I questioned on the fascination which Liszt exercises on his public, smiled very strangely, and at the same time spoke of magnetism, galvanism, and electricity, of contagion in a sultry hall, filled with innumerable wax lights and some hundred perfumed and perspiring people, of histrionic epilepsy, of the phenomenon of tickling, of musical cantharides, and other unmentionable matters, which, I think, have to do with the mysteries of the *bona dea*; the solution of the question, however, does not lie perhaps so strangely deep, but on a very prosaic surface. I am sometimes inclined to think that the whole witchery might be explained thus—namely, that nobody in this world knows so well how to organise his successes, or rather their *mise en scène*, as Franz Liszt. In this art he is a genius, a Philadelphia, a Bosco, a Houdin, yea, a Meyerbeer. The most distinguished persons serve him gratis as *compères*, and his hired enthusiasts are drilled in an exemplary way." Heine is not often wholly in earnest, and certainly was not when he wrote this paragraph. Whatever there may be of truth in the insinuation, *mise en scène*, however elaborate and ingenious, cannot explain the extraordinary enthusiasm Liszt excited. Moreover, Liszt made the same impression where such a *mise en scène* was impossible. I remind the reader only of the expressions of astonishment and admiration by Mendelssohn and Schumann; of the testimonies of thousands of others,* who with equal delight heard him in private without the surroundings and trickeries which no doubt often heighten the effect of public performances; and of the confirmed sceptics in this country who a few months ago were converted by the septuagenary artist into devout believers. Heine indicates the real cause of the phenomenon more correctly in the original reading of one of the above sentences, where he speaks of "the electrical effect of a dæmonic nature on a closely-packed crowd, the contagious power of ecstasy, and perhaps the magnetism of music itself, the spiritualistic malady of the time, which vibrates in almost all of us," and adds, "these phenomena have never confronted me so distinctly and alarmingly as at Liszt's concert." Yes, it was the dæmonic nature of Liszt which gave him the marvellous power over his fellow-men. The dæmonic, however, is, as Goethe remarked, not analysable by reason and judgment. The Greeks would have numbered a being thus endowed with the demi-gods. We moderns fall back upon the miserable make-shift appellation, "a man of genius," one of the most abused phrases imaginable.

Well, this unique virtuoso gave up in the fullness of his strength, at the height of his popularity, his glorious career, and retired in 1849 to the quiet town of Weimar, to devote himself to the pursuit of higher ideals. His activity there was manifold, comprehending musical and literary composition, conducting, and teaching. He gathered around

him a numerous band of talented and aspiring disciples; brought to a hearing remarkable works which elsewhere found no acceptance (for instance, Wagner's "Lohengrin" and Berlioz's "Benvenuto Cellini"); sent forth into the world books and essays interpretative of men and things insufficiently or not at all understood ("Frédéric Chopin"; "Des Bohémiens et de leur Musique"; "Lohengrin et Tannhäuser de Richard Wagner"; "Berlioz and his Harold-Symphony"; "Robert Franz"; "Wagner's Rheingold," &c.); and last, but not least, created a long series of musical works of high aim and original conception.

Before his retirement to Weimar Liszt had composed much, but the great bulk of his writings consisted of transcriptions and fantasias and other virtuosic music. All his grand orchestral and vocal works—his symphonic poems, oratorios, and masses—are the outcome of the second half of his life. It is now time that I should speak of Liszt as a composer. Mendelssohn thought in 1840 that nature had, at least up to that time, denied Liszt original ideas. The more sympathetic Schumann was already in the preceding year convinced that Liszt, with his eminent musical nature, would have become a notable composer if he had given to composition and himself the time which he had devoted to the piano and other masters. Did Liszt become a truly great composer when he devoted more time to composition and himself than to the piano and other masters? His superiority as a pianist, and also as a transcriber and arranger of other men's thoughts, has almost always been universally acknowledged, certainly it is so now; his position as a composer, on the other hand, remains even to-day an open question. One of the obstacles in the way of justice being done to him is his many-sidedness. Had he been only a pianist, only a transcriber, only a song composer, only a writer of symphonic poems, only an author of sacred music, or only a *littérateur*, people would have known what to think of him. But the multiplicity of his claims to fame have had the effect of obscuring it. To make matters worse, he displays in each of these classes of composition as much diversity as there is between these classes themselves. And there is not only diversity, but also inequality. A Faust in curiosity as well as in aspiration, prompted by the suggestions of an ever active mind, Liszt loved to make experiments, and to abandon himself to the caprices of the moment. Hence it is not surprising that if anyone wishes to demonstrate the master's want of melody, harshness of harmony, obscurity, diffuseness, eccentricity, &c., he can find examples to prove each and all of these faults. But this does not settle the question whether Liszt is a great composer. He undoubtedly possessed creativeness, although the constitution of his creativeness differed from that of Haydn, Mozart, and Schubert by the presence of less *naïveté* and more reflectiveness and *esprit* (a word which does not express, but only suggests, my meaning. "Ingenuity" would be equally inadequate). There are, however, among his compositions not a few wherein also *naïveté* manifests itself in its highest potency. By many the contents of Liszt's musical works are not comprehended, perhaps not comprehensible. But this is so because his uncommon personality is not compre-

* See, for instance, George Eliot's remarks in her Diary of 1854, "Life of George Eliot," by J. W. Cross).

hensible, or not comprehended by them. Next to an intimate acquaintance with his life and character, the reading of his literary works will, in this case, be the best remedy. For they reveal unmistakably the nature of the writer—his spiritual aspirations and sensuous appreciations, his delicate feeling and fierce passion, his chivalrous disposition, gorgeous imagination, wide sympathy, power of assimilation, &c. In passing I will yet say that Liszt's literary style may be characterised as poetic prose, its qualities being rather pictorial and musical than strictly literary. The objection made to programme-music seems to me to rest on a misconception of what it aims at. The same seems to me the case with the charge of formlessness. I admit that Liszt's form is sometimes wanting in perspicuity and beauty of proportion, but what is called formlessness is only divergence from the old established forms. Lobe, by no means a disparager of the classics, remarks pertinently that "if the real nature of form consists in being a harmonious, musically logical—i.e., thematically-constructed—organism, Liszt's works are as correct in form as the last quartets of Beethoven, which, to be sure, had formerly the same fault attributed to them." A very considerable reduction has to be made—and time alone can make it—till we have reached the remainder of Liszt's piano, orchestral, and vocal works that will live. But this remainder, I firmly believe, will greatly surpass in value the legacy which Berlioz has left us, and be to the musical world things of beauty and joys for ever. Liszt, speaking to me some years ago of Walter Bache's endeavour to popularise his works in England, said it was a pity that his dear friend and pupil had undertaken so hopeless a job. I think the master was mistaken—the job is not hopeless. Indeed, the time seems to me at hand when the prejudices, originated by envy, malice, ignorance, and indolence, will disappear, and the composer receive the tribute of attention and applause due to him.

It is, of course, impossible to discuss in the narrow space of an article all the phases of so rich an individuality, all the incidents of so active a life. There are, however, one or two subjects on which I must say a few words. To Liszt's ten years' connection with the Countess d'Agoult, in literature known as Daniel Stern, who in 1835, at the age of twenty-nine, six years after her marriage, left husband and family (two children, a third had shortly before died), I can only allude. Out of this connection came three children—a son who died young, and two daughters, Blanche, who died as the wife of the French statesman Ollivier, and Cosima, who became first the wife of Hans von Bülow and then of Richard Wagner. Liszt is said to have offered to marry the Countess, but to have received the answer: "*Madame la Comtesse d'Agoult ne sera jamais Madame Liszt.*" Before judging Liszt, readers would do well to read Miss Ramann's account, which, however, represents the affair in a light unfairly favourable to him. At least so it appears to me, and I am not prepossessed in favour of the Countess, to all appearance a woman as vain, capricious, and haughty as she was beautiful. The other event in Liszt's life which gave rise to a great deal of gossip and comment, indeed, made

quite a sensation, was his entering the priesthood.* To the readers of this article the step will not appear in any way extraordinary. Liszt was from his earliest childhood inclined to devotion, and had always a tendency to religious mysticism. "That Liszt became a priest," writes Lenz, "lay in the innermost kernel of his nature. It was *thematic*. Liszt, the man of the world, is an episode of the theme. Only to the priest are open the entrances of the infinite, the natural home of the mind. Priest is the sequence of prophet, and a prophet Liszt was always, from the beginning of his career."

Liszt was one of the most interesting and noblest characters the world has ever seen. His wide culture and great experience of the world, combined with the consciousness of his natural powers, gave him a wonderful self-possession, which enabled him to feel equally at ease in the society of a prince and in that of a beggar. This self-possession has often been misunderstood, being confounded with assumption of superiority. Although capable of withering scorn, and rather addicted to irony in its different forms, Liszt was at bottom, as Mendelssohn remarked, "a good, hearty fellow." He could be as playful as a child. I remember a quartet party at his house in Weimar in 1878. He was bubbling over with fun. At last he sat down beside me, and, slapping my knee, exclaimed, "Now you see what sort of a fellow I am." George Eliot says in her diary (1854), "Liszt's conversation is charming. I never met with a person whose manner of telling a story was so piquant. . . . Liszt's replies were always felicitous and characteristic." The fundamental note of Liszt's character was love. His sympathy knew no bounds, it was a sympathy unto self-abnegation. Instead of producing works for his own glory, he wrote pamphlets and essays to help others to obtain recognition. Ask his pupils—from whom he received no fees—what they think of him? Though he had earned millions he had, in the last years of his life, just enough to live comfortably. Few monarchs have been so magnificent in their charity as he. One of his last acts and sayings deserve to be recorded. Shortly before his death a pupil of his had written to him and asked, as many others had done before him, for pecuniary assistance. This came into his mind in one of his lucid moments, and he requested Madame Wagner to send a sum of money to the applicant. She replied it should be done shortly. Liszt hereupon said: "No, not shortly, send it at once; the man is in want."

It must be a great satisfaction to the people of England that among them Liszt closed his artistic career, and that he spoke to everybody of the great pleasure which his visit had given him. Another circumstance which will interest Englishmen is that the last notes which Liszt put upon paper were a few lines (alas! only a few lines) of a fantasia on subjects from Mackenzie's "Troubadour," which the master had volunteered to write when he was in London.

Enough! Liszt has lived a noble life. It is for us to honour his memory. FR. NIECKS.

* To be more exact, Liszt, as one authority states, had received the minor orders with the title of *Abbé*. Another informant tells me Liszt's status was that of a deacon, which, I think, is one of the *ordines majores*.

DR. HANSLICK ON MUSIC IN ENGLAND.

THIS is a world of disappointments. Let the most fortunate amongst us build a cairn at every spot along life's road where an illusion has been dispelled, and the memorials will be more numerous than milestones. An experienced man at last begins to distrust everything; he turns cynical, and, assuming the hollowness of all that looks solid, regards the great globe itself as but a magnified specimen of Dead Sea fruit. Gentle reader, patience! We have not rashly opened with a jeremiad. Sooth to say, we have found out another deception, and a painful one. Another bubble has burst, another fair-seeming Apple of Sodom turned to dust, another structure, all beautiful without, is proved to contain dead men's bones and corruption. But let us drop figures and take up facts.

Very few people were aware that Dr. Edward Hanslick, the famous musical critic of the *Vienna Neue Freie Presse*, intended to honour England with a visit during the season of 1886. Certainly the present writer was not so informed, or, otherwise, he would have indulged in roselike anticipations based upon the accepted character of the coming man. Edward Hanslick lives a great way off, he contributes to a journal rarely met with in this benighted isle, and uses a language the niceties of which are, to say the least, not the common property of Englishmen. Yet, somehow or other, those Englishmen who, in their vanity think themselves musical, long ago became conscious of an impression that Edward Hanslick appertains to a superior order of critics. They may not have been able, perhaps, to assign any very clear reason for the faith that was in them, but there, unquestionably, the conviction was, growing and growing as time went on, till, at last, men turned their ears towards Vienna through force of habit, listening for a voice that carried the weight of an oracle. From this it is easy to imagine what sort of anticipations might have been stirred up by news that the occupant of the Vienna tripod had actually set out for England. Reduced to words, they would, probably, have taken shape somewhat as follows:—

"The coming man is a critic of serious purpose, who subordinates all considerations to the furtherance of his art in its highest forms. He has keen insight, strengthened by long experience. He is above prejudices, and possesses the courage of his opinions. He will examine our state in music, weigh our claims to take rank among musical peoples, and give a judicial deliverance, to be accepted as the highest outcome of profound observation, trained reason, and unbending impartiality. At last we shall have amongst us the really intelligent foreigner. A fig for Max O'Rell, Félix Rémo, and such *farceurs*, who are more careful to raise a laugh than record a fact. They are nothing, and less than nothing, now that the grave, patient truth-seeker, and truth-teller, is at hand."

Well, Edward Hanslick came, looked about him, and went away again. The oracle has spoken, and the judgment lies before us, in such black and white as the publishing resources of the *Neue Freie Presse* allow. What is it? Exaltation or abasement? Alas, reader, for our common patriotism! for our mutual hopes! for our honest, if mistaken, pride! Let us rend our garments, and fling dust and ashes upon our heads. In other words, it is "all up." We are musically impotent, and there is no artistic health in us. Before the cold, hard, Hanslickian light away go our fond dreams of progress and achievement. We awake to reality, and find that we have been living in a "fool's paradise." Truly, the dis-

appointment is hard to bear! And to think that it should come just at a moment when we deemed ourselves justified in looking around with complacency, like a good village housewife who, having swept and garnished her cottage, proudly awaits the visit and criticism of Mrs. Rector. Reader, let us comfort one another in our affliction.

... What is that you say? Examine the judgment, and see if it be worth the paper on which it is written! Call in question the *bond fides*, the scrupulous impartiality, the carefully-formed opinions of Edward Hanslick! How truly want of faith is shaking the foundations of the world! Yet, after all, we may be mistaken in our oracle. Perhaps he is no oracle, but only a mundane voice uttering words inspired by very common-place prejudices, and made still more valueless by that dangerous thing—a little knowledge. The thought flings a ray of light upon the situation, and we will follow it up hopefully, for, mark you, how full is history of false judgments uttered by strong men in moments of weakness, or by feeble men who have raised themselves to the chair of authority under false pretences. Even Homer sometimes nods. That being the case, a Hanslick may possibly sleep and dream.

We take up the *Neue Freie Presse* and come upon that which, being translated, reads as follows in a notice of one of our Philharmonic Society's Concerts:—

"If Sterndale Bennett was a slack and unenergetic conductor, Sir Arthur Sullivan, his successor, is altogether a drowsy fellow. That large close-cropped head on a firm neck, that dark face with its black eyes, give one an impression of a passionate man whose anger might explode suddenly like a cannon. Instead of this we have unequalled phlegm. The G minor Symphony of Mozart is performed. Sullivan conducts it without lifting his eyes from the full score—just as though he saw it for the first time. The heavenly piece is played badly, without feeling or elegance. It ends, and the public applaud enthusiastically and continuously, but Sullivan does not think of turning round to the audience. He remains unmoved in his arm chair, and awaits the second piece—Beethoven's Violin Concerto, played by Ondricek. Sullivan conducts it with his usual phlegm, and all the time looks at the score. Then he again remains in his beloved arm chair, until Christine Nilsson appears to sing 'Ah, perfido!' The Philharmonic seemed to me to deserve no more praise to-day under his command than it did twenty-four years ago."

We read on with growing pleasure and note the following:—

"The Albert Hall orchestra is conducted by a pedantic gentleman, with grey whiskers, black coat, and white tie—Mr. Cusins. He looks exactly like an English clergyman, and conducts also very piously. That two of the most effective orchestral pieces in existence—the Overture to 'Oberon' and Liszt's first Hungarian Rhapsody—are ineffective is not the fault of the Rev. Mr. Cusins, but of the immense hall, in which the tones are lost and powerless."

Again, with even more and more positive relief, we read:—

"There are singers here who sing as long as Patti without being such a wonder of preservation. Take, for instance, the tenor, Sims Reeves. When I heard him in 1862 I was told that, although no longer having a voice, he still sang very well. One can easily imagine what this voice is like after another twenty-four years. Nevertheless, Sims Reeves still coos at fashionable Concerts, and the doing so seems to give him much pleasure as well as plenty of money."

At this point we breathe with absolute freedom. The weight of Hanslickian judgment is no longer upon us, and it was well indeed that we did not sink despairingly under it at the outset. What has come to the grave Vienna oracle? History says of Nero that he was jealous even of the gladiators who fought and conquered in his arena, and we know that our own George IV. strove much more to out-dress Beau Brummel than to direct the ship of state. Can it be that, in like manner, the great Edward Hanslick burns to distinguish himself above the O'Rells, the Rémos, and all and sundry the tittle-tattlers who dress up paragraphs to raise a laugh among flippant readers? With infinite regret we feel bound to believe that this is the case, though we no more recognise our Hanslick than we should the natural features of a clod-hopper who is successfully grinning through a horse collar for a prize. Go over the extracts again, O patient reader, and mark how, to obtain a smile from the idle and the foolish, the writer stops at no miserable and, to himself, degrading personality. But in doing this he is even less an object of grieved compassion than when, with the same exalted end in view, he misrepresents things closely connected with the nature or the practice of his art. Take his remarks upon Sir Arthur Sullivan's conducting. Dr. Hanslick knows perfectly well that the fashion in which an orchestral chief directs his forces matters no more, provided the result be satisfactory, than does the colour of his whiskers or his tie. He may sit down or stand up; he may gesticulate wildly or be content with the minimum of motion; he may fix his eyes on the score or roll them about the orchestra in the finest of phrenzies. The man is free to adopt his own methods which, whatever they are, success justifies or, taking the most extravagant case, condones. But our Viennese mentor devotes two lines to the performance and twenty to the conductor's manner, or none to the performance and all to the conductor's personal outfit. The performance under Sullivan was bad, we are told, and are left to infer that if he had got out of his arm chair, taken his eyes from the book, and shaken off his phlegm it might have been better. Was it bad? That is a matter of opinion as to which Dr. Hanslick confesses himself in a minority of one—a minority of one in an audience of 2,000 amateurs able to compare Sullivan's orchestra with that of a conductor—Hans Richter—whose standard the Viennese critic will not seek to depreciate.

Dr. Hanslick may retort that the audience was made up of English people bent upon a "patriotic demonstration," and, in these very papers, he tells his readers that "the patriotic pride of the English honours and rewards native productions the most"; intimating also that, a native and a foreigner being equal, the English press will certainly proclaim the praise of the first in higher tones. So little good music is produced by foreigners now that few opportunities of testing this point are afforded, though we may fitly refer our critic to his friend Antonin Dvořák for further information. But, assuming that we do favour our own countrymen, Dr. Hanslick is certainly not the man who should cast stones at us—as will soon more fully appear—nor ought he to complain if it be true that, while the general public are impartial, "a certain opposition against the progress of the foreign element has lately arisen in books and newspapers." "The critics," writes Dr. Hanslick, "complain of the invasion of foreign, and especially German, musicians." Here, as in other instances, he has got hold of only half the truth, for the complaint is not so much against the actual coming of the Germans—which might be

expected in the absence of an import duty on the article—as against the peculiar methods by which, when here, they operate to the detriment of native artists.

We have pointed out, and now re-assert, that Dr. Hanslick's judgment upon music in England is completely vitiated by a deplorable flippancy utterly foreign to our previous conception of his character. No doubt they have a "silly season" in Vienna, but we cannot take a man gravely who panders to its taste. It is, however, possible to frame some excuse for his conduct. We have lately read a good deal concerning the indiscreet actions of "an old man in a hurry." It appears to us that an old man on a holiday may much more legitimately ask pardon for "going it," especially when he comes amongst a people whose temperament, manners, and modes of thought are entirely at variance with his own. Under such circumstances the holiday-maker, if not the philosopher, is sorely tempted to run about, notebook in hand, seeking things *pour rire*. But unfortunately Dr. Hanslick did not visit us armed only with the unscrupulous pen of a superficial satirist. He came wearing the impenetrable mail of German self-conceit—a quality as strong, in its way, as the Chinaman's assurance that his kingdom is "Celestial" and all others are not only mundane but barbaric. How well we know the toughness of this material! A surgical operation is proverbially necessary in order to make a Scot perceive a joke, but no imaginable process could convince a German that his countrymen, collectively and individually, are not far beyond any other people under the sun. This state of mind despises even the evidence of plain facts, and is so firmly ingrained that the most discordant German street band knocks at London doors with the confidence of men who believe that they have conferred an inestimable boon upon the neighbourhood, whereas, in point of fact, the neighbourhood looks about for a policeman. The professed critic of a cosmopolitan art should be superior to vulgar national prejudices, but Dr. Hanslick evidently is nothing of the kind, nor is he above asserting such prejudices at inopportune and offensive moments. Hence his articles on music in England are largely taken up by screeds about Teutonic supremacy. So much is this the case that, but for the seeming impossibility of such a thing, we should picture the writer as in doubt, and trying to hide it behind immoderate assertion. Richter, of course, forms our late visitor's trump card. The Viennese conductor looms large in the eyes of the Viennese critic, and enthusiasm on his behalf leads, apparently, to the mental confusion which cannot distinguish fact from fiction. Hence, when Dr. Hanslick declares that classical music has never been so perfectly heard in England as under Richter, and that Richter first made Beethoven's Ninth Symphony and Mass in D intelligible to the English, we pity him as a willing victim of misleading information, and we brand his second-hand statements as absolutely untrue. Some unscrupulous humorist, falling in with the Doctor's own mood, must have served him as Alfred Jingle, Esq., served the unsuspecting President of the Pickwick Club. "Never take 'em out of the shafts, sir!" said Mr. Jingle, *in re* the London cab horses, "fall down, if they did!—eat there!—sleep there!—die there!—true, 'pon honour." "Indeed!" exclaimed his guileless interlocutor, and made a note of the information. "Sir," said Dr. Hanslick's wicked informant, "Richter produced both the Symphony, No. 1, and the 'Spectre's Bride' of Dvořák for the first time in England," whereupon the poor, misguided gentleman accepted the statement as a proof of

English indebtedness to Teutonic enterprise. This was altogether too bad, and, if we knew the wag's name, it should be held up to deserved opprobrium.

Here let us offer another extract from the *Neue Freie Presse*:—

"I have already mentioned that, besides Richter, two Germans—Halle and Manns—are considered the best conductors in London. Is it likely that they would be entrusted with important orchestral Concerts if the English conductors were more, or even equally, competent? Would the Cologne Heckmann Quartet be engaged every year if four Englishmen could show as much excellence? The same may be said of the German pianoforte teachers in London—Ernst Pauer, Wilhelm Ganz, Wilhelm Kuhe; of the German *impresario*, Karl Rosa; of the German musical critic of the almighty *Times*, Franz Hueffer."

There are points in this extract which inevitably cause a smile of amusement, but we shall leave it without remark, for the sake of estimable men who have become as English as the English, and certainly do not wish to be forced into comparison with their adopted countrymen. But how can we pass over the spirit animating Dr. Hanslick's observations? How can we fail to stigmatise as unworthy a course which made his experience in England the basis of an appeal to national prejudice, and an opportunity for offering upon the altar of national vanity? Behaviour of this kind cuts two ways. Dr. Hanslick could have employed no means more certain to heighten the unpopularity of German musicians in this country. They come here with almost as great an assurance of generous treatment as do German princes, and enjoy advantages often denied to our own people. But the upshot is that critics like Hanslick turn the good fortune of their countrymen into occasion for pouring scorn upon the community that has given them a welcome. Never was a clearer occasion for the prayer, "Save us from our friends."

Dr. Hanslick's articles pass over a good deal that it was, perhaps, convenient for him not to see, but he could not altogether ignore our composers, some of whom he graciously characterises as "amiable, distinguished, and well-educated." Indeed, their politeness is in excess of that exercised by their German brethren—which might easily be. All the same, we regard the compliment with pleasure. Mr. Cowen and Mr. Stanford have, it appears, written music showing "moderate originality, a good school, taste in tone-picturing, and great ability in orchestration"—qualities none the less easily discerned because their possessors "assisted me in a very sympathetic manner." Mr. Mackenzie is less favourably treated; partly, perhaps, because he is the most formidable, partly because of the measure in which his operative works embody the teachings of Richard Wagner. It was our purpose at the outset to cite passages from Dr. Hanslick's criticism of the "Troubadour," and discuss them. But now we are tempted to ask—*cui bono*? It is difficult to take this writer seriously, and we are very sure that no sensible person among his readers will think the worse of anybody he assails. Englishmen know far more of Mr. Mackenzie's powers than does Dr. Hanslick, and the same may be said of their musical position. While fully conscious of defects to be made good, they are content with the promise of both. One thing, however, they do regret, and that is the descent of Dr. Hanslick from a position of influence and authority to the level of flippant criticism, prejudiced opinion, and ill-manners.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XVIII.—SCHUBERT (*concluded from page 461*).

THE story of Schubert's life has now been almost told. There remains but to record the incidents of his last days.

In August, 1827, the master, who had been lodging for some time with his old friend, Schober, went to live with his brother, Ferdinand, in a new house, now known as 6, Kettenbrücken Gasse. Sir George Grove describes it as a "long house, with three rows of nine windows in front, a brown sloping tiled roof, an entry in the middle to a quadrangle behind; a quiet, clean, inoffensive place." Kreissle appears to think that the removal was injudicious, and says, "The house which the brothers occupied had, unfortunately, been recently built," but beyond this vague intimation of mischief, there is no evidence that Schubert suffered in health through the dampness of a just-finished dwelling. On the other hand, we know that the change of quarters was approved by the composer's physician, who anticipated good effects from nearness to the country, and consequent facilities for obtaining fresh air and exercise. But the change worked no benefit. Schubert's liability to cerebral congestion and attacks of giddiness rather increased than diminished; and, indeed, his condition was such as caused serious uneasiness. By October he had improved somewhat; the result, perhaps, of greater personal carefulness. There are some men who never give their constitution a chance till frightened into it, and Schubert, now that he felt his health gravely threatened, began to take the precautions which should have been put in force long before. He dieted himself, both as to eating and drinking, and actually consented to accompany his brother and a few friends on a short walking tour as far as Eisenstadt, where Haydn lived, and where he then lay buried. Thus living in some conformity to the long outraged laws of health, Schubert grew stronger. He regained his old cheerfulness, it is said, and was often very gay. But, alas! the improvement was delusive. Dieting, exercise, all came too late—the old story—and shortly after the return to Vienna a relapse took place. "One evening at the end of October," writes Kreissle, "he was dining at an hotel, and had hardly swallowed the first morsel of fish when he suddenly threw down the knife and fork on his plate, declaring that the food was absolutely odious to him, and tasted like poison." This was the beginning of nature's final revolt against the treatment to which she had been subjected, and, thenceforward, it might have been said of Schubert, in the words of a quaint old epitaph: "Pain was his portion; physic was his food." But he made a brave fight for life, if, indeed, the probability of a speedy death ever occurred to him. His mind remained full of thoughts of work, especially with ideas for the completion of his opera "Graf von Gleichen," and he lived in music as much as ever, even contemplating a course of study in counterpoint under Sechter. He had been reading some of the compositions of Handel—like Beethoven in the same crisis—and had come to the conclusion that there was yet much to be done. His words were: "I see now how much I have still to learn, but I am going to work hard with Sechter and make up for lost time." "So earnestly was he bent on this," adds one of his biographers, "that on the day after his walk to Hernal's—*i.e.*, on November 4—notwithstanding his weakness, he went into Vienna, and, with another musician named Lanz, called on Sechter to consult him on the matter, and they actually decided on Marpurg as the text book, and on the

number and dates of the lessons." But all this time his nervous system was in a terrible state. On hearing Beethoven's C sharp minor Quartet, he broke down so completely, and gave way so much to excitement, that all his friends were alarmed at his condition. He heard other music in this sad state, and there was no one to take him away from the city, into some quiet, reposeful place, where his agitation might have calmed down and given a chance to nature's recuperative forces. The mischief went on, the patient grew weaker and weaker, till, on November 11, there came from him words which had the accent of despair. He was apparently alarmed at the nature of his own forebodings, and sought to divert his thoughts; no longer with music but by means of fiction. Hence he wrote to Schober—using a pen for the last time:—

"Dear Schober,—I am ill. I have eaten and drunk nothing for eleven days, and am so tired and shaky that I can only get from the bed to the chair and back. Rinna is attending me. If I taste anything I bring it up again directly. In this distressing condition be so kind as to help me to some reading. Of Cooper's, I have read the "Last of the Mohicans," the "Pilot," and the "Pioneers." If you have anything else of his I entreat you to leave it with Frau von Bognor, at the coffee-house. My brother, who is conscientiousness itself, will bring it to me in the most conscientious way. Or anything else.—Your friend, SCHUBERT.

We will assume that Schober answered this piteous letter, but there is no proof that he did so, nor do we find evidence strong enough to remove a suspicion that many of Schubert's friends, in his great emergency, "forsook him and fled." Kreissle declares that Spaun, Randhartinger, Baumfeld, and Hüttenbrenner all visited their former boon companion and *convive*, but, on the other hand, Ferdinand Schubert's wife, who lived in the same house as the patient, asserts that Randhartinger was the only one who called. There was dread of infection, forsooth, and the dying composer's residence was in an out of the way quarter! "Tis pitiful, 'tis wondrous pitiful"—this desertion of our fellows when most the voice and hand of a friend are needed. We may excuse Mozart's mourners for dropping away from his funeral train as it passed through storm and tempest to St. Marx, but there can be no pardon for poor Schubert's intimates in their paltry fear and cruel neglect. They were glad enough to eat and drink at his expense, but when it was a question of soothing his last moments they had business elsewhere.

By November 14 the disease had progressed so far that the patient could no longer sit up save for a few moments, which he spent in looking over proofs of the most melancholy of all his songs. "He appears to have had no pain," says Sir George Grove in a fine passage, "only increasing weakness, want of sleep, and great depression. Poor fellow! no wonder he was depressed! Everything was against him—his weakness, his poverty, the dreary house, the long lonely hours, the cheerless future—all concentrated and embodied in the hopeless images of Müller's poems, and the sad gloomy strains in which he has clothed them for ever and ever—the Letzte Hoffnung, the Krähe, the Wegweiser, the Wirthshaus, the Nebensonnen, the Leiermann—all breathing of solitude, strange omens, poverty, death, the grave. As he went through the pages, they must have seemed like pictures of his own life, and such passages as the following, from the Wegweiser (or Signpost) can hardly have failed to strike the dying man as aimed at himself:—

Straight before me stands a signpost
Stedfast in my very gaze,
'Tis the road none e'er retraces,
'Tis the road that I must tread.

Alas! he was indeed going the road which none ever retraces." On the 16th there was a consultation of medical men, who, although they dreaded a nervous fever, still had hope of the sufferer's recovery. But the next day typhus declared itself, delirium supervened, and hope disappeared. Death then became only a matter of a few days, since the weakened frame could not possibly sustain the attack of such an exhausting disease. On the 18th Schubert's mind wandered frequently. He fancied himself in a strange room which he was anxious to leave, and often tried to get out of bed for that purpose. Evidently the poor brain pictured him to himself as amongst strangers who had some mysterious design. Hence the whispered query to Ferdinand, "What are they doing with me?" His brother answered: "Dear Franz, they are doing all they can to get you well again, and the doctor assures us you will soon be right, only you must do your best to stay in bed." Then came a period of quiet, but the disordered mind soon returned to its delusion: "I implore you to put me in my own room, and not to leave me in this corner under the earth. Do I not deserve a place above ground?" The reply was: "Be calm. Trust your brother, Ferdinand, whom you have always trusted, and who loves you so dearly. You are in the room which you always had, and lying in your own bed." "No, no," retorted the sufferer, "that's not true; Beethoven is not here." It is easy to see how the wandering thoughts of the moribund composer slipped from the hallucination that strangers had got possession of him for some mysterious purpose to the matter of his final resting place, which, no doubt, had filled his mind before. He had probably indulged a secret aspiration to lie near his great exemplar; and, though a natural modesty would have prevented any expression of it when in full control of his faculties, it found words in a moment of delirium. A few hours later the doctor called and sought to rally his patient by re-assuring talk. "But," says Kreissle, "Schubert looked earnestly at him, clutched at the wall with his poor weak hand, and said slowly, in earnest tones, 'Here, here is my end!'"

The next day (November 19), Schubert's gifted spirit passed away from "the miseries of this troublesome world"—the world he had blessed with undying strains, paid for with immortal, but, as usual, *post mortem* honours.

With what pious resignation the dead man's father endured his heavy bereavement may be gathered from a letter, written by him to Ferdinand Schubert on the morning of the fatal day:—

"Dear Son Ferdinand,—The days of trouble and heaviness are lowering heavily upon us. The dangerous illness of our beloved Franz weighs much upon our souls. All that we can do in this sad time is to seek comfort from our Heavenly Father, and bear every sorrow appointed us by a wise Providence with firm submission to His holy will. The result will convince us of the wisdom and goodness of God. Be of courage, then, and put your trust in Him. He will strengthen you, that you sink not under this sorrow; His blessing will keep a yet happy future in store for you. Take every possible precaution that our dear Franz have administered to him at once the holy Sacraments given to the dying, and I live in a cheerful hope that the Almighty will strengthen and preserve him. Thy father, afflicted and yet strengthened by trust in God,—FRANZ."

On the morrow after writing this letter, so full of simple piety and unquestioning faith, the bereaved parent issued a notification of his son's death in the following terms:—

"Yesterday afternoon (Wednesday), at three o'clock, my beloved son, Franz Schubert, artist and composer, died after a short illness, and having received the Holy Sacraments of the Church. He died at the age of thirty-two.* We beg to announce to our dear friends and neighbours that the body of the deceased will be taken, on the 21st of this month, at half-past two in the afternoon, from the house standing No. 694 in the new street on the Neuen-Wieden, to be buried near the Bishop's stall in the parish church of St. Josef in Margarethen, where the holy rites will be administered.

"FRANZ SCHUBERT,
"School Teacher in the Rossau.

"Vienna, Nov. 20, 1828."

The elder Schubert appears to have fixed the place of burial without consulting Ferdinand, who, at six o'clock the following morning addressed a letter to his father, urging a different disposition of the remains:—

"Dearest Father,—A great number of people are anxious that the body of our dear Franz should be buried in the churchyard at Währing. I certainly am one of that number, and am particularly anxious this should be so, as I believe Franz himself induced me to think of Währing for his resting place."

The letter narrates the death bed conversation already referred to, and proceeds:—

"Is not this an index, so to speak, of his heartfelt wish to rest by the side of Beethoven, whom he so deeply revered? I have therefore spoken to Rieder, and ascertained the cost of removing the body—it will amount to about seventy florins—a large sum, a very large sum, but very little for the honour of Franz's resting place. For my part, I can spare temporarily the sum of forty florins, for yesterday fifty were paid to me. For the rest, I believe, we may expect that all the expenses incidental to his illness and burial will be met by what has been left. If you, my dear Father, agree with me in these sentiments, I can assure you my mind will be relieved of a heavy load. But you must at once make up your mind, and let me know by the bearer of this letter, so that I can make arrangements for the arrival of the hearse. You must also take care to give notice to-day to the clergyman at Währing. Your afflicted son—FERDINAND."

"P.S.—Should not the ladies all appear in mourning? The manager of the funeral thinks he need not provide crape, as it is not usually worn at the funerals of unmarried people, and because the pall-bearers have red cloaks and flowers."

Ferdinand's suggestion met with his father's approval, and the funeral took place on November 21—in bad weather, like that of Mozart. But Schubert's friends did not run home out of the rain as did those of his illustrious predecessor. After viewing the body, which lay in its coffin dressed as a hermit and crowned with laurel, they accompanied the procession to St. Joseph's Church, where a funeral service was celebrated, the music being a Motett by Gansbacher, and the dead composer's own "Pax vobiscum," set to words specially written by Schober. From the church the procession took its way towards the village of Währing, along the road traversed by Beethoven's funeral train in 1827. On reaching the little cemetery the remains were laid to rest only three places from those of the great composer, by whose side Schubert desired to sleep. The spot was soon marked by a monument, erected by sorrowing friends, and consisting of a bust, with an inscription written by Grillparzer:—

"Music has here entombed a rich treasure, but still fairer hopes. Franz Schubert lies here. Born January 31, 1797. Died November 19, 1828, 31 years old."

An official inventory of the dead man's goods was taken in due course. It involved no great labour, and will take up small space here:—"Three dress coats, three walking coats, ten pairs of trousers, nine waistcoats—worth thirty-seven florins. One hat, five pairs of shoes, and two pairs of boots—valued at two florins. Four shirts, nine cravats and pocket handkerchiefs, thirteen pairs of socks, one towel, one sheet, two bed cases—eight florins. One mattress, one bolster, one quilt—six florins. A quantity of old music valued at ten florins—63 florins (about £2 10s.) in all.

Schubert assuredly had not laid up for himself treasures upon earth, but it is suggestive to contrast this beggarly account with the honours soon laid upon his tomb, and since heaped upon his memory. Looking at the large space now filled in the world by the man who died worth fifty shillings, and with a fame that scarcely extended beyond the walls of Vienna, we see how small and insignificant a part of the real life of genius is that which we call life.

We live in deeds, not years; in thoughts, not breaths;
In feelings, not in figures on a dial.
We should count time by heart-throbs. He most lives
Who thinks most; feels the noblest; acts the best.

NEW WORKS AT GLOUCESTER AND WOLVERHAMPTON.

It is gratifying to lovers of music generally, to note the activity which signalises the provincial musical festivals this year. It has often been the reproach of the many that these meetings, promoted entirely with charitable objects, did little or nothing for the art on which they relied for their attraction and pecuniary success. Especially has it been said of the west country festivals—the meetings of the Three Choirs—that they were practically inert in an artistic sense, stirring the sluggish pulses of the agricultural region with hardly anything more modern than Handel's "Messiah" and Mendelssohn's "Elijah," unless some local celebrity of more than common hardihood swelled the programme with the composition of a pseudo-amateur. Mr. C. L. Williams, organist of Gloucester Cathedral, and *ex officio* the conductor of the Festival performances, has modestly kept in the background, contributing only a Magnificat and Nunc dimittis to be sung at the closing special service in the nave. Mr. C. Harford Lloyd, Mr. Williams' predecessor as Cathedral organist, has, however, been called upon to supply an important work, which takes the shape of a secular Cantata, "Andromeda," to be produced at the first Concert in the Shire Hall, on Tuesday evening, the 7th inst. Mr. Lloyd is associated with Mr. F. E. Weatherly, author of countless songs and some good libretti, who has here treated the legend of the doomed *Andromeda* and her release by *Perseus* in a very acceptable fashion. The work is laid out for the customary quartet of solo singers and chorus; but opportunities for concerted music are more frequently afforded than those for the chief singers. Mr. Weatherly's lines flow smoothly, and so far as may be judged from a perusal of the pianoforte score, the Cantata bids fair to be highly effective. *Andromeda* will be represented by Miss Anna Williams; *Cassiopeia* by Miss Hilda Wilson; *A Priest* by Mr. Watkin Mills; and *Perseus* by Mr. Edward Lloyd. The composer will conduct his own work.

The other novelty is "The Good Shepherd," an Oratorio composed for this Festival by Mr. W. S. Rockstro, a musician long esteemed for his many

* The composer's exact age was 31 years, 9 months, 19 days.

attainments, but whose name has not yet, so far as our memory serves us, been associated with the loftiest class of musical composition. The Oratorio will be given on the Wednesday evening in the Cathedral.

"The Good Shepherd," is a work of ample dimensions, treated throughout with that dignity of spirit which should always be present in compositions of ecclesiastical significance. The text, taken almost exclusively from Holy Writ, displays two contrasting phrases in the separate divisions of the Oratorio: the first dealing with "The Sheep without the Shepherd," and the second with "The Shepherd and the Sheep." The whole is laid out upon a large scale, the score containing no fewer than twenty-three numbers, inclusive of an overture in regular form—which, however, is designated a "Prelude" in the book—and an introductory symphony to the second part. A full orchestra is used, including a bass clarinet and contra-fagotto, while the assistance of the organ is at times called in to give additional sonority to the instrumental department. Mr. Rockstro is fully alive to the popularity of the *Leitmotif*, and has accordingly written in the accepted modern vein, where independent melody plays second fiddle to "representative themes." Without anticipating the verdict to be passed upon the first performance of "The Good Shepherd," and speaking merely upon the authority of a brief perusal of the score, we should say that the Oratorio ought to prove a valuable addition to the library of English sacred music. The *sol*i parts will be undertaken by Miss Anna Williams, Miss Hilda Wilson, Mr. Winch, and Mr. Watkin Mills. Mr. Rockstro will conduct his own work, which will form the first part of Wednesday evening's programme; the second part being devoted to Mendelssohn's "Hymn of Praise."

The Wolverhampton meeting on Thursday and Friday, the 16th and 17th inst., exhibits a considerable amount of enterprise. Only seven of these Triennial Musical Festivals have yet been held; but already the committee have felt it advisable to produce a new work on both of the two days of the celebration, and to that end commissioned two English musicians (Dr. C. Swinerton Heap and Mr. F. Corder) to write cantatas for the occasion. Curiously enough the composers have both of them hit upon subjects which deal more or less directly with the Arturian legends. Dr. Heap has set to music a libretto by Mr. Desmond L. Ryan, based upon the theme of "Lancelot and Elaine," and called "The Maid of Astolat." The author has neither confined himself strictly to the original version, as related in Sir Thomas Malory's "Morte d'Arthur," nor to the charming poem of "Elaine" in Tennyson's "Idylls of the King," but has added such matter to the old mythical story as seemed to him appropriate for musical purposes. Dr. Heap, who will be Conductor of the Festival, seems to have taken every advantage of the varied incidents brought under his notice, and his music ought to make its mark. The second Wolverhampton novelty is an adaptation of Scott's poem "The Bridal of Triermain," wherein Mr. Corder appears both as poet and composer. The theme savours in no small degree of the fable of the Sleeping Beauty, spiced with the flavour of King Arthur's Court and the Knights of the Table Round; but Mr. Corder has constructed an effective book, while his musical ability is quite upon a par with his literary capacity. "The Bridal of Triermain" will be produced on the second evening of the Festival. Mesdames Valleria, Trebelli, Hilda Wilson, and Hutchinson; Messrs. Edward Lloyd, Piercy, Robert Grice, Watkin Mills, and Santley will be the principal vocalists, Mr. Carrodus being the *chef d'attaque*, and Mr. J. Roper the organist.

MUSIC BY MACHINERY.

I SHOULD have picked him out as an inventor anywhere. He was a large-built, elderly man, with straight hair inclined to greyness and scantiness, a noble forehead, light far-away blue eyes, a weak mouth, and a general dreamy air of self-forgetfulness. Ill-fitted as to his clothes, ragged as to his whiskers, and with fingers and nails of delicate shape, but grimy and battered from over-use. I first saw him at the opera, where he sat through a performance of "La Sonnambula," perpetually murmuring numbers to himself, by which I guessed him to be a mathematician. Next I came across him in the street, where he had paused, wrapped in thought, while a brass band near at hand was blaring a selection from "Patience." Still he repeated numbers under his breath. Finally I was introduced to him at a certain Bohemian club, where I occasionally spend an evening. His name was James Fadderley, and he was, as I had surmised, an inventor, and a member of the Mathematical Society, a place where they read papers, and discuss matters utterly beyond the comprehension of ordinary mortals. I found Mr. Fadderley, however, a very agreeable and well informed man, able to hold his own on every subject which came up. In such moments of relaxation I usually avoid musical topics, but somehow the talk after supper drifted round to the subject of composition. I believe I deplored the difficulty of producing new and interesting melodies.

"What should you say," asked my companion, "to a machine which should compose and write down every possible musical idea?"

"Why, that 'twere a consummation devoutly to be wished," I replied, "but it is, of course, Utopian."

"You think so, do you?" rejoined the inventor. "And what if I were to show you—to show you at work, as it has been for the last ten years—a machine which could not only do this, but more? A machine which constructs and combines musical phrases, harmonises them, and, before I die, will, I hope, be able to build them up into symphonic forms, and work them out better than even a Beethoven could do. What should you say then?"

"Say!" I exclaimed; "why, that either you or I were crazy!" The inventor laughed gently, his whole face and form became transfigured, reminding me of the change in a Chinese lantern when you put a light inside. He lost his faded and helpless air, and, rising with brisk decision, plucked me by the sleeve, saying quietly, "Come and see."

I went with him to a great gaunt house which had wedged itself into a street in Soho much too small for it, as if seeking to hide its dirty face. Mr. Fadderley opened the door with a very strange looking key and ushered me into a small sitting room, where there was nothing to attract attention, unless it were some bookshelves laden with portly volumes of about the size of the "Encyclopædia Britannica." Taking down one of these he laid it before me. It looked like a thematic music catalogue, every page containing musical phrases arranged in double columns and numbered, about fifty to the page. Looking closer, I observed that the principle of a dictionary had been ingeniously adapted, those phrases which began on the tonic coming first, supertonic next, and so on. All were in the key of C for simplicity's sake, and I satisfied myself that any phrase up to four bars in length that I chose to think of could be easily searched out in this dictionary. The inventor turned his questioning eyes on me in mild triumph, and for a moment I was dumbfounded.

"Do you mean to say," I at length found wits to inquire, "that in this dozen or so of volumes you

possess all the treasures which the world of music has revealed in the way of melody?"

"Aye," he answered quietly, "and all those which it ever will reveal in the years to come; that is," he amended, smiling, "while our present musical system shall exist."

"But how is that possible?" I cried. "I am no great mathematician, but I know that the number of possible combinations of the twelve notes taken in various degrees of length, repeated ever so many times, and with rests and other complications to increase it, is all but infinite; certainly beyond the capacity of any library to contain." "The number of possible combinations—yes," answered he; "but that is a very different thing to the number of groups of notes which may be called musical themes. Had my machine only aimed at producing the former it would have been useless; its leading feature, the power on which I most pride myself, is its capacity for discrimination between what may be regarded as music and what may not."

"Ha, ha, ha! excuse me, but musical criticism by machinery—the idea is too rich!" And I roared with laughter. Mr. Fadderley waited gravely till I had done, and then continued, quite unmoved: "The idea of this machine was suggested by an invention of which you may have heard—Charles Babbage's Analytical Engine." I admitted having heard of this mysterious and never completed machine, but avowed my ignorance of its nature and object. He explained. "The Analytical Engine was intended to obviate the wear and tear of mathematicians' brains. In the higher mathematics every new investigation is attended with long and intricate calculations which are, in spite of their complexity, nothing but the four first rules of arithmetic over and over again. The Analytical Engine was enabled to perform all such operations, but it had a greater gift than this. It was, from the nature of its construction, able to choose the most suitable and expeditious means of working out its calculations. It is this power of discrimination—which after all is really a series of logical mechanical processes (whether in our brains or in a machine)—of which I have made principal use in my machine. Thus, while in one part of the engine every possible permutation and combination of notes is being made, another portion, acting on rigorous mechanical principles, allows itself to receive only such of these combinations as we should consider musical phrases. It then reproduces these in music type and prints them unceasingly."

"Wonderful!" I exclaimed. "I long to inspect the machine. But excuse me," for the throb of machinery at work was plainly audible, "I understood that it had already completed this task." "One task," replied the inventor impressively. "But it has far greater aims. Come first and see it." So saying he led me to the rear of the house, where in a built-out shed stood a mighty engine, of whose appearance I cannot hope to convey an idea. It was clicking and clashing in the most weird and ghostly way; things kept happening in various portions of it; suddenly it would begin to whizz and click in one place, then it would break out in another, till to merely gaze on the bewildering mass of moving rods and wheels became a very nightmare. Placing his hand on a shifting jerking tangle of ironwork, with a calm familiarity that made me shudder, James Fadderley proceeded with his exposition:—"You have only seen," he went on, "a portion of its accomplished labours. Besides the complete collection of musical phrases it has registered a complete set of accompaniment figures and every possible position of every possible chord. You would not comprehend, so I will not show you, the mighty addition to the

machine upon which I am now engaged. It fills all the upper part of this house and will some day work in combination with the portion you now see, one small gas-engine driving the whole and keeping it at work for years unceasingly if necessary. The machine as it now stands can compose simple pieces, such as waltzes and ballads, but in its perfected state it will produce nothing under a symphony. Now when you consider the amount of sifting and winnowing which what I may call the criticising part of the machine exercises in the composition of a simple melody of four bars, you will easily understand that the production of a symphony will involve an amount of work which even for mechanism is nothing short of stupendous. The critic having selected the best possible subjects they will have to be worked out in accordance with the simple laws of form, but to the best possible advantage, and when there are several courses of apparently equal propriety yet higher critical functions will be required to decide on the most meritorious. The machine may take years to compose one piece, but when done this will be absolutely perfect and unapproachable."

"I can only hope that the flesh and blood critics (if I may call them so) will hold the same opinion," said I, satirically.

"Of that," returned the inventor, "I take little heed. A really great work will always be recognised as such, at any rate in the end. But pray observe the machine; it has just composed and published, as I may say, a new march." Here several sheets of music came gliding along on a tramway of gut bands and were deposited upon a pile of loose leaves near us. James Fadderley took them up and handed them to me. It was certainly very extraordinary. Here was a march, bold and broad in melody and polyphonic in character, reminding me somewhat of Wagner's *Kaisermarsch*, only clearer in form. I read it with the greatest interest and enquired if there were any more. The inventor smiled proudly.

"That pile and others now at the binder's nearly complete the whole stock of marches; there are"—here he consulted a small dial or register in the machine—"8,246, including the one you hold in your hand, and after composing another twenty or so the machine will stop of itself. Curious that it knows better than I do when it has written itself out, is it not?"

I could hardly believe he was in earnest, yet I held in my hand an undoubted proof (in two senses). "What about the waltzes?" I enquired. "Ah, there," answered Mr. Fadderley, "I have a singular experience to give you. On rendering the machine *special* for waltzes—that is, on so arranging it that it should compose nothing else—it at first refused to work at all. For a long time I was puzzled until, bethinking me that the critic might be in fault, I disconnected this portion of the apparatus, when the engine instantly began to work at furious speed and produced a fresh set of waltzes every five minutes, until the piles of music grew so alarmingly bulky that I was forced to stop it in self-defence. I then perceived that all the possible waltzes had already been composed and that my machine was only using the same materials over and over again, with slight variations. The same thing took place when I set it to compose ballads, thus affording conclusive evidence that these departments of music are played out."

"Did it write the words of the ballads also?" I asked.

"Of course not; but it would not take a very complicated machine to do that. Had I time, I would certainly construct such an one; it could not fail to be remunerative."

"For pity's sake spare us!" I implored. "Do we not suffer enough already?"

"Well, you see now the value of my *critic*. When my machine is completed, it will produce nothing but music of the highest artistic value and the most complete originality. Hand-made music will stand but a poor chance against music by machinery. I shall have a great and glorious monopoly."

"Don't flatter yourself," I retorted. "You had much better disconnect the *critic* again, and let the machine rip. Then indeed you may make a little fortune."

"I see you are a Philistine," rejoined the inventor, "so I will not waste breath in arguing the matter; but at least you must admit the greatness of my invention and the nobility of its aims."

"Hum!" I answered dubiously, taking up my hat and preparing to depart; "I allow its ingenuity, and praise your patience. But look here! Here is a machine which fills an extensive shed and three stories of a good-sized house; it has taken half a lifetime to construct, and certainly thousands of pounds to pay for; and all it has as yet done is to prove, what every musician knows, that it is impossible to write an original ballad or waltz. With half this gigantic expenditure of brain work and money you might have produced a valuable original work of art, and defrayed the cost of jamming it into the brains of the public. You hope, you say, to produce such a work by aid of your machine in the course of time; so do I by aid of the infinitely smaller and less expensive machinery contained in my head; but I don't see where you get the pull over me. If I write a symphony I do not, like your machine, proceed on the exhaustive principle of composing everything else possible first. No; I plunge boldly at it, and take my chance of its turning out good. This may not be so scientific, but it is certainly more practical. I don't care whether my subjects have been used before by some one else; if I treat better than he, they become mine; if worse, they remain his. Machine me no machines! A few ounces of live brains are worth all your tons of iron and steel work."

"Beware!" cried the inventor, now furious at my words, "or I shall be tempted to take a fearful revenge for these insults."

"Why, what would you do?"

"I shall patent my steam critic, and sell one on low terms to every London newspaper."

I fell on my knees at his feet. "Not that!" I moaned; "anything but that! Already is the musician's life hardly worth living. The critic is a fearsome being, yet he has bowels. But to be scalped by machinery—to have one's tenderest creations dissected by a steam engine—this were prospect too frightful, too appalling to contemplate. As you are great, be merciful!"

He replied not, but sternly ushered me forth, and I have never beheld him since. He has not yet, so far as I know, carried out his threat or completed his invention, and of the two achievements I really cannot decide which would be the more terrible.

F. C.

THE CALIBRATION OF METRONOMES.

IN the correspondence columns of the last issue of THE MUSICAL TIMES, the writer briefly alluded to a communication, addressed by M. Saint-Saëns to the French Academy of Sciences, in which that eminent musician advocated the adoption of a normal metronome, mathematically correct, and of which copies, officially guaranteed and stamped, might be obtained by those desirous of securing such doubtful treasures.

The full text of M. Saint-Saëns's comments was published as an appendix to the writer's letter, so it is only necessary here to state that the chief objection brought against the Maelzel Metronome, by the somewhat hypercritical Frenchman, appears in the following sweeping assertion:—

"These instruments are universally employed. But to be of any practical utility they must be accurate, and unfortunately this is a quality that very few of them possess. The musical world is supplied with badly constructed and badly regulated metronomes, which *mistead* musicians instead of guiding them."

With the view of determining to what extent this wholesale condemnation of a useful, but not absolutely essential instrument was justified, the writer has been enabled to make a series of simple experiments upon half-a-dozen metronomes of French manufacture, selected at random from a stock which had not previously been unpacked, and which were therefore tested for the first time in the course of these trials. The results of the tests are appended in the accompanying table.

Care was taken to place the instruments on a level surface, although still further precaution was necessary to ensure even approximate accuracy in consequence of the varying lengths of the feet supporting the case of the apparatus. The position of the pendulum "bob" upon its divided rod, or rather arm, was determined by two independent observers, the writer preferring not to adjust this himself for reasons which are obvious. For time observations, a carefully constructed stop-watch, such as the writer has often used in submarine cable testing operations, where correct timing is of great moment, and indicating quarter-seconds, was employed. The metronomes were all tested in the same room and under precisely similar conditions, and each individual test was repeated several times in the presence of a second observer, who checked the results. Observations were made upon each instrument with the pendulum "bob" in four different positions; to have attempted more would have taken up time which the writer could ill afford, and it seems reasonable enough to assume that the remaining divisions of the scale were as accurately marked as the points chosen for comparison. Before each test the metronome spring was wound up to its maximum tension and the pendulum then set in motion. In order to ensure regularity of swing, the oscillations of the pendulum were allowed to proceed uninterruptedly for nearly a minute before its beats were compared with the stop watch.

Metronome.	Position of Pendulum "bob" on Divided Scale.				Average percentage of error.			
	60	120	152	184	For 60	For 120	For 152	For 184
A	60	117.5	150	183	Less than 1 per cent.	2½ per cent.	3 per cent.	About 1 per cent.
B	60	118	148	182				
C	59	115	146.5	177				
D	58.5	117	147	188	Less than 1 per cent.	2½ per cent.	3 per cent.	About 1 per cent.
E	59.5	117	147	178				
F	60	116.5	147	183				

The writer ventured to assert, when previously commenting upon M. Saint-Saëns's proposition, that metronomes as now constructed—somewhat roughly, it must be confessed—are sufficiently good for all

practical purposes, and he thinks the above table amply confirms that view.

There are, however, several points connected with the manufacture of these instruments upon which a few general remarks may not be out of place. Without a shadow of doubt the case is the best part of the apparatus; and this is a reproach which the makers of the mechanical portion of the metronome will do well to no longer deserve. The cost of the complete instrument is excessive when we compare it with the cheap, handsome, and fairly well regulated American clocks, which one can purchase anywhere for a few shillings. The divisions on the pendulum rod are badly cut, and are not always precisely opposite the scale graduations; the pendulum "bob," by reason of its wretched method of adjustment, may become sufficiently loose to slide down the rod while the instrument is in operation; and it is not easy, from the distance of the pendulum rod from the scale, to be quite certain that the desired position has been correctly "sighted." With regard to this last point, perfect accuracy of alignment between pendulum "bob" and scale might be secured by the following method, which, so far as the writer is aware, has never before been suggested for this purpose, although its application to scientific instruments of precision is well known:—

If the face of the metronome, into which the scale is let, were made of looking-glass instead of wood, we should then get the reflection of the "bob" in all positions. By sighting the edge of the "bob," so that it and the line of its reflection cover the scale graduation, we obtain perfect accuracy, for by this means we avoid what, in observations with scientific apparatus, is termed the "parallax" error. This would constitute a really valuable improvement, and at no increase of cost. Again, if the pyramidal form of the apparatus were somewhat modified, the scale might be placed vertically, and the pendulum rod made to swing very closely thereto. The pendulum rod need not be divided at all; it would answer far better if only roughened like a file, and it would be a simple matter to find a more trustworthy method of securing the "bob" in any position than that now employed. The pivoting of the clockwork might be far better, especially that of the axle carrying the pendulum.

Still, in spite of the imperfections existing in the apparatus, the writer holds that they can in their present form meet all the requirements demanded of them, and that an instrument such as is desired by M. Saint-Saëns is utterly uncalled for.

T. E. GATEHOUSE.

FRANZ LISZT.

ANOTHER link is gone! Another chain
That binds us to the great ones of the Past
Is broke, since the Death-angel came again
And called thee to thy well-won rest at last.

Aye, Rest at last! Ended thy glorious life!
Vainly we call thee now, in vain we weep;
Peace is with thee; after the battle's strife
Calmly thou liest in eternal sleep.

Master and friend! How little could we tell,
When bidding thee God speed from England's shore,
That it would be our last, our long farewell—
That we should look upon thy face no more!

Farewell? Nay, 'tis not so, for thou hast left
Undying melodies within our heart,
A precious memory for us bereft:—
Of thee, thou noble one, the noblest part.

Bayreuth, August 1, 1886.

C. B.

A communication has reached us from Mrs. Cyril Flower, on behalf of the Recreative Evening Schools Association, to the objects of which we have more than once called attention in these columns. But the situation is so clearly put in the document before us that it may be well to lay the following passages before our readers. "There are 80,000 children leaving the London Elementary Schools every year, and there are three millions in England and Scotland of young people from thirteen to eighteen years of age, who have passed through the Elementary Schools. In the evening these swarm in our streets idling or playing. Thus the education which they have received at so much cost is largely wasted and the greatest evils accrue. Evening schools have been opened, but tired youth will not go to them for mere book-work. Now the Trades Council of London, representing many working men, have appealed to those more highly favoured than themselves to help the recreative and wise training of their children, and to do so by preparing them for the practical work and pure pleasures of life. Accordingly, in response to this request, our Association has been formed. We allure these young people by recreative classes for musical drill, for pleasant singing, and for illustration of the lessons taught by the bright pictures of the optical lantern, or by simple experiments. . . . All this is done by voluntary service in the evening schools of the Board (and other schools), and in conjunction with their teaching. We had some 150 voluntary teachers and 100 working men helpers last winter. Next winter we must have 1,500 voluntary teachers and 600 working men helpers. As all is done by voluntary aid we need but little money. But some is wanted to pay for musical instruments. . . . and to train our voluntary teachers, who must do their work well. . . . This is the most pressing social problem of our time, which underlies all others—for the wise care of our youth is the salvation of the people. Will you help us to solve it?" Music, as it will be seen, plays, if not the sole, at least a most important part in this system of recreative instruction; and we heartily commend the Association for their resolve, from which we hope they will never deviate, to allow none but competent helpers to teach this or any subject. The statistics as to the number of these voluntary teachers are decidedly encouraging, and we would earnestly appeal to all our leisured readers to see whether they cannot further this admirable movement, whether by the gift of money or the offer of their services. Further information as to the working of the system can be obtained at the Association's offices, at 1, Norfolk Street, Strand, W.C., while subscriptions should be sent to the Treasurer, Cyril Flower, Esq., M.P., Surrey House, Hyde Park Place, W.

OLD theatre-goers in this country will well remember the conventional "melodramas," in which some popular artists always took part, the chief *dramatis personæ* consisting of a suffering heroine, a constant lover, and a comic character. But little scenic effect was usually expended upon these pieces, the sensational situations being considered quite sufficient to ensure success. But it must not be forgotten that music was a very important element in the performance. Melodious strains announced the appearance of the principal lady, harsh and creeping phrases that of the ruffian, and startling, unexpected incidents were accompanied by what was technically known as a "hurry." We are glad to say that this old-world custom has now almost fallen into disuse on the English stage; but that in America it still lingers was proved to us a short time since in a piece acted by

Daly's excellent Comedy Company, at the Strand Theatre, music adapted to the various situations occurring throughout whenever any special "effect" was intended. A glance at the American papers will prove, too, that this false aid to dramatic action is rather growing than diminishing on the other side of the Atlantic, for we read that a feature in a coming revival of "Macbeth" will be "the abandonment of the Locke music, which is considered by the profession as a Jonah, and the introduction of new and popular airs, very 'piano,' music being rendered through the entire play, and not between acts only, as is the custom now. This, from its novelty, is expected to popularise the play, the music being so low and soft that the slightest word of the actors will be plain to the audience." Whatever may be thought of the performance of music expressly written for the scenes with the Witches, there can be little doubt that a continuous accompaniment to Shakespeare's dialogue would be simply absurd; and we can scarcely believe that even the most zealous advocates of the system would imagine that the effect of the thrilling murder scene, and the appearance of Banquo's ghost, for example, would be deepened by the introduction of "new and popular airs."

Liszt's funeral was imposing only from the number of persons who followed the remains to the grave and the sympathy shown by the residents and visitors to the town. Music had no share in the sad ceremonies, unless the Requiem on the following day could be called a musical celebration. Madame Wagner's wish that only a "Stilles"—i.e., spoken Requiem—should be performed was over-ruled by the clerical authorities, who urged that Liszt's position as a Church dignitary demanded a musical service. What this musical service might have been! The town was full of artists, vocalists, and instrumentalists, all ready to do honour to the deceased Master. But it was decreed otherwise. It almost seemed as if the music of only one master was allowed to be heard in Bayreuth. A Funeral March (Wagner's own "Siegfried" March) might at least have been played before or after one of the performances of "Tristan" or "Parsifal," but even this appears not to have been thought of.

No greater proof of the advance of music can be adduced than the circumstance of a pianoforte being considered as an essential article, not for ornament, but for actual service, in every drawing-room. Time was—and that not very many years back—when the possession of an "instrument," as it was called, conferred a mark of distinction upon the owner; and if a man were only deemed "respectable" who "kept a gig" the person who kept a pianoforte was thought almost aristocratic. For a long time, however, the beauty of the wood and the exquisite carving of the legs attracted more attention than the touch and tone of the instrument; and although it was duly dusted and polished with the rest of the furniture, it was usually made rather a vehicle for display than a means of diffusing the most intellectual enjoyment throughout the household. That it has now assumed its true position in this country is beyond a doubt; but we must turn to the report of a case decided by a judge of the Massachusetts Supreme Court to see how the law recognises its power in the United States. It appears that a married woman, by a Statute of the State of Massachusetts, is entitled to hold as her separate property, among other things, "articles necessary for her personal use, acquired by gift from her husband." The question was whether a piano given by a husband to his wife is an "article necessary for her personal use"; and, as such, her property

beyond the reach of his creditors. Judge Devens at once decided that it was. As many gifts which a wife may receive from her husband, although exceedingly useful, might not be deemed absolutely "necessary," Judge Devens has earned the thanks of art-lovers for thus legally establishing the fact that a pianoforte must not be regarded as a mere expensive luxury.

THERE can be little doubt that the fashion of giving miscellaneous Concerts in the Metropolis is gradually fading away before the more enlightened custom of organising performances of important works by trained choirs, presided over by competent conductors. As many of the former kind of entertainments, however, are still constantly taking place in provincial towns, it would be well if some more defined plan of arranging the programmes were adopted. It is true that one part of the Concert is often sacred, and the other part secular; but this method is only available when a large portion of the selection consists of sacred music; and the programmes of country Concerts forwarded to us prove that this is the exception rather than the rule. Many persons abstain from going to Concerts in consequence of the incongruous mixture of vocal compositions in the programme; and several, we can positively affirm, who are constant attendants at the performance of oratorios and other sacred compositions, can scarcely sit to hear even the most beautiful extracts from these works when sung before and after the conventional passionate or sentimental songs of the day. So ill-arranged a selection may of course be merely the result of accident; but there should be no accident either in choosing or placing the materials to be performed before a public audience. We could quote from many programmes now before us in confirmation of our remarks; but need only refer to the notice of a recent Concert, where we are informed that the young lady vocalist sang "Angels, ever bright and fair," and "Daddy."

THE Welsh Musical Festivals, while not so pretentious in their character as those of England, are none the less exceedingly efficacious in promoting, through the means of co-operation and competition, that high degree of choral *ensemble* which is the special feature of the music of the Principality. Such a thing as bad chorus-singing is well nigh unknown in Wales. For these grounds we heartily concur in the words of praise which fell from Sir Theodore Martin in moving a vote of thanks to the President of the recent Llangollen Musical Festival. His remarks on the value of music as a means of refreshment and recreation were in particular just and sensible. One of the Presidents, we read, had expatriated on Ireland as a musical nation, and Sir Theodore spoke up for Scotland, in whose ballads he had been nursed, adding that "he thought Welshmen, Scotchmen, and Irishmen might well greet each other, for they had been nursed in music, and their ballads could not, in his opinion, be excelled." Alas, for poor England! for the inference to be drawn from these utterances is distinctly to our prejudice. And Mr. Robert Browning, who was present, did not lift up his voice in our behalf—whether from consciousness of the justice of these remarks, or from native modesty, we are not able to say.

Liszt doubtless expressed the wish that he might be buried in the place where he died. But, equally doubtless, he hoped and expected to die in Weimar, where he had lived and worked; and to Weimar his remains should certainly be taken to lie in that Walhalla which already contains the bones of Goethe and Schiller.

LIKE our "curiosities of criticism," the extraordinary advertisements to which we drew attention some time since have been multiplying on our table, through the diligence of several correspondents who take interest in the matter. The "antique-looking" violin, said to be labelled "Antónius Stradivarius, faciebat Cremona, A.D. 1721," we are glad to inform high-class amateur performers is still in the market; which is strange, considering the long time it has been advertised, and that its very low price (thirty shillings) includes "a handsome lined case, with lock and key, and splendid mounted bow." Then for those who wish to "play the Piano, Organ, or Harmonium at sight," the enclosure of fifteen stamps, with the advertisement announcing this extraordinary chance, will ensure a "Magic Pianoforte Instructor (Registered); £10 for every reader of this who fails to play by it immediately." As nobody expects to perform upon an instrument before he sees it, we hardly know what the words "at sight" can mean. In any case, however, a purchaser must be a gainer by the transaction; for if, by the aid of the "Magic" Tutor, he finds that he cannot play, he can claim £10 for his failure. We remember once reading an advertisement announcing that a "poll parrot" would be exchanged for "a volume of Beethoven's Sonatas"; but the following, extracted from a Scotch paper, shows that this "Exchange and Mart" system is carried on by professors of music: "Pianoforte and Singing Lessons in exchange for Goods (provisions, drapery, furniture, music, &c.); a first class Teacher is making winter arrangements with merchants' families."

If the Stewards of the Gloucester Musical Festival do not, as fishers of men, succeed in making a good haul, it will not be for lack of casting the net wide enough. They have broken away from the tame procedure of former years, and appointed agents for the sale of tickets in all the neighbouring cities and towns. More than this, they have, for the first time in the history of provincial festivals, recognised London as a place whence, possibly, some music-lovers may come. Mr. Ambrose Austin has been appointed their agent for the Metropolis, and at his office in St. James's Hall those who feel tempted by oratorio in a grand cathedral may secure seats. Vigorous action, we are glad to say, has broken out in yet another form, and efforts are making in Gloucester to raise a fund for the decoration of the city during the festival week. Better late than never. Hereford showed the way in this direction seven years ago, and it is the more incumbent upon Gloucester to follow now because the city has been all along painfully indifferent, in outward appearance, to the claims of the Festival. We are not very sanguine as to the result, but it is something to have started the idea of public decoration. At any rate, it makes impossible a repetition of the charge that the community amid which a great musical celebration takes place is no more interested in it than in the weekly market.

A bust of Franz Liszt, executed by the celebrated sculptor, Mr. Boehm, R.A., during the recent visit of the great Master to London, attracted much attention at the Grosvenor Gallery this season, the striking features and benevolent expression of the face, now so well known to the music-lovers of the Metropolis, having been most happily caught by the modeller. We are glad to say that copies, in plaster, of the original (life-size), and also reduced copies, will be issued immediately by Messrs. Novello, so that the numerous admirers of the eminent artist may possess a life-long remembrance of him as he appeared during his brief—and, alas, his final—sojourn amongst us.

IN THE MUSICAL TIMES for June last, note was taken of systematic efforts then being made to found a national opera in the United States, particularly by the aid of local associations acting as *succursals* of the central organisation in New York. We invited our readers to watch the experiment with interest, as a possible example for imitation in this country, and now have much pleasure in noticing an officially published "review of the first season of American opera." The mode of working is here made known, and we gather that the American Opera Company (Limited) has its seat in the Empire City, where two distinct enterprises are carried on—that is to say, a National Conservatory for the training of operatic artists, and a National Opera to be musically sustained by the artists thus prepared. "While the American Opera Company and the National Conservatory of Music maintain separate organisations, the Conservatory enables the Opera to rely permanently upon a supply of fresh and well-trained voices, and the Opera enables the Conservatory to depend upon a permanent outlet for the talent it develops." The plan thus stated is not yet in full working order, and the Conservatory will probably have to labour for some years before it can be of use to the stage, but theoretically the scheme is complete—indeed, it is the only possible one with regard to the end in view. Meanwhile, help is derived from the local associations to which reference has been made. These are at present seven in number, having their seats respectively at Boston, Philadelphia, Washington, St. Louis, Chicago, Louisville, and Cleveland, and employing a capital varying from 100,000 dollars to one-quarter of that sum. By the terms of the Association, three-fourths of the amount raised in each town must be invested in the stock of the central company, the remainder being available as a guarantee fund in connection with the periodical performances of the Company's troupe. Widespread interests are thus enlisted on behalf of the general enterprise, and the National Opera, as it moves about the country, goes, so to speak, from home to home. Permanent success, of course, depends upon whether the national musical talent prove equal to the obligations of a first-class lyric stage, but the point is worth testing, and we see no reason for coming to proof with other than confidence in a favourable issue.

THE dull season of the year is proverbially a trying time for journalists. Ordinary newspapers, however, have always a large field to glean news from, and if political events should not be sufficiently numerous, and no large specimens of fruit can be recorded, there is always the "sea-serpent" to fall back upon. Publications devoted to the arts, however, have but few stirring topics to write upon, and the story of the Musical Monkey, therefore, which comes to us from America, may have a chance of being listened to. It appears that a well-known musical *savant* has educated a favourite monkey to become a good pianist. "After only forty-eight lessons," we are told, "the monkey, Tabitha, who is a real ornament to her sex, could play scales with surprising dexterity. The suppleness of their fingers, their agility, their strength, all tend to show (at least according to Tabitha's master) that most monkeys are born pianists. Patience is the only thing required to bring out this hidden faculty." As a "Monkey Concert" has not yet been given, we cannot at present judge of their executive powers, but one or two features connected with such an exhibition, should it ever take place, at once strike us. In the first place, a Monkey piece, for four paws, will no doubt contain effects hitherto unknown, and, in the second place, the

applause of the listeners will be given to the teacher, and not to the pupil. We can scarcely, perhaps, imagine that expression will be the strong point of the animal's performance; but if he can run up the scales as rapidly as he can run up a tree, there will most assuredly be people ready and willing to make such a show remunerative to a smart speculator.

FOLLOWING in the steps of Mrs. Fanny Raymond Ritter, another American author, Mr. C. P. Upton, has brought out a book which discusses the position of woman with regard to music. As an enthusiastic champion of the sex, Mr. Upton tries hard to make the best of facts which bear decidedly against him. There is no denying the remarkable disability of woman in the creative branch of the art. To her as a composer music owes next to nothing. Mr. Upton explains this by a purely emotional nature which, as such, cannot give expression to its ideas and feelings. But, according to our author, these ideas and feelings do find an outlet through man, to whose intellect woman brings heart and soul, thus making a complete being. Here we have a new revelation. The fact has never been questioned that woman is often the provocative of noble compositions, but now we are asked to believe that a creative masculine musician is a compound person with the feminine predominant. Mr. Upton's full claim on behalf of the sex runs thus:—"Woman, although not the creator, has inspired the creations and then interpreted them to the world." Poor man is almost out of it therefore. He does but journeyman's work in the common cause. Mr. Upton is singularly unfortunate in some of his illustrations. He talks of the influence of woman over Handel and Bach, as though there were any trace of femininity in their essentially virile compositions. Our author should rather have addressed himself to a solution of the riddle presented by woman in that, while almost powerless as a creative musician, she has attained eminence in other arts demanding emotional expression, as, for example, poetry and painting. Here lies the difficulty for those who would write in a sensible fashion about "Woman in music."

THE DEATH OF LISZT.

THE sad news from Bayreuth has long ago spread throughout the world. With the last breath of the dying July the great Master breathed his last, and with the early August morning telegrams were flashing the mournful tidings all over Europe.

His last illness, we are thankful to say, was but of short duration, but the symptoms of a fatal disease had already made their appearance some time previously. After his visit to London, from the fatigues of which, we believe, he felt no ill effects, came further and continuous excitements and musical festivities in his honour in Antwerp, Paris, and Sondershausen. Then with journeys to Weimar and Bayreuth (the latter for his granddaughter's wedding), to Luxemburg, on a visit he had promised to pay, and back to Bayreuth for the Wagner performances, what wonder that the giant frame gave way at last. Yet it was not until a short week before his death that the illness assumed a grave character, and even as late as a couple of days before the end, one of the physicians reported that, though serious, yet "hopes still outweighed apprehensions." On Friday, July 30, the Master had a very suffering day, owing to difficulty of breathing consequent upon the attack of inflammation of the lungs which proved fatal. On Saturday he suffered but little, and towards evening he lost consciousness, which he never recovered, and passed peacefully away about half-past eleven that night.

On Sunday an unceasing procession of the friends and lovers of Liszt, as well as of the general public and visitors at Bayreuth, streamed through the chamber of death, where, dressed in his Abbé's robe, lay the noble form that till so

lately was still strong with life and power. Tall lighted tapers were arranged on either side, and for many hours Madame Wagner and her family kept their mournful watch at the bedside, while hundreds paid their last homage there.

To those who have been permitted to gaze upon that noble face, glorified in its last sleep, I think the remembrance can never fade away. The perfect peace, the serenity, the glory of it must remain for ever in our minds and hearts. A few forget-me-nots lie upon his breast; those wondrous magic hands, that have conjured up strains the like of which we may never hope to hear again, lie silent now for ever; at rest in the gentle clasp of death. But the echoes of those strains will linger for ever in our ears, and the day of hearing *him* play will mark an era in many a life. For to hear him was to listen to an *inspiration*; with other men we feel that we are listening to the results of arduous study, but with him we only feel that the sounds emanate direct from his soul, and as such are borne into our souls. As Heine said, "*Chez Liszt on ne pense plus à la difficulté vaincue; l'instrument disparaît et la musique se révèle!*"

The funeral took place on Tuesday, the 3rd ult., at ten o'clock in the morning. Much doubt was at first felt as to what would be the last resting place of the great Master, some holding the opinion that his native Hungary should receive the earthly remains of her most renowned child; others thinking that to Weimar, for so many years the home of his choice, and the resting place of Goethe and Schiller, should be accorded the honour of adding his name to the great ones already there. A difficulty was felt owing to the Master himself having on one occasion expressed the wish to lie in his native land, and having on another occasion said that he should wish to be buried *wherever he died*; "*Nicht herumfahren*" was his expression. Madame Wagner, who decided every detail in the matter herself, arranged that the funeral should take place at Bayreuth, though whether this decision will be final we cannot yet say.

It is deeply to be regretted that the funeral was fixed at such an untimely date, as it prevented many celebrated musicians and others from being present. The train service at Bayreuth, satisfactory as it is for all purposes connected with the Wagner performances, could not possibly be adequate for the occasion of this funeral; nor, had it been as extensive and efficient as that of London itself, could people have possibly arrived in time from such distant places as St. Petersburg, Moscow, and even nearer. Nevertheless, great numbers hastened thither from all parts, many arriving only at the last moment, even while the procession was wending its solemn way down the drive of Wahnfried. The coffin was carried by Bayreuth citizens from the hall of Wahnfried (Wagner's house, where it had been taken from Liszt's own dwelling hard by) to the four-horse carriage which awaited it, accompanied on each side by some of the pupils of Liszt, bearing torches; amongst whom was Bernhard Stavenhagen, the young and talented pupil who accompanied the Master on his late visit to London, and whose playing made such a favourable impression on his *début* there. The coffin was followed by Madame Wagner—her pale emaciated face scarcely visible through the long *crêpe* veil she wore—and her daughters, her son, Siegfried, her new son-in-law, and other ladies and intimate friends of the Wagner family. A carriage followed the hearse, on which were arranged the countless wreaths and palm leaves sent from far and wide; then came Liszt's faithful man-servant, bearing his master's orders and decorations on a velvet cushion; afterwards followed a great stream of people, some in carriages, but mostly on foot, amongst whom were all the principal artists of the Bayreuth performances; the conductors Herrn Livi (Munich) and Mottl (Frankfurt); the singers Frau Materna (Vienna), Fräulein Malthen and Herr Gudehus (Dresden), Herrn Vogl and Reichmann (Munich), &c.; Herrn von Joukowsky, Porges, Ritter, Glasenapp and wife, Richter from Vienna, Klindworth from Berlin, Walter Bache and Alfred Littleton from London, &c. The streets were hung with black flags, and the street lamps, which were all lighted, were veiled with black *crêpe*. Every window was filled with on-lookers, and all the rest of Bayreuth, strangers, &c., who were not joining in the funeral procession, lined the streets on each side nearly all the way to the cemetery.

The newly made grave is but a few paces removed from another tomb which Bayreuth may claim as her very own—that of Jean Paul Richter—which is formed of one large unpolished rock in its natural state, all overhung with ivy, and most beautiful from its perfect simplicity.

After the religious service over the coffin (which it was absolutely impossible for those to hear who stood at any distance), followed a speech by the Mayor of Bayreuth, Herr Muncker, in which he spoke with deep feeling of the loss all have sustained:—"Nun ist es Nacht im Haus," he said, quoting from "Tristan," "aber die Leuchte seines Ruhmes löscht nicht aus. Liszt, der geniale Virtuoso, der Meister der Töne, wird ewig leben." Other speeches followed, but the most touching moment was when an old and dear friend of the Master's, Herr Hofrath Gille from Jena, attempted to say a few farewell sentences by the grave of his beloved friend. The poor old man's words were almost inaudible from the sobs that choked his utterance, but not a heart was there but must have beaten in sympathy with his overpowering sorrow. After he had departed, all the remainder of the long cortège of mourners moved forward in turn to take a last look at the lowered coffin, and, according to German custom, to cast a handful of earth upon it—and the ceremony was over.

The next morning, the 4th ult., a Requiem Service took place in the Catholic Church in Bayreuth, at which a large concourse of people assembled. Of this Service perhaps the less said the better; we must add, however, that those who failed to arrive in time for the funeral have cause to rejoice that they were spared the mockery of the Requiem Service the next day.

The Bayreuth paper says that "the Requiem was given in a quiet manner, because Franz Liszt belonged to the third order of St. Francis, whose rules forbid a funeral service on a grand scale." Nevertheless we can scarcely think that St. Francis himself would have approved of a religious austerity that expressed itself by the inharmonious singing of a very inefficient choir, in turn with the nasal and discordant chanting of a couple or so of uninterested priests, varied by an aimless meandering over the organ keys by a very incompetent organist, who strung together scraps from "Parsifal," intermingled with other bits of interlude without either sense or significance—and all this to the memory of the *Master of Sound*! Surely some appropriate portions of his own religious works (his "Graner Messe" or the Chorus of Angels from his "St. Elizabeth") might have found a worthy place at this memorial service, and a fitting and willing interpretation from the many great artists assembled at that time in Bayreuth. But many who loved the Master could but feel that, had they known what was before them, nothing should have induced them to be present at a service that was such a poor honour—nay, even a dishonour—to his noble memory.

In a later visit to the grave we found it covered with branches of cypress, and a few wreaths were placed upon it; but the greater number were to be seen in the cemetery chapel adjoining: upon the grave were two from the Grand Duchess and the Princess Elizabeth of Saxe-Weimar: in the chapel were more than eighty, amongst which were wreaths from Queen Victoria; from the Wagner-Vereins in Bayreuth and London; the Liszt-Verein; the Bayreuth orchestra; the Bayreuth Bühnenfestspiel artists; the Bayreuth Liederkrantz; the Vienna, Leipzig, and Weimar theatres; the town of Weimar, tied with its colours, black, gold, and red; the town of Jena, consisting of a laurel wreath, with the inscription, "Die Stadt Jena ihrem hochverdienenden Ehrenbürger, 1842—1886"; the Allgemeine Deutsche Musik-Verein, with the inscription, "seinem unvergesslichen Ehren-Präsidenten Franz Liszt"; a Hungarian wreath, tied with its colours, red, white, and green, and the inscription, "Zeretet Sogoromnak," from Robert Franz; from Sophie Menter, a wreath of Edelweiss, with the inscription, "Heil dem Unsterblichen"; a nameless one, with the words, "Liebe und Dankbarkeit folgt über das Grab hinaus"; one from Mr. and Madame Munkacsy, with a Hungarian inscription; and many others, including the names of many celebrated musicians.

With Liszt's death is broken the last link that bound us to a long chain of great and celebrated artists in the past. We need but to recall the names of Chopin, Berlioz,

Schubert, Schumann, Cornelius, Wagner—every one of whom received appreciation and aid when he needed it, and before his fame was made, from the helping hand now stilled in death! And at the beginning of the chain stands Beethoven—and at the end of it stands Liszt! Put it away now—lock it up intact in the recesses of heart and memory—add no other to it; the circle is completed; the little Liszt received the kiss of the giant Beethoven—the two great ones meet, the ends of the chain unite and close, and between them, as sparkling gems in the circlet, appear the other names immortal as these! C. B.

THE BAYREUTH FESTSPIEL.

THE festival month is over, and the Bayreuth performances are a thing of the past. Not so, however, in the minds of those who had the happiness to be present, for the remembrance of them will long remain, as of a something unsurpassed in the annals of stage performances.

This year an additional interest has been created by the performance of "Tristan und Isolde" in change with "Parsifal." No better choice could possibly have been made. Not only does the story of "Tristan" form the best possible contrast to that of "Parsifal," but the two greatest of Wagner's creations have been thus placed side by side; for by many of the most competent judges "Tristan" is considered Wagner's noblest work, while to others "Parsifal" must still ever outshine all his earlier compositions.

It is hardly necessary to repeat the stories in detail here. That of "Parsifal" has already been fully described in these pages at the last representations two years ago, and "Tristan" is not quite a stranger to the London boards.

On the one side we have a portrayal of human love; on the other a picture of the divine love of the Saviour, exemplified in *Parsifal*, a being who is intended (in part) as a sort of type of Christ.

Tristan, the noble minded, the soul of honour, is compelled, by a wretched love-potion which he drinks unknowingly, to forswear himself and to act in the basest, ignoble manner to the man who has trusted him as his second self. *Isolde*, the proud, the pure, by the same love-potion becomes the victim of a betrayal the most foul and the most unworthy of the man who has believed in her above and beyond all women! A sad story indeed, and one that would be too repulsive were it not that the hapless lovers, *Tristan* and *Isolde*, are the unconscious victims of their own luckless deeds.

But to turn from "Tristan" to "Parsifal" is like turning from the garish glare of the sun to the peaceful stillness and purity of the silver moon. In one's whole recollection of the latter play the principal figure stands out in bold relief, pure, immovable, steadfast, and swerving neither to the right nor to the left, in spite of the temptations that beset him. In "Tristan" we see the bright star that we so looked up to in the opening scene fall from its height and sink down into the darkness of betrayal and treachery—we repeat to ourselves and assure ourselves that he is helpless in the matter and not to blame—nevertheless *Tristan* has fallen; the star has set in darkness and night; in "Parsifal" we see the bright and morning star that, in the first Act, is but just rising, ascend higher and higher unto the perfect day; and from the first we know that he will pass through fire and water and will come out unsullied.

Temptation assails him in the form of a beautiful woman, who attempts under various guise to lure him from the paths of innocence (of which he is the type) into the paths of sin, as typified by the garden of *Klingsor*, the magician. Here we must turn aside for a moment to cast a glance of pity on *Kundry*, the temptress—again a type. How many women are there not who turn sullen and obstinate (as *Kundry*, in Act 1) from the knowledge of a past sin, which they can neither forgive in themselves nor believe that anyone else will pardon! How many, again, are there who plunge into greater sin from the haunting memory of past ones, and under its evil influence (typified by *Klingsor*) seek to ensnare others, as *Kundry* tempts *Parsifal* in Act 2. Again, when temptation has assailed him on all points in vain, and he drives the temptress from his side in horror, how many another also would recoil from her past evil life

with loathing, and seek redemption at the hand that no amount of temptation could sully!

Yes, for some of us "Parsifal" will always remain a work apart—the work that transcends all else that Wagner ever conceived—a sacred work, and one that fills one's heart with a peace and happiness nothing else can give (just as some have felt about the Ammergau "Passion" Play); and for those it remains a cause for thankfulness that it has never been attempted to bring it away from its native home. Portions, alas, have been condemned; and excerpts have already made their way to the Albert Hall, &c., but we have at least one remedy—we need not go to hear them; but we are thankful to know that, at any rate during Madame Wagner's lifetime, the wishes of her husband will be held sacred, and that she will hold to the exclusive right of performance at Bayreuth only, as hitherto.

Many of the performers we welcomed back as old friends, who not only took part in "Parsifal" two years ago, but also at its installation in 1882, under the minute personal superintendence of the Master himself; and even two or three we could greet as staunch allies of 1876, the year when the Bayreuth performances first opened. Thanks to the indefatigable labours of Madame Wagner, the traditions of 1882 have been preserved intact, and the Master's spirit has still ruled the performances under the guidance of his devoted wife. She was there day after day; unseen by the audience she sat just on one side of the drop-curtain, where she had the command of the whole stage. We have again had the guiding hand of Capellmeister Levi to conduct "Parsifal," while Herr Mottl, of Frankfort, directed "Tristan." Again the majestic form and tragic power of Frau Materna were seen to highest advantage in the triune rôle of *Kundry*; while Reichmann (as of old) and Gura divided that of *Amfortas*; and Siehr (as formerly) and Wiegand alternated in the part of the aged *Gurnemanz*. None, I am sure, could see the curtain rise upon the picturesque group of *Gurnemanz* and the youths without deeply regretting the untimely death of poor Scaria, who filled that part in a manner not to be surpassed, and whose melancholy fate and sad death quite recently cannot be passed over unnoticed here.

We have had a new *Parsifal* in addition to some of those of previous representations. And, without in the least detracting from the admirable performance of Gudehus and Winkelmann on former occasions, we must confess that in Vogl the highest possible conception of the rôle of *Parsifal* has, to our thinking, been attained. That Herr Vogl should play the part as he does shows that he has not only studied it profoundly, but that he has conceived and grasped its meaning thoroughly. From the scene in the temple, where he has to stand some thirty minutes or so, a motionless representation of unconscious innocence and ignorance, to the last Act, where he absolves the repentant Magdalene—all is lofty, calm, dignified, and noble in his demeanour. The moment when he calls in agony on *Amfortas*; the moment when he sinks on his knees in prayer for pardon for his seeming guilt; the moment when he kneels in an ecstasy of adoration before the recovered spear—one may almost look upon these as inspirations, so powerful an effect did they make. Herr Vogl is most truly to be congratulated on his representation of *Parsifal*, than which a finer has never yet been given. Herr Gudehus has been winning fresh laurels for himself in the stormy rôle of *Tristan*, playing with a soul-stirring fervour and passion, which works up to a climax in the tragic third Act. The scene with his faithful *Kurwenal* is one of the most touching in the whole work; and who is there who has ever sounded the height and depth of the tragic more terribly than Wagner, when he makes *Tristan* tear off the bandage in the excitement of madness at hearing his *Isolde's* voice, and die in her arms with only power to ejaculate her name? After all her suffering, it is the sublime issue of the tragedy when this is reached!

As *Isolde*, Fräulein Malthen's powerful and elastic voice was heard to the utmost advantage, as also in the seductive second Act of "Parsifal," in which play she alternated with Frau Materna. On the second occasion of seeing her as *Isolde*, we were thankful that she appeared without that winding-sheet arrangement on her head, when she rushes in in the last Act, as it gave the impression of her having entered a convent immediately on the loss of her

lover, and was altogether a most ghastly idea. The favourable impression she made by her magnificent rendering of the second Act from "Tristan," at the Richter Concerts in London a few months ago, is still fresh in our minds.

The rôle of *Isolde* was on alternate occasions taken by Frau Sucher, of Hamburg, whose rendering of the part—charming, loving, tender, and womanly—may be altogether summed up in the word *ideal*.

We must not conclude without mentioning the refined and (we might add) religious acting of Fräulein Cramer, a young lady who is by this time well known in the London concert-rooms; her rôle in "Parsifal" is a silent one, and her powerful voice is therefore *hors de combat*, but the part she takes (that of the bearer of the Grail), is none the less a most important one, requiring a quiet dignity, and calm, deliberate bearing, which Fräulein Cramer knows how to give in the highest degree; and, where one hasty or awkward movement would mar the whole, we cannot sufficiently admire the beauty of the scene of which she forms a sort of second centre.

There is a rumour that next year "The Meistersinger" will be added to the Bayreuth *répertoire*. We most earnestly hope it may prove a certainty!

C. B.

CANTERBURY CATHEDRAL.

ON Friday, July 30, the new organ, which has been erected by Messrs. Willis and Son, was formally dedicated for use in Divine Service. The instrument is the first erected in any church according to the builders' new patent combination of pneumatic and electric appliances, for which they received the Gold Medal at the Inventions Exhibition last year. It has four manuals and eighty-seven stops, including couplers and accessory movements. After much discussion of various sites, it was finally decided that the instrument should be erected in the triforium on the south side of the choir, the same position as that which the old organ occupied. The portions of the old organ which were deemed worthy of preservation have been incorporated into the new instrument, among which may be specially mentioned Green's famous diapasons, which are said to have been used at the first Handel commemoration at Westminster Abbey, in 1784. The pedal-organ is at present incomplete; but it is hoped that before long the necessary funds will be forthcoming to supply this deficiency, and also to provide an engine (either gas or water) for the bellows. The keyboard is placed just above the choir-screen, under the second arch on the south side—a considerable distance from the instrument itself, so much so that about ninety miles of copper wire have been used to connect the manuals to the various parts of the organ. But, in spite of this distance, the performer is put to no inconvenience, the interval between the touch of the player and the speaking of the pipes being imperceptible.

July 30 was a memorable day for Canterbury, not only on account of the organ dedication, but also from the fact that a large party of our Indian and Colonial visitors were entertained by the Mayor and Corporation, and by their presence at the Cathedral in the afternoon lent a sort of national importance to a festival which might otherwise have been thought of merely local interest.

The services throughout the day were thoroughly successful and attended by large congregations. Matins and Litany were sung without accompaniment. At 11 a.m. the new organ was solemnly dedicated, and under the special Dedication Office, read by the Dean, the Holy Communion was celebrated, the choral parts being sung to Dr. Stainer's fine setting in A and D. Dr. Longhurst, the Cathedral Organist, "opened" the instrument and accompanied the service. The choir were ably assisted, at the morning and afternoon services, by singers from the Chapel Royal, St. Paul's, Rochester Cathedral, and other choirs; and at the special service in the evening by the Cathedral Voluntary Choir. At the afternoon and evening services Dr. Stainer, of St. Paul's, accompanied, and, at the conclusion of each service, gave an Organ Recital. Dr. Stainer's abilities are so well known that comment upon his performances is needless. But we cannot refrain from noticing as specially worthy of mention his accompani-

ment of the opening chorus of Mendelssohn's "Hymn of Praise," "All men, all things," which was sung as the anthem at the afternoon service. Those who were present will not soon forget the wonderful precision, and at the same time the beautiful delicacy, of his accompaniment. Recitals have been given on Wednesday evenings during the past month, and have been enjoyed by a large number of people in Canterbury and the neighbourhood. The performers have been Dr. Bridge and Messrs. Turpin, Jekyll, and J. B. Lott; and on the 1st inst. Dr. Longhurst will bring the series to a close. In conclusion, we may say that Canterbury has good reason to be proud of its new organ, and the citizens are beginning to wonder how they managed to be content for so long with their old instrument, which, after all has been said in its favour, was altogether inadequate to the requirements of modern music, and, looking to what has been done in other places, hardly necessary to retain its place in the Metropolitan Cathedral.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

AFTER the usual summer vacation, during which the only pretensions to musical performances have been monopolised by the Exhibition, the first evidences of the coming season are beginning to show themselves, and lead us to anticipate that the record of musical advancement and successes will be at least up to the average.

First in chronological order, the Philharmonic Society has issued its preliminary prospectus of promises, including two of the works produced at the last Birmingham Festival—viz., Villiers Stanford's "Three Holy Children" and Dvorák's "Spectre's Bride." C. Harford Lloyd's "Song of Balder" is also to be heard in Liverpool for the first time, but we have still to wait for the appearance of Gounod's "Mors et Vita," which our principal Society, notwithstanding its special advantages and orchestral resources, seems so timorous of attempting. The vocalists already engaged comprise a fine array of competent artists, including Madame Albani, Mdlle. Frohström, Madame Valleria, Madame Patey, Madame Trebelli, Miss Hope Glenn, Mr. Edward Lloyd, Mr. Barton McGuckin, Signor del Puente, Mr. John Bridson, and Mr. Santley; and the instrumentalists consist of Madame Norman-Néruda, Dr. Joachim, and Signor Piatti. The first Concert of the Society takes place on October 5, and the season will comprise the usual twelve performances, all under the direction of Mr. Charles Hallé.

The Philharmonic Choral Society is also making arrangements for the commencement of a vigorous season, and its opening Concert, in November, will be devoted to a performance of "Elijah," the grand Oratorio which first launched the Society, at one swoop, into popular favour and esteem. It is expected that the other Concerts of the series will include the production of one of the great novelties which have attained such repute elsewhere. Mr. Alberto Randegger, who is now so identified with the career and progress of the Philharmonic Choral Society, will, of course, continue to act as Conductor.

Mr. Charles Hallé also purposes giving his customary series of eight orchestral Concerts in the Philharmonic Hall; and although not yet published, we have reason to believe that the programmes will fully maintain the usual high standard.

The Liverpool International Exhibition continues prosperous, and whilst the musical arrangements can scarcely be said to reach perfection, or even the exacting expectations of the average critic, they have been sufficiently varied and enterprising to attract and entertain many thousands who probably would not otherwise have been included amongst the visitors.

The bands which have appeared in rapid succession include the Guards, the Viennese Ladies' Band, the Blue Hungarians, and the Belgian Guides. The last mentioned came with a previous high reputation, and by special permission of the King of the Belgians. Their performances are meritorious, but there is a superfluity of brass and percussion which might be irritating if they did not play in the open air. The Blue Hungarians, on the other hand, although numbering

only twelve, all strings, have won their way in popular esteem to an amazing extent, and the enthusiasm of the crowded audiences must be welcome to the performers, and may possibly extend their stay.

The great organ, which has been erected in the Concert Hall by Messrs. Michell and Thynne, was opened in July by Dr. Peace, of Glasgow, and the following organists have since given Recitals: Mr. H. A. Branscombe, Mr. Alfred Hollins (from the Royal Normal College), Mr. J. Tomlinson, Mr. I. Herbert Stammers, Dr. R. W. Crowe, and Mr. W. A. Roberts.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

HERR C. AUG. FISCHER'S visit to Edinburgh last month was an event of no small musical interest. Herr Fischer (born 1829) is Royal Director of Music to the Court of Saxony, and an organist and composer of fame in his own country. His style of organ-playing is exceedingly powerful and original, and lends a new interest even to the best known and oftenest heard works; while his reminiscences of famous musicians—Schumann, Wagner, Liszt, &c., add great charm to his conversation. He gave one Recital (Friday, July 30) on the powerful organ (Bishop and Sons) in the Exhibition, and many friends were enabled to hear him again in St. Mary's Cathedral (31st), by the kindness of Mr. Collinson. The Professor of Music also put the fine class-room organ at his disposal for one hour, but no one was allowed to be present. His programme at the Exhibition began with an arrangement of Bach's Chromatic Fantasia, the massive chords and stately progressions of which lend themselves very readily to effective treatment on the organ. An improvisation in the German style followed. Herr Fischer took as a subject the old Scotch tune "Dundee," and for nearly half-an-hour displayed his cultured taste and his perfect mastery of all details of organ-playing and composition. The last item was his own "Easter" Concerto, a work which is sure to command the admiration of every organist whose technique enables him to master its difficulties. Most noteworthy is the tender beauty and thorough originality of the Adagio movement, "Christus am Kreuz." Unfortunately the trombones, trumpets, and drums, which ought to have given prominence to the Choral "Sleepers, wake," at the end of the last movement, were wanting, owing to a hitch in the arrangements. Few who heard it will forget the effect of this really magnificent Concerto. Herr Fischer, during his stay in Edinburgh, was the guest of Mr. Franklin Peterson, who is one of his pupils. The *Conversazione* in celebration of the jubilee of the Charlotte Square Institution, on July 21, was largely attended and highly successful. A well selected programme of vocal and instrumental music was provided, amongst the most prominent items of which were a Trio by Raff (Op. 155), performed with much effect by Mr. Lichtenstein, Madame Agnes Drescher Hamilton, and Mr. Carl D. Hamilton, and Madame Hopekirk's exquisite rendering of two of Schubert's songs, arranged by Liszt, the pianist's presence on this occasion being a worthy tribute to her master, Mr. Lichtenstein, under whom she studied for five or six years before proceeding to complete her musical education on the Continent. On the following day the prizes were distributed by Miss Flora Stevenson.

MUSICAL MEETINGS IN WALES.

THE Brass Band Contest at Merthyr took place at Pen-y-darren Park, on the 2nd ult., the attendance being very large. Three prizes of £40, £20, and £10 were offered for the best rendering, by brass bands of from sixteen to twenty-four performers, of Balfe's "Bohemian Girl" (Wright and Round's arrangement), the contest being open to all England. The adjudicator, Mr. Thomas Martin, late Bandmaster of the 4th Royal Irish Dragoon Guards, was located in a tent a little distance from the performers, whom he could not see, and whose merits and demerits he had, therefore, to record against a number indicating the order in which they played. The Bands appeared as follows:—(1) 22nd Lancashire Rifle Volunteer Band, Oldham, twenty-four members (Conductor, Mr. A. Owen); (2) Cymmer Brass Band, twenty-one (Mr. R. Martin); (3)

Jesu, gibe Thy servants.

September 1, 1895.

(AVE MARIS STELLA.)

ANTHEM FOR FOUR VOICES.

The English words by W. CHATTERTON DIX.

Composed by FRANZ LISZT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante sostenuto più tosto Lento.

SOPRANO.

Je - - - - su, Je - su, give Thy ser - vants Con - so - la - tion
A - ve Ma - ris stel - la! A - ve Ma - ris stel - la! Ma - ter De - i

ALTO.

Je - - - - su, Je - su, give Thy ser - vants Con - so - la - tion
A - ve Ma - ris stel - la! A - ve Ma - ris stel - la! Ma - ter De - i

TENOR.

Je - su, give Thy ser - vants Con - so - la - tion
A - ve Ma - ris stel - la! Ma - ter De - i

BASS.

Je - su, give Thy ser - vants Con - so - la - tion
A - ve Ma - ris stel - la! Ma - ter De - i

Andante sostenuto più tosto Lento.

ORGAN.

sure; . . . Haste Thee to us, bring - ing Blessings that en - dure. . . Take a - way our
al - ma, At - que sem - per Vir - go, Fe - lix cœ - li por - ta. Su - mens il - lud

sure; . . . Haste Thee to us, bring - ing Blessings that en - dure. . . Take a - way our
al - ma, At - que sem - per Vir - go, Fe - lix cœ - li por - ta. Su - mens il - lud

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al - ma, At - que sem - per Vir - go, Fe - lix cœ - li por - ta. Su - mens il - lud

sure; . . . Haste Thee to us, bring - ing Blessings that en - dure. . . Take a - way our
al - ma, At - que sem - per Vir - go, Fe - lix cœ - li por - ta. Su - mens il - lud

sor-rows, Make us glad in heart; We are full of trou-ble, If from Thee we
A - ve Ga-bri-e-lis o - re, Fun-da nos in pa-ce, Mu-tans E - vae

sor-rows, Make us glad in heart; . . . We are full of trou-ble, If from Thee we
A - ve Ga-bri-e-lis o - re, Fun-da nos in pa-ce, Mu-tans E - vae

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sor-rows, Make us glad in heart; We are full of trou-ble, If from Thee we
A - ve Ga-bri-e-lis o - re, Fun-da nos in pa-ce, Mu-tans E -

part. . . we part. Go not Thou far from us In our time of need,
no - - men. Sol - va vin-cla reis . . Pro-fer lu-men cæ-cis, *smorz.*

part. . . we part. Go not Thou far from us In our time of need,
no - - men. Sol - va vin-cla reis . . Pro-fer lu-men cæ-cis, *smorz.*

part. . . we part. Go not Thou far from us In our time of need,
no - - men. Sol - va vin-cla reis . . Pro-fer lu-men cæ-cis. *smorz.*

part. . . we part. Go not Thou far from us In our time of need,
no - - men. Sol - va vin-cla reis . . Pro-fer lu-men cæ-cis, *smorz.*

mf *smorzando.* *molto espressivo.*
p
 Je - su, if Thou leave us, Mourners we in - deed. . . O pre -
 Ma - la nos - tra pel - le, Bo - na cunc - ta pos - ce. Mon - stra

mf *smorzando.* *molto espressivo.*
p
 Je - su, if Thou leave us, Mourners we in - deed. . . O pre -
 Ma - la nos - tra pel - le, Bo - na cunc - ta pos - ce. Mon - stra

mf *smorzando.* *molto espressivo.*
p
 Je - su, if Thou leave us, Mourners we in - deed. . . O pre -
 Ma - la nos - tra pel - le, Bo - na cunc - ta pos - ce. Mon - stra

mf *smorzando.* *espressivo.*
p
 Je - su, if Thou leave us, Mourners we in - deed. . . O pre - vent, pre -
 Ma - la nos - tra pel - le, Bo - na cunc - ta pos - ce. Mon - stra te

p

- vent us, pre - vent us al - way, Be Thou ev - er,
 te es - se Ma - trem, Su - mat per te . . .

- vent us, pre - vent us al - way, Be Thou ev - er,
 te es - se Ma - trem, Su - mat per te . . .

- vent us, pre - vent us al - way, Be Thou ev - er,
 te es - se Ma - trem, *sempre espress.* Su - mat per te . . .

- vent us, pre - vent us al - way, Be Thou ev - er, ev - er,
 . . . es - se Ma - trem, Su - mat per te pre -

p dolce.

ev - er near, Light when falls the dark-ness, Hope in time of
pre - ces, Qui pro no - bis na - tus, Tu - lit es - se

p dolce.

ev - er near, Light when falls the dark-ness, Hope in time of
pre - ces, Qui pro no - bis na - tus, Tu - lit es - se

p dolce.

ev - er near, Light when falls the dark - ness, Hope in time of
pre - ces, Qui pro no - bis na - tus, Tu - lit es - se

p dolce.

ev - er near, Light when falls . . the dark - ness, Hope in time of
- - - ces, Qui pro no - - bis na - tus, Tu - lit es - se

smorz.

fear. . .
 tu - us.

smorz.

fear. . .
 tu - us.

smorz.

fear. . .
 tu - us.

smorz.

fear. . .
 tu - us.

pp

so *to* *Thine* *A - pos - tles* *Thou wast ev - er near, . .* *So with-in . . our*
Vir - go sin - gu - la - ris, *In - ter om - nes mi - tis,* *Nos cul - pis so -*

so *to* *Thine* *A - pos - tles* *Thou wast ev - er near, . .* *So with-in . . our*
Vir - go sin - gu - la - ris, *In - ter om - nes mi - tis,* *Nos cul - pis so -*

so *to* *Thine* *A - pos - tles* *Thou wast ev - er near, . .* *So with-in . . our*
Vir - go sin - gu - la - ris, *In - ter om - nes mi - tis,* *Nos cul - pis so -*

p *so* *to* *Thine* *A - pos - tles* *Thou wast ev - er near, . .* *Sa - viour,*
Vir - go sin - gu - la - ris, *In - ter om - nes mi - tis,* *cul - pis so -*

spi - rits, Tar - ry, Sa - viour dear. . . *Joined to Thee in meek - ness,*
- lu - tos, Mi - tes fac et cas - tos, Vi - tam præ - sta pu - ram,

spi - rits, Tar - ry, Sa - viour dear. . . *Joined to Thee in meek - ness,*
- lu - tos, Mi - tes fac et cas - tos, Vi - tam præ - sta pu - ram,

spi - rits, Tar - ry, Sa - viour dear. . . *Joined to Thee in meek - ness,*
- lu - tos, Mi - tes fac et cas - tos, Vi - tam præ - sta pu - ram,

Sa - viour, Tar - ry, Sa - viour dear. . . *Joined to Thee in meek - ness,*
- lu - tos, Mi - tes fac et cas - tos, Vi - tam præ - sta pu - ram,

Mer-ci-ful, we pray, . . Turn our tears to glad-ness, Turn our night to
I-ter pa-ra tu-tum, Ut vi-den-tes Je-sum, Sem-per col-læ-

Mer-ci-ful, we pray, . . Turn our tears to glad-ness, Turn our night to
I-ter pa-ra tu-tum, Ut vi-den-tes Je-sum, Sem-per col-læ-

Mer-ci-ful, we pray, . . Turn our tears to glad-ness, Turn our night to
I-ter pa-ra tu-tum, Ut vi-den-tes Je-sum, Sem-per col-læ-

Mer-ci-ful, we pray, . . Turn our tears to glad-ness, Turn our night to
I-ter pa-ra tu-tum, Ut vi-den-tes Je-sum, Sem-per

poco rit. *a tempo.*
day, to day. Com-fort hearts that long so, With Thy Spi-rit's grace;
- te - - mur. Sit laus De-o Pa-tri, Sum-mo Christo de-cus,

poco rit. *a tempo.*
day, to day. Com-fort hearts that long so, With Thy Spi-rit's grace;
- te - - mur. Sit laus De-o Pa-tri, Sum-mo Christo de-cus,

poco rit. *a tempo.*
day, . . to day. Com-fort hearts that long so, With Thy Spi-rit's grace;
- te - - mur. Sit laus De-o Pa-tri, Sum-mo Christo de-cus,

poco rit. *a tempo.*
day, . . to day. Com-fort hearts that long so, With Thy Spi-rit's grace;
col-læ-te-mur, Sit laus De-o Pa-tri, Sum-mo Christo de-cus,

Piu lento.

Thou to wea-ry pil-grims Rock and Rest-ing place. A - - - -
Spi-ri-tu-i Sanc-to, Tri-bus ho-nor u-nus. A - - - -

Thou to wea-ry pil-grims Rock and Rest-ing place. A - - - -
Spi-ri-tu-i Sanc-to, Tri-bus ho-nor u-nus. A - - - -

Thou to wea-ry pil-grims Rock and Rest-ing place. A - - - -
Spi-ri-tu-i Sanc-to, Tri-bus ho-nor u-nus. A - - - -

Thou to wea-ry pil-grims Rock and Rest-ing place. A - - - -
Spi-ri-tu-i Sanc-to, Tri-bus ho-nor u-nus. A - - - -

Piu lento.

pp

- - - men, A - - - men.
 - - - men, A - - - men.

pp

- - - men, A - - - men.
 - - - men, A - - - men.

pp

- - - men, A - - - men, A - - - - - men. . .
 - - - men, A - - - men, A - - - - - men. . .

pp

- - - men, A - - - men, A - - - - - men. . .
 - - - men, A - - - men, A - - - - - men. . .

p

molto ritenuto e perdendo.

COMPOSITIONS BY
ANTONÍN DVOŘÁK.

THE SPECTRE'S BRIDE

A DRAMATIC CANTATA FOR SOLI, CHORUS, AND ORCHESTRA
Op. 69.

The English Version by the Rev. J. TROUTBECK, D.D., from the Poem by K. J. ERBEN.
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THE TIMES.

"His instrumentation more especially is full of the most startling surprises, which defy description. . . . The first of these songs, dealing with the *Maiden's* thought of her long-lost lover, is extremely charming. In its quaint rhythms and graceful *floriture*, the Bohemian element, so important in Dvořák's music, will be easily recognised. The second solo, embodying the *Maiden's* prayer in her highest need, rises to a fine climax of religious fervour."

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"Enthusiasm such as was bestowed upon 'The Spectre's Bride' has seldom been heard at Birmingham; and the composer, who conducted, received a greeting at the close that will still ring in his ears when he returns home to Prague. He was twice recalled by the acclamations."

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From the Bohemian Poem, "The Heirs of the White Mountain," written by VÍTĚSLAV HÁLEK.

The music composed for Chorus and Orchestra, and dedicated with feelings of deep gratitude to the English people.
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THE TIMES.

"To sum up, Dvořák's 'Stabat Mater' is undoubtedly an original effort of great power, all the more worthy of notice at a time when the clever repetition of musical platitudes is too frequently mistaken for genuine inspiration."

DAILY TELEGRAPH.

"Their verdict can only be one of strengthened approval—more complete recognition of the fact that here we have music absolutely original and absolutely great! Let the reader pause to grasp the full significance of words which prudent criticism uses very rarely indeed, and then only under extreme provocation. I am ready to justify them if they be called in question. There is not a passage in the 'Stabat Mater' upon which a man can place his finger, saying, 'That is in letter or in idea a borrowed thing.' Neither is there a passage justly open to the charge of falling below the dignity or failing in expression of the pathos of the subject."

MORNING POST.

"Dvořák, with less experience, but greater musical genius, than Rossini, treats his 'Stabat Mater' as absolute music; and, probably without a thought at first of its ever being brought to a hearing, began his work out of the depth of his heart, and 'heart to heart' speaketh herein."

STANDARD.

"The whole work is a production of very great merit, and will assuredly be heard again and again."

WEEKLY DISPATCH.

"I have described it in detail on previous occasions, and therefore shall only say now that no other work since Beethoven conveys to my mind a stronger sense of sustained grandeur, pathos, and melodic richness."

LONDON AND NEW YORK: NOVELLO, EWER & CO.

Heywood Rifle Band, Manchester, twenty-two (Mr. Gladney); (4) Swansea Resident Town Band, twenty-one (Mr. W. Lingwood); (5) Mountain Ash Volunteer Band, twenty-one (Mr. R. Shaw); (6) Ferndale Select Brass Band, twenty (Mr. R. Howe); (7) Heywood Brass Band, Manchester, twenty-three (Mr. A. Owen); (8) Irwell Bank Band, Stoneclough, twenty-three (Mr. J. Gladney); (9) Aberaman, seventeen (Mr. Priestwood). The local bands, it must be confessed, did not compare very favourably with several of the Northern bands, both in point of execution and the quality of the instruments. At the close of the contest the adjudicator requested that No. 1 and No. 8 band might play the selection over again (by-the-bye, Mr. Charles Godfrey chose the test piece, by desire), but the bandsmen referred to preferred that the prizes, if that was the question, should be divided, as their train arrangements had to be considered. Subsequently Mr. Martin said he never had any doubt as to which band the first prize ought to go, No. 7 (the Heywood band) was entitled to it; but a difficulty had arisen in regard to No. 1 and No. 8, in consequence of the intervals which had been allowed to elapse between the playing of the bands, but, in accordance with the wishes of the competitors concerned, he would divide the second and third prize between them. The adjudicator commented upon the splendid double-forte playing of the Heywood band. The solos were given too with very great expression and feeling. It may incidentally be mentioned that the Ferndale and Mountain Ash bands protested against the same conductor leading more than one band, but the objection had no effect whatever, as the rules specified that "One professional man will be allowed to each band, to lead and conduct, he may also play in that capacity, but in that case he will be accounted one of the players. . . . No performer will be allowed in any other than his own band, except the conductor."

On the same day the newly formed South Wales Choral Union gave a rendering of "St. Paul," at Caerphilly Castle. The vocalists, numbering 500, were drawn from Cardiff, Merthyr, Pontypridd, and other places in the district. Mr. C. T. Roberts led the orchestral band of string instruments, and the leading soloists were Madame Williams-Penn, Miss Maggie Matthews (Cardiff), Mr. David Davies, Mr. A. Reynolds, and Mr. Gwilym Thomas.

On July 29 a Festival of church choirs was held at Llandaff Cathedral. The united choirs numbered about 1,300 voices—viz., trebles, 587; altos, 206; tenors, 249; basses, 246. The Conductor was Mr. Richard Seaton (Organist, Margam Abbey), and the Organist Mr. H. Brooksbank.

An interesting Eisteddfod was held at the end of July at Pontypridd. Mr. Ignatius Williams presided. The Ferndale Brass Band won the prize of eight guineas for the best rendering of "The Heavens are telling" (Lacey's arrangement). The Treherbert Choir (Mr. Noel Williams, Conductor) best rendered "Yr haf" ("Summer.") £30 was offered for the best performance of "We never will bow down" (Handel), for which three choirs competed, and Treorkey won.

OBITUARY.

HENRY JARRETT.—On the 2nd ult. died, at Buenos Ayres, a man who has exerted no small influence upon the course of operatic events in England during many years. Henry Jarrett was a native of Bath, and first became connected with music as a horn player in the theatre there. At that time one company served the theatres of Bath and Bristol, performing in each on alternate days. It was Jarrett's duty to do the same, and, his pay being too small for any other mode of locomotion, he regularly walked to Bristol and back the same night, carrying his instrument under his arm. His progress as an executive musician presently entitled him to look for employment in the Metropolis. This he had no difficulty in obtaining, and soon he rose to eminence as a cornist, not only at the Opera, but in connection with the best orchestral Concerts of the time. His performance of the first horn part in Beethoven's Choral Symphony is still remembered by veteran amateurs. But Jarrett, who was one of the shrewdest of men, and knew human nature well, aspired to a position where his best qualities could have free play, and, in course of time, he entered upon a managerial career, figuring for one season

as the head of a German Opera enterprise at Drury Lane Theatre. This turned out disastrously. Jarrett lost all the capital he had embarked in the scheme, and thenceforward he encountered no more such risks, but preferred to exercise his abilities in the service of others. Hence an engagement with Mr. Mapleson, when that now experienced manager passed from the employment of Mr. E. T. Smith to the control of Her Majesty's Theatre. Jarrett served Mapleson well. He was at once the head and hands of the establishment, from 1862 till, in 1870, the *impresario* entered into a short and inglorious alliance with Mr. F. Gye. During the intervening years much was done of an interesting and valuable character both at Her Majesty's and, when that theatre was burnt in 1867, at Drury Lane. On parting from Mr. Mapleson, in 1870, Jarrett transferred his services to Mr. George Wood for one memorable season at the National Theatre, afterwards interesting himself chiefly in the fortunes of individual artists, by whom his aid and counsel as "agent" were eagerly sought. He acted in this capacity for many famous performers, including Madame Nilsson, Madame Lucca, Miss Van Zandt, Mr. Joseph Maas, and Madame Bernhardt, all of whom benefited greatly by his knowledge of affairs, and his unsparing devotion to their interests. In these respects Jarrett was a model "agent." He took his *quid pro quo* to the uttermost farthing, but he also took care to earn it. His client was for the time being himself, and for his client no exertions were too severe. He died in harness, having accompanied Madame Bernhardt to South America when the hand of the Destroyer was visibly upon him. But while any life remained he held himself at the call of duty. This was the secret of his success, and his noblest as well as most distinctive quality.

AUGUST EDUARD GRELL.—On the 10th ult. there died at Steglitz, near Berlin, a musician who may be said to have only become generally appreciated and, indeed, famous, at least in his own country, after the number of his years had already exceeded by a long way the proverbial limit of threescore and ten. Little more than two years ago the name of August Eduard Grell was by no means one altogether well-known outside his immediate sphere of activity. It was then, however, that the excellent choir conducted by Professor Riedel, of Leipzig, known as the Riedelsche Gesangverein, produced both at that classical town of music and also at Dresden a Mass by Grell, written in sixteen parts, which at once directed the attention of German connoisseurs towards its composer, and ere long caused him to be justly looked upon as one of the most important writers of church-music in modern days. August Eduard Grell was born at Berlin on November 6, 1800. His earlier musical studies he passed under that strict disciplinarian Zelter, and at the age of sixteen was able to undertake the important duties of Organist at St. Nicholas' Church in Berlin. He subsequently became director of the Sing-Akademie, which post he held for over twenty years, with the highest credit to himself and lasting benefit to others, after which period he retired, upon a well-earned pension, from that Society. In 1858 Grell was nominated a professor of composition at the Berlin Royal Academy, in which capacity he has trained many excellent pupils. He has written numerous vocal compositions—choruses, songs, and duets, both sacred and secular. The most important of his works, however, and that upon which his fame will firmly rest in the future, is the above-mentioned Polyphonus Mass, written in severe *a capella* style, yet full of vigour and sublime grandeur, presenting to the listener an abundance of most intricate contrapuntal devices, yet the composer's soul floating above it all with an easy control, and infusing into it at the same time a surprising amount of warmth and imaginativeness; a work, in fact, of genius of a high order.

SIR ARTHUR SULLIVAN has completed his Leeds Cantata "The Golden Legend." The part of *Lucifer*, to be sustained by Mr. Frederic King, is now more important than was at first contemplated.

At the National Art Treasures Exhibition, Folkestone, Chopin's Funeral March was played twice, in memory of the late Franz Liszt; in the morning by Mr. W. S. Hoyte, and in the evening by Mr. H. C. Tonking, the audience standing on both occasions.

A NEW and gratifying epoch in the story of English church music is the establishment of an efficiently rendered Choral Service at the fine and liberally supported Church of the Holy Trinity in Paris, where the rector is the Rev. J. Morgan, D.D., the church being intended primarily for the resident Americans. The musical staff has been selected and trained by Mr. John Stedman. The choir will consist of twelve boy trebles, four boy contraltos (all of whom belong to Mr. Stedman's choir boys), three tenors, and three basses. The tenors and basses going from England are Mr. Philip Newbury, Mr. H. P. Carroll, Mr. A. Fowles, and Mr. John Humphreys. Mr. Wright E. Post is the Precantor, and Mr. Stedman will continue his connection with the work of the musical staff as Associate Manager; Mr. F. Norman Adams will be the Organist. These talented artists represent the first thoroughly efficient and highly-trained English choir introduced on the Continent. The music selected will be of the highest class, and while standard cathedral composers will be represented, the modern school will be duly recognised. The church (situate in the Avenue de l'Alma, Champs Elysées) will have, in course of time, a new and fine organ by Cavaillé-Coll, of Paris. The musical services will commence with the opening on the 12th inst. Doubtless these efficiently rendered services will be much appreciated by American and English residents and visitors; and our neighbours across the Channel will not fail to note and enjoy the gems of Anglican church music as rendered by the excellent staff Mr. Stedman has got together.

The prospectus of the Nottingham Sacred Harmonic Society for the season 1886-87, announces that four Concerts will be given, commencing on November 8 with Dvorák's "Spectre's Bride," under the conductorship of Dr. Hans Richter, the principal vocalists being Miss Annie Marriott, Mr. Harper Kearton, and Mr. Watkin Mills, the Richter band being engaged for the occasion. At the second Concert, on December 30, Handel's "Messiah" will be given, conducted by Mr. John Adcock, the solo vocalists being Mrs. Hutchinson, Miss Hilda Wilson, Mr. Kenningham, and Signor Foli. At the third Concert, on February 3, 1887 (also under the direction of Mr. John Adcock), Rossini's "Stabat Mater" and J. F. Barnett's "Ancient Mariner" will be performed, Miss Thudichum, Madame Enriquez, Mr. Welch, Mr. Arthur Oswald, and Mr. Santley sustaining the solo parts; and Berlioz's "Faust" (selected by the votes of a majority of the subscribers) will be given at the fourth Concert, on March 22, with the band of Mr. Charles Hallé, and under his direction, the principal vocalists being Miss Mary Davies, Mr. E. Lloyd, Mr. Barrington Foote, and Mr. Musgrove Tufnail.

The programme of the Borough of Hackney Choral Association for the coming season, as will be seen in our advertisement columns, is of the utmost interest. The list of works to be performed includes Dvorák's "Spectre's Bride," Cowen's "Sleeping Beauty," and Prout's Hundredth Psalm and Symphony in F, a convincing proof that, whilst recognising the claims of time-honoured compositions, modern successes are freely admitted. Four Concerts are to be given, commencing on November 1, the band and chorus numbering 250 performers, and Mr. Ebenezer Prout—to whom the Society is so largely indebted for its present high position—retains his post as Conductor. We are glad to find that the applications for membership are very numerous this year; and, as they are taken in order of priority, notification from those desirous of joining the Society should be given without delay.

H.R.H. PRINCE ALBERT VICTOR OF WALES has been pleased to honour Messrs. Challen and Son with the following autograph testimonial:—"Aldershot, August 25, 1886. The overstrung upright grand piano provided for Prince Albert Victor by Messrs. Challen and Son has given him every satisfaction, both as regards its tone and durability. It has now been in his possession for three years.—(Signed) ALBERT VICTOR."

MR. FRANK SWINFORD, the student who recently gained the Sims Reeves Exhibition, at Trinity College, London, passed with honours in counterpoint, and earned the distinction of Associate, has been appointed one of the bass deputies in St. Paul's Cathedral Choir.

THE Annual General Meeting of the Kensington Orchestral and Choral Society was held in the Concert Room of the Kensington School of Music, Cromwell Road, on Tuesday evening, July 27, when the majority of the subscribers and members were present, R. S. Fenning, Esq., occupying the chair. The Report showed that the past season had been generally successful, three public Concerts and six Musical Evenings having been given. There had also been an increase in the number of subscribers and members. During the coming season a selection will be made from the following works for practice and performance: "Loreley" (Mendelssohn), "The Dream" (Costa), "Lay of the Bell" (Romberg), 95th Psalm (Mendelssohn), and "Zion" (Gade). The Chairman, in moving the adoption of the Report, congratulated the Society upon the success of the season, a success which was in a large degree owing to the talent and zeal of the Conductor, Mr. William Buels. Cordial votes of thanks to the officials of the Society, to the professional artists for their gratuitous assistance at the rehearsals and Concerts, and to the Chairman closed the proceedings.

WE have already given full details of the Gloucester Festival, which commences on the 7th inst., and have now only to add that the "new orchestral work," composed for the occasion by Dr. Hubert Parry, and to be produced at the secular Concert on the evening of Thursday, the 9th, is termed a "Suite Moderne," and consists of four movements—Ballade, Romanze, Scherzo, and Rhapsody—to be conducted by the composer. We may also say that the second part of the programme on Wednesday morning will consist of Mendelssohn's "Reformation Symphony," Gibbons's "Almighty and Everlasting God," S. Wesley's "Exultate Deo," and Hiller's "Song of Victory." We are glad to find that the tickets are rapidly selling, and that there is every prospect of a bright and successful Festival.

THE *Boston Herald* gives an interesting account of the tenth annual meeting of the Music Teachers' National Association, which took place at Tremont Temple on June 30. Essays were read—after Mr. A. Stanley, of Providence, had given his annual address explaining the objects and achievements of the Association—discussions followed, the subject of church music receiving especial attention, and an excellent programme was provided for the evening Concert, amongst the most important items of which were the performance of Mr. Dudley Buck's Organ Sonata in G minor, by Mr. Bowman, and a Trio in C minor, for piano-forte, violin, and violoncello, by Mr. Arthur Foote, effectively rendered by Messrs. Loeffler, Glese, and A. Foote.

THE members of the Grosvenor Choral Society gave their 174th monthly Concert at the Grosvenor Hall, Buckingham Palace Road, on Friday, the 20th ult. The programme was miscellaneous and included a good selection of part-songs, among which may be mentioned "The Children's Hour" (Gaul), "Love wakes and weeps" (Callcott), "Gipsy Chorus" (Weber), and "Song of the Triton" (Molloy). The solo vocalists were Miss Louise Bond, Miss Melleos, Mr. S. Noble, Mr. S. G. Millar, Mr. H. W. Roach, and Mr. A. Roach. Miss Jessie Davies contributed two brilliant pianoforte solos, and a concertina solo was played by Mr. T. F. Williams, who also conducted. Mr. George Winny accompanied.

THE Diploma of Licentiate in Music, of Trinity College, London, has been gained by Robert H. Earnshaw, Preston, and Vincent Sykes, Parnostown, Ireland; the Diploma of Associate in Music by Arthur Bate Coomb, Dartford; Helen Fielden, Southport; Robert Gued, Crumlin, co. Antrim; Flora Klickmann, Trinity College, London; John Herbert Laner, Loughton; Frederick James Mitchell, London; Henry Ralph Nobbs, Guildford; Williamson John Reynolds, London. The Examiners were Dr. A. H. Mann, Dr. Haydn Keeton, Mr. F. Corder, Professor Gordon Saunders, Dr. W. H. Walshe, Mr. D. J. Wood, Mus. B., and Mr. W. Pinney, Mus. B.

THE Concert Overture composed by Mr. F. K. Hattersley for the approaching Festival at Leeds is in E minor, and consists of an introductory Andante, followed by a largely developed Allegro. It is modelled on classic form, but employs the full modern orchestra, and, in the Coda, even the pedal organ.

THE annual report of the Belfast Philharmonic Society shows that, both artistically and financially, its progress is in the highest degree satisfactory. The Concerts of the past season—including that in which the third part of Schumann's "Faust" was given for the first time in Belfast—have been thoroughly successful; in a great measure owing to the unremitting zeal and labours of the Conductor, Herr Beyschlag, and the assiduity and punctual attendance of all the executants. The services of Mr. John Shillington, of the honorary Organist, are also mentioned in warm terms of praise.

THE Wolverhampton Triennial Festival, in aid of the funds of the Wolverhampton and South Staffordshire General Hospital, and the Wolverhampton Eye Infirmary, will take place on the 16th and 17th inst. We have only to supplement our former notice of the general arrangements of the meeting by announcing that the principal vocalists will be Madame Valleria, Mrs. Hutchinson, Miss Hilda Wilson, Mr. E. Lloyd, Mr. Piercy, Mr. Watkin Mills, Mr. Robert Grice, and Mr. Santley; leader of the band and solo violin, Mr. Carrodus; Conductor, Dr. Swinnerton Heap, F.C.O.; and Organist, Mr. J. Roper, F.C.O.

MR. SYDNEY SHAW appeals to the lovers of sacred music for support in the expenses of producing his new Oratorio "Gethsemane," at St. James's Hall, towards the end of October. The work was to have been performed in Leipzig (the composer being a certificated student of the Conservatoire in that city), under the direction of Dr. Reinecke; but circumstances prevented it, and it will now be given, under distinguished patronage, for the first time, before an English public. We sincerely wish the young composer every success.

A COMPETITION of Choral Societies for a prize of £100 took place on the 23rd ult., at the Liverpool Exhibition, in the presence of a very large audience, who manifested much interest in the contests. Four societies competed: The Liverpool Cambrian, the Burslem Tonic Sol-fa, the Manchester Philharmonic, and the Nottingham Philharmonic. The adjudicators, Mr. Henry Leslie, Dr. Joseph Parry, and Mr. Walter Burnett, awarded the prize to the Nottingham Choir, and placed the other competitors as follows:—Burslem, second; Liverpool, third; Manchester, fourth.

A CYCLE of six Historical Harpsichord and Pianoforte Recitals to be given by Herr Bonawitz on Saturday afternoons, commencing October 30, at the Portman Rooms, Baker Street, promises to be of the highest interest. The programmes include specimens of the composers of all times and nations, and are admirably arranged. It is Herr Bonawitz's intention to give the same series in America, in the Spring of next year. Each Recital will occupy about one hour and forty minutes.

MR. S. MIDGLEY forwards us programmes of Chamber Concerts given by him at Bradford from September 23, 1874, to April 20, 1886, all of which contain the best specimens of the highest classical music. Such earnest appeals to the artistic taste of the local public reflect the utmost credit upon Mr. Midgley; and we sincerely wish him success in the future, especially as we find that there is scarcely one of his programmes which does not include the name of an English composer.

AN Organ Recital was given in St. Anne's Church, Wandsworth, on the evening of the Dedication Festival, July 26, by the Organist and Choirmaster, Mr. Frederick W. Doe. The programme included Toccata and Fugue in D minor (Bach), Andante in E minor and Grand Offertoire in D major (Bach), Sonata, No. 2, and "I waited for the Lord" (Mendelssohn), March in E flat (Wely), and "Hallelujah" (Handel). The offertories were devoted to the Organ Restoration Fund.

ON the 12th ult. the choir and a member of the congregation of St. Chad's, Haggerston, presented Mr. Chas. O. M. Philips (on his resigning his post as Organist and Choirmaster) with a testimonial consisting of an ebony *baton*, handsomely mounted in silver, and an illuminated address on vellum.

THE orchestra engaged for Leeds is that of the London Philharmonic Society, with some additions, and consists almost exclusively of English artists.

AMONG the attractions of Malvern this season are Classical Chamber Concerts, given every Saturday afternoon in the Assembly Hall connected with the Pleasure Gardens. The performers are members of the band attached to the same place; Herr Hartung, a pupil of Spohr, holding the first violin.

MR. W. G. WOOD has been giving a series of Organ Recitals at the Congregational Church, Southwold, with much success during the past month. His programmes have comprised selections from Handel, Bach, Mendelssohn, Greene, Smart, and compositions of his own.

MR. SINCLAIR DUNN has been engaged for the principal tenor and Miss Susetta Fenn for the principal mezzo-soprano parts in the new comic Opera "The Fairy Ring," by Herr J. Liebig and Mr. Oswald Brand, to be produced at the Grand Theatre on October 4.

THE announcement of the death of the Abbé Liszt was received in Edinburgh musical circles on the 2nd ult. with the most profound regret. In the afternoon, at the Organ Recital given in the International Exhibition, Mr. William Harrison played "The Dead March" from "Saul."

MR. ARTHUR O'LEARY has been appointed Professor of the Pianoforte in the Crystal Palace School of Science and Art.

WE are requested to state that Mr. Arthur Fagge has been appointed Conductor of the Chelsea Musical Society, in place of Mr. H. J. Olive, resigned.

A MONTHLY journal of Catholic Church music has been started in Baltimore by the Choirmaster of the Cathedral there.

REVIEWS.

Ole Bull. A Memoir. By Sara C. Bull.
[T. Fisher Unwin.]

THIS chatty and genial volume, written by Ole Bull's widow, though scarcely helping us to determine the exact rank in which he stood as a musician, nevertheless presents a vivid portrait of a highly gifted and attractive figure. His *bonhomie*, his fervid patriotism, his repeated efforts to further the cause of culture in Norway, and improve the denationalised musical taste of his fellow countrymen are illustrated again and again in these pages, and extort the admiration of the reader. The first named trait is exemplified in the following truly charming anecdote told by Ole Bull himself to a Brooklyn friend:—"I was announced to play at Hartford, Connecticut. Arriving late in the afternoon I hurried to a barber's shop. While I was getting shaved, the boot-black, a coloured boy, rattled off some lively tunes on a fiddle. When I praised him he seemed pleased, saying, 'Yes, Mister; I can beat any man in Hartford.' Noticing how he worked and stretched to gain the high notes, I asked him if there were no other means of obtaining them. He gave me a look as much as to say, 'What do you know about a fiddle, anyhow?' adding that there was no other way. I took his fiddle, and illustrated my suggestion by playing harmonics. The boy stood with open-mouthed wonder, and I, returning the instrument, left the shop. On reaching the street above, I could not refrain from looking down through the window. There he sat scratching his head, and then the violin, the very picture of perplexity, trying to solve the mystery of harmonics. I sent him a ticket to my concert. After it was over I saw that negro boy standing in the aisle, battling with himself whether to come forward or not. I beckoned him, and with plaintive voice he said: 'Mister, can't you come down to the shop to-morrow to get shaved, and show me those tricks? I feel powerful bad!' I promised him I would, and I kept my word." This was sheer goodness of heart, but the same *bonhomie* had its dangers in tempting him to sink artistic considerations in the desire to please. Thus we learn that at a Concert in New York, in 1877, after the tenth recall, he played "We won't go home till morning." Imagine Joachim doing such a thing! And yet Joachim had a high opinion of Ole Bull, as may be gathered from his having said to Björnsterne Björnson, "Faults in Ole Bull's playing are more noticeable as he advances in age; but no artist in our time has possessed Ole Bull's poetic

power: no one has ever surpassed his playing of the Adagio. I think all his cultivated auditors will say the same" (p. 321). As might naturally be expected, not the least interesting parts of the book are those which treat of his relations with the great artists of the century. The anecdotes of Liszt have a double interest at the present time, and those of Malibran only enhance the high opinion which posterity has been led to form of her witchery and talent. Ole Bull's life was full of romantic episodes, and on more than one occasion his great personal strength alone saved him from imminent danger. Another feature brought prominently before us in this memoir was his fondness for indulging his tastes as a collector, whether it was an Arabian horse, an old Spanish master, or a rare violin that caught his fancy. His own "violin notes," including descriptions of his own violins, which forms an appendix, are exceedingly interesting reading, the gem of the whole treatise being, however, a most admirable and graphic account of Paganini's appearance at his last Parisian Concert in the year 1832. Eminently attractive though this memoir undoubtedly is, the musician will find it sadly wanting in precise technical information. We seldom find any definite mention of what Ole Bull played, and the criticisms, chiefly American, of his performances are of a rhapsodic and extravagant nature. It would seem as though his *répertoire* was a small one, and mainly confined to his own compositions or those of Paganini. No mention of the Beethoven or Mendelssohn violin concertos occurs throughout the whole work. We learn that he entertained an inordinately high opinion of Spanish music, but was also an enthusiastic admirer of Mozart. If the perusal of this memoir is hardly calculated to dispel the charges so often launched against Ole Bull of charlatanism and *ad captandum* performance, it should be borne in mind that its anecdotic and unscientific character may be largely responsible for this impression. Here and there we encounter testimony such as that of Joachim quoted above, of Edward Grieg, of Liszt, or, in a different department, of Helmholtz (see p. 260-1), which render it hard for us to accept as a just or generous estimate the exceedingly harsh criticism passed upon him in Mr. Brown's recently published "Dictionary of Musicians," and which runs as follows:—"Bull enjoyed a great notoriety in his day, and was regarded by many as a performer of extraordinary attainments. His talents were excessively lauded for a time by careless or incompetent writers, but he was regarded by well-informed musicians as little better than a charlatan. His technical skill on the violin was great, and if it had been used in a legitimate manner might have secured for him a high place amongst instrumental performers. As it is, he is only remembered by the vulgar for his astonishing tricks and daring and original methods of advertising. His works possess no value, and are rarely performed." In spite of this sweeping condemnation, we can cordially recommend this memoir as the brightest and liveliest of the light musical books published this year. We should notice, in conclusion, that the author is guilty of occasional slips. For instance, with what amount of accuracy can it be asserted, as a motive for Ole Bull's desire to visit Paris in 1830, that he wanted to hear Berlioz? Berlioz, if we mistake not, had still considerable difficulty at that date in finding a hearing for himself.

The Crown of Roses. Cantata for Female Voices. Written by Edward Oxenford. Composed by J. Allanson Benson. [Wood and Co.]

THE argument of this Cantata is thus stated: "In several parts of Switzerland a very pretty custom obtains. On a certain day in the early summer the peasant maidens assemble, and proceed to the mountains in search of the Edelweiss, and she who is so fortunate as first to come across this coveted flower is, upon again reaching her village, crowned with roses by her fellow-searchers, and proclaimed Queen of the Village for the ensuing year. In addition to the honour thus conferred, the finding of the first plant of Edelweiss is popularly supposed to carry with it a spell of good fortune." There can be no doubt that a simple subject like this requires an equally simple musical setting; but the most quiet and unpretentious composition may be treated so artistically as to engage the earnest attention of all musical auditors, and yet never to travel

beyond the comprehension of ordinary drawing-room amateurs. This we do not see in Mr. Benson's Cantata. It is melodious, well adapted to the words, and in no part taxes severely the powers either of the vocalist or the pianist; but the phrases are somewhat trite, the harmonies tame, and in many places the writing is faulty. As examples of these we may cite the doubling of the dissonant note, proceeding in octaves with the bass to its resolution (page 5, bar 4); the progression of the bass in consecutive perfect fifths with the voice part (page 43, bar 12), and several other points which want of space prevents us from mentioning. Many of the choral pieces, however, are extremely effective, and the duet "Oh it is sweet o'er the heights" may be cited as a good specimen of the composer's feeling for light dramatic music.

Four Two-part Songs. With pianoforte accompaniment. Composed by Charles Vincent, Mus. Doc., Oxon. [Novello, Ewer and Co.]

THE melodiousness and simplicity of these two-part songs will doubtless recommend them to unambitious amateurs, and especially to schools, where the necessity of singing a second should be strongly impressed upon the pupils. No. 1, "Bright Summer" (words by Leigh Hunt), has a bright, flowing theme, the voices singing together almost throughout; No. 2, "Thoughts of Home o'er the deep" (words by Mrs. Hemans), includes some occasional short solos; No. 3, "The Sailor's Lullaby" (words by S. Cobb), is a placid melody, harmonised for the two voices, with but few breaks, and in happy sympathy with the words, the song (in 6-4 rhythm) being accompanied with continuous quavers; and No. 4, "A Holiday" (words by Victor Bede), is distinguished from the rest by the constant separation of the two voices—the second singing responsive phrases to the first—and the introduction of solo parts, with a change of key. Although extremely unpretentious, all the songs may be made effective by equally unpretentious singing.

Douze Pièces pour Piano. Par G. Flaxland. [Edwin Ashdown.]

IN spite of much eccentricity, both in the construction and harmonic progressions of these pieces, there is very decided indication of talent, which we should like to see exercised on some compositions of more solid and tangible form. As in literature, those who begin with thoughtful and important works may often, in their holiday moments, throw off with success some light and unpretentious sketches; but those who commence with these, too often end there. It is a severe test of a composer's power to publish twelve small works of this character in one volume, for with such titles as stand at the head of each in this collection we are led to expect more than we get. No. 1, "Berceuse," for instance, merely suggests a "Slumber Song" from its monotony; No. 3, "Pantomime," but faintly realises the character intended by the composer; and No. 4, "Souvenance," is wearisome in its patchiness. The best movements are the dance tunes, all of which are attractive. "Flûte e Violoncelle" and "Cloches et Horloge" have, however, much merit; and in the short "Bluette" we have both smooth and effective writing. Some of the harmonies show that the composer is a little uncertain in the notation of his chords; as, for example, in the third line of the "Gavotte," which would be somewhat difficult to figure, especially where the B flat changes to A sharp on the same bass note.

The Crucifixion and the Resurrection. An Oratorio. By J. Clarke-Whitfield. [Weekes and Co.]

THE compositions of Dr. Clarke-Whitfield are now rarely heard, even in our Cathedrals, for reasons not difficult to explain. He was an able musician, but he lived during what is sometimes termed the dark age of English Church music, when the glorious line of composers, with Purcell at their head, had become extinct, and the modern revival, which is now bearing such rich fruit, had not commenced. The present work was composed for the Festival of the Three Choirs at Hereford, where Clarke-Whitfield was organist, and it was performed in 1822 and again in 1825. This, however, is the first time that it has been published in octavo form, and the hope is expressed that, now it is accessible, Choral Societies will deem it worthy

of revival. As to that, there is likely to be division of opinion. It is, of course, a scholarly work, but it is destitute of inspiration. The style is a compound of Handel and Haydn, with, we cannot help adding, a large proportion of water. Still it might seem well to some choral bodies to perform a selection from it, if only as a curiosity.

Footprints of the Saviour. A Sacred Cantata. Words selected by Bertha Rogers. Music by Edmund Rogers. [J. Curwen and Sons.]

Side by side with the increased public appreciation of the highest works of musical art there has developed a taste for choral music which must be satisfied by compositions less exacting. Elementary singing classes have their needs, and no doubt the present work has been written with a view to supply them with something more interesting than a perpetual round of easy part-songs. The libretto consists of passages from Scripture, mingled with well-known hymns; and though it follows the life of Christ from His birth to His ascension, it is wholly reflective, anything approaching dramatic treatment being carefully excluded. The music is, before everything else, simple and straightforward, the choruses being hymn-like in character, without contrapuntal elaboration; while in the solos Mr. Rogers has recognised the advisability of being tuneful. We are afraid we cannot avoid saying that the work is essentially commonplace, but it has no greater defect, and to those who sing it it may prove a stepping-stone to the study and appreciation of higher things.

Thou visitest the earth, by Arthur Simms; *The rain cometh down,* by Arthur Trickett; *Fear not, O land,* by S. C. Cooke. Harvest Anthems.

[London Music Publishing Company.]

THOUGH not particularly original, the first of these harvest anthems is by far the best in musicianly qualities and general effectiveness. It is bright, yet solid and dignified, and what may be called English in character. The composer does not indulge in sensuous chromatic harmonies, and his anthem is within the means of any amateur choir. Mr. Trickett has spoiled his composition by cutting it up into small fragments. There are no fewer than five changes of tempo in the course of three pages, the divisions being quite arbitrary and not suggested by the sense of the words. There is a hideous pair of consecutive fifths between alto and bass on the top line of the third page. Mr. Cooke's anthem is perfectly simple and unassuming, and if it does not afford proof of any remarkable talent, it is at any rate free from all manner of offence.

Litany of the Incarnate Word. By the Rev. J. Baden Powell. [Novello, Ewer and Co.]

WITHIN the compass of three octavo pages Mr. Powell has managed to place a very pleasing and effective little composition. In structure it is something between a hymn tune and an anthem, with sumptuous harmonies and flowing passages of organ accompaniment. The composer is evidently an accomplished musician, with a distinct leaning towards the modern school.

FOREIGN NOTES.

WE specially refer in another place to the sad and irreparable loss which the entire musical world, and more particularly the party of progress amongst its constituents, have sustained in the death of Franz Liszt. As a matter of course, Continental music journals last month have devoted much of their space to the sorrowful tidings (nearly all the German ones appearing in mourning), while, with but few exceptions, the articles surveying the career of this remarkable artist and man have evinced a just appreciation both of his commanding individuality and of the significance of his work, as a composer, to the future development of the art. Among the poetic contributions to which the melancholy event has given rise may be instanced some "In Memoriam" verses, published in the *Tägliche Rundschau*, from the pen of the well-known German poet, Friedrich Bodenstedt, from which we quote the following sympathetic lines:—

Seines Wohltats Quell, der jedem Schmerz
Ward zum Balsam, war sein eignes Herz,
Das verschwenkisch, wie das Licht der Sonne,
Sich ergoss aus immer vollem Brunn.

The fountain of his *melos*, which to every sorrow
Came as a balsam, was his sterling heart,
That ever-bounteous, like the sun in heaven,
Poured itself forth from out its own abundance!

Concerning the ultimate destination of the remains of the veteran artist, the Berlin *Allgemeine Musik Zeitung* says: "Liszt's remains will probably be removed to Buda-Pesth. The will of the master, dated 1861 and deposited at Weimar, appoints the Princess Wittgenstein, at Rome, Liszt's faithful and congenial friend, his sole executrix, with power of disposing also of his literary remains, and of appointing, moreover, the place of his interment. It is to be expected that the Princess will decide upon Buda-Pesth for the latter, in conformity with the natural desire of Liszt's Hungarian friends, and in which case funeral ceremonies on a grand scale will doubtless be held in the Hungarian capital. The removal there appears the more likely, since no effort has as yet been made on the part of the Grand Duke of Weimar to claim the remains of his much-valued friend for his capital. On the other hand, and without special reasons to the contrary being urged, efforts will be made at Bayreuth to prevent a disturbance of Liszt's present resting place, such as the living master would scarcely himself have contemplated with equanimity. At any rate, he expressed a decidedly adverse opinion to a similar disturbance of the dead at the time when the question of the removal of the remains of our great masters, Beethoven, Schubert, and others to the central cemetery of Vienna, was first mooted." "The number of Liszt's compositions, so far as they have become known, is 647. Of these sixty-three appertain to the orchestra (amongst them thirty-three transcriptions) and 517 to the pianoforte (300 being transcriptions). For the organ Liszt has written twenty works; the number of his vocal compositions being thirty-nine, and those belonging to melodrama five. Liszt usually worked at night; like Volckmann, he first committed his ideas to paper and subsequently elaborated them at the pianoforte. He frequently altered before his compositions reached the engraver's hands. Shortly before his last journey to France and England he completed two *Czárdas*, which are about to be published. In the year 1825 an opera by the youthful Liszt was performed at the now extinct Hall in the Rue Lepelletier, of Paris. It was entitled 'Don Sancho ou le Château d'Amour,' the libretto having been written jointly by Théaulon and a member of the high aristocracy adopting the *nom de plume* of Rancé. Liszt afterwards destroyed this early work." A most successful cast of the features of the deceased master was taken by the Bayreuth sculptor, Herr Weissbrod, the original of which remains in the possession of his daughter, Frau Cosima Wagner.

The Grand Duke of Weimar, in a letter recently addressed to the Baron von Loen, of Bayreuth, warmly advocates the foundation of a Liszt Fund (Liszt-Stiftung), intended "to promote the interests of the New German School of Music, by granting stipends to talented young musicians," and calling upon the artists then assembled at the little Bavarian town to further as much as in them lies such an undertaking, whereby the memory of the departed master would be most effectually honoured.

The Committee of the Bayreuth Festspiele have decided to resume the performances next summer, the attendance this year having been all that could be desired.

The following characteristic remarks concerning the widow of Richard Wagner occur in a recent correspondence from Bayreuth: "It is only with deep emotion that one can look at this woman, who cut off her hair to lay it into the coffin before it closed over the great departed, and whose short curls are now snow-white, like those of her father. This, and the fact that grief has rendered her features somewhat rigid, contribute not a little to the likeness which her face has lately assumed to that of her father, and which is indeed striking. She conducts the rehearsals and other arrangements with astonishing *verve*, while her intimate acquaintance with the works of her late husband, and his intentions in connection therewith, render her a proper authority in order to infuse purity of concep-

tion and firmness into the whole as well as into every detail. Having spent the entire day amidst the feverish excitement of this occupation, she persists in spending part of the night filling sheet upon sheet of paper containing explanations and commentaries to this or that artist concerning the correct interpretation of a passage in 'Parsifal' or in 'Tristan.' To enable her to devote her whole time to this work, Frau Cosima has, in fact, left the villa 'Wahnfried,' and has taken up her residence for the time being at the Festspiel-Haus."

As at Munich (*vide* our last "Notes"), so also at Dresden, there are to be two complete performances of Wagner's "Nibelungen" cycle—viz., one which took place last month, and a second one announced for the first week in the present month. The second Munich performance, we may again inform intending visitors to the Bavarian capital, is to commence on the 13th, and will be completed on the 19th inst.

The musical works of Frederic the Great, consisting of sonatas, concertos, &c., for the favourite instrument, not merely of the great King himself, but of last century amateurs generally—viz., the flute—are to be published by the firm of Breitkopf and Härtel, of Leipzig. The compositions are said to be of no inconsiderable merit, betraying a distinct individuality, and showing that their elaboration had been looked upon by their author as something more than a mere pastime. The issue of this interesting edition has been promoted in connection with the present centenary of the death of the warrior King, man of letters, and artist.

At the Berlin Opera House, the following works will be produced for the first time here during the present season—viz., Wagner's "Götterdämmerung"; "Donna Diana," by Heinrich Hofmann; "Junker Heinz," by Perfall; "Merlin," by Rüfer; and "Otto der Schütz," by Nessler.

The Orchestral Pensions Fund of Leipzig, an excellent institution, having for its object the rendering material assistance to aged and decrepit musicians, celebrated the hundredth anniversary of its existence some weeks ago, it having been founded by Georg Häser in 1786. The institution at present commands a capital of a million and a half marks, to which Mendelssohn, Schumann, Thalberg, Liszt, and others have in their time contributed not a little.

Carl Reinecke's new comic opera, "Auf hohen Befehl" ("By superior orders"), has been accepted for performance at the Hamburg Stadt-Theater, as well as at four other German operatic establishments.

We extract the following paragraph from the *Berliner Courier*: "In the coming year a century will have elapsed since the first performance at Prague, for which town it was written, of Mozart's 'Don Giovanni.' It is the intention of Herr Angelo Neumann, the director of the Prague opera, to commemorate the event by a jubilee performance of the work in connection with a grand Mozart Festival, at which musical celebrities from all parts of the world will be invited to assist. Herr Neumann has already communicated upon the subject with the chief custodian of the Mozarteum, at Salzburg, with a view to securing for this occasion such relics and curios as may contribute to render the contemplated performance specially interesting."

We read in the *Leipzig Signale*: "Two gentlemen of the name of Schultze have undertaken to write an opera, the libretto whereof forms a sequel to the 'Zauberflöte.' The work has already been submitted to German operatic managers. The book is entitled 'Nitokris,' and has Dr. Martin Schultze for its author, who takes up the story where Schikaneder (wisely) left it, and describes the ulterior fate of the leading characters in 'Die Zauberflöte.' The author of the music is Herr Heinrich Anton Schultze. The thing looks highly promising!"

At the Imperial Opera of Vienna an operatic work by Herr Hager, entitled "Marfa," is to be the first novelty to be produced during the coming season. Massenet's "Le Cid" will follow, and Goldmark's new opera "Merlin" will also be brought out later in the year. Weber's "Euryanthe" has been selected as the festive performance on the occasion of the centenary of the composer's birth in December next.

The Emperor of Austria has bestowed the Gold Medal for Arts and Sciences upon the Choral Society "Hlaha," of

Prague, on the occasion of the twenty-fifth anniversary of its foundation.

A series of performances of "The Mikado" is to be given during this month by Messrs. Gilbert and Sullivan's company at the Carl-Theater, of Vienna.

A monument is to be erected at his native village of Waltersdorf, near Zittau, to Friedrich Schneider, the famous composer of oratorios, notably of "Das Weltgericht," and eminent teacher, among his pupils being Robert Franz. Schneider died in 1853, as Capellmeister at Dessau.

M. Van Eleweyck, a musical director at Louvin, has, it is stated, invented an apparatus which may be easily adjusted to any pianoforte or organ, and which will instantaneously reproduce in print anything which may be played on the keyboard. M. Van Eleweyck, who has been engaged for over thirty years upon the working out of this problem, has, it is added, lately exhibited his invention before the Belgian royal family, by whom he was highly complimented upon his entire success. He is about to visit the French capital for the same purpose. It would be difficult to over-estimate the importance, both in a positive and a negative sense, of this invention—if it be really accomplished and applicable to practical uses.

A most successful Concert was recently given by the Berlin Philharmonic Orchestra at Scheveningen (Holland). The vocalist on this occasion was Miss Agnes Larkcom, who met with a most flattering reception.

The directors of the Paris Grand Opéra are actively engaged upon the mounting of M. Paladilhe's new Opera "Patrie" (founded upon M. Sardou's drama), Madame Krauss having entered upon a fresh engagement at that establishment for the purpose of creating one of the leading parts in the work. At the Opéra Comique Verdi's "Iago" is at length announced for performance during the approaching season. The production of Berlioz's "Benvenuto Cellini" is also contemplated at this house. At the Eden Theatre (now styled "Théâtre Lyrique"), M. Lamoureux, the zealous partisan of Wagner's Operadramas, is preparing a series of representations of that master's works, which are anticipated with no little excitement in musical circles of the French capital, although the ultimate success of such an undertaking can now scarcely be doubtful. Meanwhile, the war of pens between the admirers of the Bayreuth reformer and their "patriotic" opponents is being carried on as briskly as ever in the French press, M. Camille Saint-Saëns, among others, coming in for a good share of abuse on the part of the former.

The heirs of Victor Hugo are denying to the director of the Opéra Comique (somewhat late in the day!) the right of performing Donizetti's "Lucrezia Borgia," on the ground of the composer having failed at the time to secure the sanction of the poet to his making use of the latter's drama of the same title in the libretto of his opera. It is, however, well known that Victor Hugo was generally averse to the use of his dramas for purposes of the lyrical stage, and that a deal of persuasion had to be employed before his permission to the Paris performance of "Rigoletto" (founded upon "Le Roi s'amuse") could be obtained.

A grand contest between Spanish and French choral societies, numbering in all some four thousand voices, was announced to take place on the 30th ult., at Madrid. M. Gounod was to have presided over the members of the jury.

M. Léo Delibes is engaged upon the composition of an opera for the Paris Opéra Comique. The work is entitled "Kassia," the libretto having been furnished him by MM. Meilhac and Philippe Gille, who have derived their subject from a romance by Sacher Masoch, the Slavonic author.

M. Lasalle, the leading tenor of the Paris Opéra, has entered upon a fresh engagement for two years with the directors of that institution.

A correspondent writes from Paris to the *Daily Telegraph*: "It appears that the bands of the various French regiments have such different modes of executing the 'Marseillaise,' that when several of them are called upon to play together they are obliged to practice it before the combined performance takes place. This fact has much exercised the mind of General Boulanger, the active Minister of War, who has accordingly asked all the military bandmasters to devote their attention to the matter. The

arrangement which the authorities will select will be published and declared official, and the uniformity that is now lacking will thereby be secured."

At the Paris Opéra Comique, a new opera, by M. Saint-Saëns, entitled "Proserpine," is to be one of the novelties during the coming season.

M. Weckerlin, the librarian of the Paris Conservatoire, has just discovered a complete copy of Jean François Lesueur's last opera "Alexandre à Babylon." The work, though it had been engraved at the expense of the composer's widow, has never been either published or performed on any stage, and hitherto all trace of it appeared to be lost. Lesueur flourished during the *régime* of Napoleon I., whose favourite composer he was, and his works were held in high esteem even by Hector Berlioz. He died in 1837.

Pope Leo XIII. has accepted the dedication of M. Gounod's Oratorio "Mors et Vita," and has expressed the desire to hear the work performed at Rome on the occasion of the Papal Jubilee in December next. M. Gounod will then conduct his Oratorio in person.

A Cantata entitled "Il Canto del Mare" will shortly be performed by the Vincenzo Bellini Choral Society of Milan, the composer being Signor Alfredo Donizetti, a nephew of the celebrated Maestro of that name.

"Flora Mirabilis," the successful opera by the young Maestro Samara, has been accepted for performance during the coming *stagione* by no less than fifteen operatic managers in Italy. A new work by the same composer, entitled "Medjé," will also shortly be produced.

The statue erected to Bellini at Naples was unveiled on the 8th ult. amidst appropriate ceremonies, and amongst a large concourse of deputations from musical societies hailing from all parts of Italy. The statue faces the famous Conservatorio where, during the years 1819—1827, Bellini studied, he being more particularly a pupil of the then celebrated Maestro Zingarelli.

The libretto of Friedrich Lux's successful opera, "Der Schmied von Ruhla," is being translated into English, with a view to the performance of the work in this country.

Madame Patti will start upon an extensive Concert tour in the United States and South America, in November next. The celebrated *prima donna* will perform the operatic portions of her programmes in the respective costumes appertaining to the different parts. Mdlle. Minnie Hauk is likewise preparing for a similar transatlantic undertaking.

It is reported from Rio de Janeiro that more than one half of the members of the Italian Opera Company in the Brazilian capital have recently died of yellow fever.

The score of Schubert's "heroico-romantic" Opera, "Fierrabras," has just been added, as vol. vi. series 15, to the complete edition of the master's works now being issued by Messrs. Breitkopf and Härtel. The opera had never been published before in any form.

An English translation is about to be published by Messrs. H. Grevel and Co., of M. Arthur Pougin's interesting volume on "Verdi: Histoire Anecdotique de sa vie et de ses Œuvres."

We have received a number of the *Musikalisch-Literarischer Monatsbericht*, being a catalogue of new musical publications issued in Germany, Austria, and Switzerland, and embracing every branch of the art. It is the most complete compilation of its kind we have yet seen, and its usefulness to both professors and amateurs is so obvious as to require no further recommendation. The *Monatsbericht*, as its title indicates, is published monthly, at an annual subscription price of one shilling, by Friedrich Hofmeister, of Leipzig.

We have also received the current number of the *Musikalische Jugendpost*, a music journal dedicated to the young, and published by P. J. Tonger, of Cologne. Reference has already been made in these columns to this publication, which fully merits the popular support it apparently enjoys, combining useful instruction with healthy entertainment, and being adorned, moreover, by numerous tasteful illustrations.

On the 29th of July last, thirty years have elapsed since the death, at an asylum near Bonn, of Robert Schumann. As a consequence, the copyright vested in the works of that master has now expired.

Emil Scaria, the excellent basso of the Vienna Hof-Theater, and one of the most valued interpreters of Wagnerian char-

acters, well remembered also by London audiences, died on July 22, at Dresden, aged forty-six. The part of *Gurnemanz*, in "Parsifal," is considered to have been one of his finest impersonations. Among the memorial offerings in connection with the death of Richard Wagner still preserved in a room of the Bayreuth Festspiel-Haus, there is a wreath sent at the time by Emil Scaria, and bearing the inscription "To the best and noblest of teachers, the grateful pupil"—words characteristic alike of the man and of the artist.

The death is announced, at Vienna, at the age of eighty-five, of Adolf Müller, sen., a composer of extraordinary fertility, whose operettas enjoyed at one time much popularity in the Austrian capital, and the number of whose compositions is said to be over four thousand. The deceased was for many years the esteemed Capellmeister of the Theater an der Wien.

A memorial tablet is to be affixed to the house, No. 6, Pariser-Platz, occupied by Meyerbeer during his residence in Berlin.

The death is announced of Friedrich Haas, the builder of the famous organ in the Stiftskirche of Lucerne.

The death is also announced, on the 10th ult., at Berlin, of August Eduard Grell, composer of church music. We record the event at length in our obituary column.

CORRESPONDENCE.

TONIC SOL-FA MINOR SCALE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—At the end of a very favourable review of my new edition of Helmholtz, pages 481-4 of your August number, the reviewer puts some questions to me which I solicit your permission to answer.

First, the reviewer says that I "propose to call inversion *conversion*," and what I "would call *inversion*," as exemplified in his (my) *harmonic cell*, is *reversion*." I have spent some time in endeavouring to find the passages alluded to, but have failed to discover them, and hence have not been able, as requested, to take the matter into consideration. I am not at present conscious of having made the proposal, but if the reviewer will kindly furnish the quarter page in my Helmholtz in which I have done so, I will not fail to consider the "proposal."

Secondly, the reviewer objects that in my account of the Tonic Sol-fa system, which arose naturally out of the text of Helmholtz (App. xviii., p. 423, note ††), I did not criticise the late Mr. Curwen's views on "the *lah mode*." As I had to give my own views of the several different minor scales, page 460, it seemed entirely out of place to mix up criticism with history. But it was well known to the late Mr. Curwen, and it may be also in the recollection of the present principal exponents of the views he took or practice he pursued, that I entirely disagreed with his theory on this particular point; but for other reasons, explicitly stated at a special discussion on the subject, acquiesced in the course adopted. The reviewer however asks my "exegesis" of a statement by Mr. Litchfield in Grove's Dictionary of Music, vol. iv., p. 147, col. 2, note 2, where he says I "shall find written these stupendous words—*A minor should be C minor*." The reviewer has rather twisted the sense in this abridged citation, for the actual words are only: "The practice of centuries in points of technical nomenclature cannot, of course, be reversed, but it is plain that the phrase 'relative' minor is deceptive. The scale called 'A minor' would be more reasonably called (as its signature in effect calls it) C minor." The words in parenthesis, which the reviewer did not cite, are all-important. The phrase, as the signature, should mean a minor scale formed with the notes of C major. But this is also "deceptive," even in the equally tempered scale, for F \sharp and G \flat are, the first occasionally, the latter regularly, introduced into the minor scale of A, and do not form a part of C major.

Mr. Curwen took the nomenclature of his minor scale from Miss Glover, who introduced the terms *bah* and *nee* for the two notes referred to, of which *nee*, written *ni*, and, as I remember, called *nigh*, is to be found in the older Tonic Sol-fa books, but was some years ago replaced by *se*, called *see*. *Bah* however still remains written *ba* and called

bay. Miss Glover used *bah, nee*, to recall *fah, tee*, the latter name for the major seventh of the major scale having been invented by her to get the initial *t*, as *si, sol*, have the same initial, and *bah, nee* were also selected for the initials *b, n*. It is obvious that the present system *bay, see*, loses all Miss Glover aimed at, and is thoroughly unsystematic, for *see*, an alteration of *soh*, would require *faq*, an alteration of *fah*, but this might have clashed with *fee*.

Musical arithmetic made a blunder in not allowing 80 to be the same as 81. From this lamentable blunder have arisen all the difficulties of musical temperament, but as 80 will insist on not being 81 in the construction of compound musical tones, we must make the musical theory of scales which are to be used for harmony depend upon this existing and inalterable condition, and leave the practical music of the tempered scale, which makes 80=81 by slightly manipulating the notes, to hobble after it as it best may—with all its excruciating groans.

Now Miss Glover theoretically adopted an equally tempered scale. In her Table of Tune (which lies before me) she makes her *bah* of the relative minor of *doh* major identical with the *tee* of *sol* major. That is, she makes 80=81, as the piano does. Mr. Curwen was, however, caught between his adoption of Miss Glover's system and his practical teaching in schools by Gen. Perrenet Thompson's just intonation, or, rather, the division of the octave into 53 degrees, of which 9 formed a major tone, 8 : 9 ; 8 a minor tone, 9 : 10 ; 5 a diatonic semitone, 15 : 16. After this Miss Glover's equally tempered tetrachordal system vanished to Mr. Curwen, and a system of teaching by perfect chords, without the sharp major thirds of the equally tempered scale, took its place. Miss Glover's glass harmonicon was discarded, and singing without accompaniment was adopted. It was then found that there were only two minor chords in the major scale, namely (for C), A C E, E G B, and that D F A was an extremely harsh dissonance. But with our present habits we must base the scale on harmony. Hence arose General Perrenet Thompson's double second, called *ray* and *rah*, by Mr. Curwen, and related as 81 : 80. Mr. Curwen, as well as the General, seems to have considered the introduction of *rah* as only a secondary form of the second, to be used alternately with the primary, and not, as it is in fact, a modulation into either the subdominant or relative minor keys. Mr. Curwen thus got three minor chords out of the extended major scale. This sufficed for an harmonic imitation of the ancient Greek *Lah* mode, and it allowed the adoption of the usual practice, which considers the descending minor scale to be formed from the notes of its relative major, and hence to adopt the "signature" of the relative major. As we know, the usual practice is, in A minor, to consider F# and G# as "accidentals," that is, accidentally introduced for melody, and not involved in the signature, and, properly speaking, not belonging to the harmony. Mr. Curwen always considered the F# or *bah* to be of this nature, though he allowed G# or *see* to be harmonic. Certainly when F# occurs in passages which are not unisonant, it must form part of the major chord D F# A, as G# forms part of the major chord E G# B. But as grave D in the minor chord, D F A, must be depressed by a comma, A being its true fifth, and F# its true major third, the latter must be a comma flatter than the F# used in transition from C to G major, giving the major chord D F# A, with the unaffected D, and necessarily therefore an acuter A.

These relations I have endeavoured to symbolise thus:—Let C, D, E, &c., represent the tones which would occur in a series of perfect fifths; C₂, D₂, E₂, &c., the same tones depressed by one comma; C₂, D₂, E₂, &c., the same depressed by two commas; and C₁, D₁, E₁, &c., the same raised by a comma.

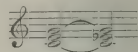
Then we have the following scheme, in which the successive notes in each line from left to right are perfect (not tempered) fifths, and the note below or above each forms a perfect (not tempered) major third with it:—

A¹ B¹ E¹ B¹
D² A² E² B² F C G D A E B F# C# G#
F₁ C₁ G₁ D₁ A₁ E₁ B₁ F₁ C₁ G₁ D₁
A₂ E₂ B₂ F₂ C₂ G₂ D₂ A₂ E₂ B₂

where, observe, the C# G# are a Pythagorean comma sharper than D² A², respectively.

Now the major scale of C has the notes F C G D, A₁ E₁ B₁. The minor scale of A has the notes F C G, D₁ A₁ E₁ B₁, F₂ G₂, for C₂ occurs only in modulations, and F G alternate with F₂ G₂. This is very far indeed from being made out of the notes of the major scale.

Mr. Curwen makes another mistake about the tonic minor scale of C. This really consists of A¹ B¹ E¹ B¹, F C G D, A₁ B₁, and is quite unrelated to E² major. "Three removes down" (Miss Glover's phrase) which consists of D² A² E² B², F₁ C₁ G₁, and has, in fact, not one note in common with C minor. The relative minor of E² major has the notes A² E² B², F₁ C₁ G₁, D₁, A₂ B₂, each note a comma flatter than in C minor. This difference of a comma, 80 : 81, ignored in tempered notation, though causing great difficulties in the construction of justly intoned instruments, occasions none to the singer; he at once takes the notes which are in tune with the others. Thus if a trio has to sing—



in passing to the tonic minor, the singers naturally give C E₁ G, C E² G, that is, they retain the fifths and make the thirds tune, and certainly do not sing, what Mr. Curwen's theory and Mr. Colin Brown's "Voice Harmonium" require, C E₁ G, C₁ E² G₁, dislocating the fifths by a comma.

My objections to the Tonic Sol-fa minor scale treatment are founded on acoustical, and not on musical theory. It is simply impossible to sing what is written, but the singers go right, because they cannot help it, when left to themselves; and go wrong, equally because they cannot help it, when domineered over by the tempered organ. Mr. Litchfield might perhaps have omitted the words complained of, but those words are merely the verbal interpretation of the signature. If my "duodenals" were used, a C over the staff for the duode of C (which includes both C major and C minor) and an A₁ over the staff for the duode of A₁ (not A, observe), which includes both A₁ major, to which F₂ G₂ belong, and also A₁ minor, the correct intervals would be symbolised on the ordinary staff notation. But this would require a different mode of teaching and writing the minor scale in the Tonic Sol-fa notation, which, for practical reasons, is now impossible.

I must apologise for the length of this "exegesis," which your reviewer asked for; but it has been left incomplete in many places for want of space.

Respectfully yours,

ALEXANDER J. ELLIS.

25, Argyl Road, Kensington, W., August 9, 1886.

[I am much obliged to Mr. Ellis for his answers to the questions he refers to. In regard to *inversion*, Mr. Ellis, in a note, page 308 of his new edition of Helmholtz, and in allusion to Von Ettingen's dual development of musical scales, translates *umkehrung* by the English word *conversion*. The dictionary meaning of the German word quoted is *reversion*. As Von Ettingen's theory is from beginning to end a question of *inversion*, and as Mr. Ellis uses the term *conversion* more than once, I assumed that he proposed to introduce yet another word to explain one of the many different senses in which the general term "inversion" is employed. These various significations may have no acoustical importance; but to the technical theorist they are exceedingly inconvenient. The proposals I wanted Mr. Ellis's authority to support are these:—(1.) To call, for example, A flat, 8 : 5, the *inversion* of E 5 : 4, because the first vibration fraction is here the *inversion* of the second, and the A flat in question is taken *upwards* as the minor sixth of C. (2.) When the A flat as the *inversion* of E is taken downwards, a major third below C, as in Mr. Ellis's Harmonic Cell, to call it *reversion*. (3.) When C E is inserted as C A natural downwards, to call it, as M. Chévé has already called that method, *interversion*. (4.) To thoroughly abolish the still common method of applying the term "inversion" to the different positions of chords. (5.) Not to add another name if we can help it, although "contrapuntal inversion," when we take the counterpoint above or below the subject, is a variant or mixture of 1, 2, and 3.]

In regard to my abbreviated—I think Mr. Ellis said “twisted”—version of the words used by Mr. Litchfield, it is quite obvious from Mr. Ellis’s “exegesis” that he confirms the views I suggested rather than stated. In regard to the Tonic Sol-fa notation of the minor scale, Mr. Ellis says it is now impossible to change it. With an old reverence for the leading principle of the Tonic Sol-fa method, and with the conviction that the great influence of that method is not only practical, but theoretical, inasmuch as it is teaching the fixed dohists their own theory, I would go farther even than Mr. Ellis. I do not think that if it were possible to change the Tonic Sol-fa method of the notation of the minor scale, the sol-faists could improve it consistently with their general aims, and setting aside shams about intonation. The chief fault I have ever ventured to find with the Tonic Sol-fa literature is that the expounders of the system “want to argue.” Instead of sticking to what they occasionally say or seem to mean—namely, that they call *doh*, *lah*, because they choose, or because it suits their system of notation, they fence with the subject. Mr. Ellis, in his kindly way, whilst admitting that “the words complained of might have been omitted,” still defends his friends by referring to the “words” as “merely a verbal interpretation of signature.” Yes, but it is this affair of the “signature” which is the source of the whole mischief. They seem to think that because A minor has the same signature as C, the two keys must be nearly related; and they go out of their way to count how many times Handel in “Judas” or something has employed the relative minor compared with the tonic minor. If they had only gone a little further back than the Transition Period they would have found no tonic minor at all, no systematised transposition of the octave modes, no conversion, no further means of comparison, no modern tonality. The tonality being established, to call *doh*, *lah*, is a mistake; and this objection to their method is not, as Mr. Litchfield is pleased to say, “a shadowy objection”; in point of theory it is a fatal objection. The signature alone does not determine tonic relation. Were it so, A minor would not be C minor, but C, the signatures being the same. And that is nearer the truth. All the seven octave modes of C are, in that sense, C; but the modern key is determined by the common final of the transposed modes, which are simply different forms of scale of one key. The signatures show the order of the tones and semitones in any octave, irrespective of the common final. They show also the derivation of keys by fifths and by fourths; but the derivation of keys by this system does not determine key-relationship. And as Mr. Ellis explains in his letter, the derivation of A by fifths would, as a question of intonation, be the most patent objection to the Tonic Sol-fa method of notation. The similarity of signature affects in general key relationship, as between a key and mode, or mode and mode, but it does not of itself determine tonic relation. All the history about Handel, &c., is therefore beside the question. It is not only Mr. Litchfield and the Tonic Sol-faists, who by habit, and thorough old-fashioned methods of harmony, are inclined to accept certain relics of an ancient system, of which our modern system is no doubt a development. Perhaps not one person in a hundred, accustomed to fixed *doh* methods, would be much shocked by being told that the scale of A minor “would be more reasonably called (as its signature in effect calls it) C minor”; but if the same people were told that C major should be A major, they would laugh outright. Their laughter would only prove their ignorance, for the two propositions, as movable dohists see at once, are identical. Taking the minor system instead of the major as normal, if in the modern major system A minor is to be called C minor, then by a parity of reasoning, the octave C to C in the double octave system of A minor “would be more reasonably called” A major, just as in point of fact C minor is called E flat, as determined by the *signature* only.—THE REVIEWER.]

NEGLECTED SOLO INSTRUMENTS.

TO THE EDITOR OF “THE MUSICAL TIMES.”

SIR,—My attention was called yesterday to a letter in your issue of the 1st inst., headed “Neglected Solo Instru-

ments,” and I thought it a most proper time to make a few remarks on the subject, showing how this neglect is caused. I can speak with considerable authority on the matter, because I have been most intimately associated with the two instruments principally mentioned by your correspondent “R. H. W.”—viz., the “basset horn,” or corno di bassetto and bass clarinet. Balfe wrote especially for me the beautiful introduction to “The heart bow’d down,” in his opera of “The Bohemian Girl,” for corno di bassetto, and also a solo for the bass clarinet in “The Daughter of St. Mark,” both of which, however, are now rarely played on the original instruments, the ordinary clarinet being substituted, totally destroying the composer’s ideas and intentions, and losing an octave in the most effective part of the instruments. There is also a highly effective obbligato for corno di bassetto to the scena “Non più di fiori,” from Mozart’s “Clemenza di Tito,” which is usually treated in the same manner. The principal reason of this is doubtless that an *impresario* will not pay an artist to play these on the instrument for which they are written, but there is also the fact that there are so few performers on these beautiful but difficult instruments, and this want will, we fear, continue, for who will waste his time and breath to practise them when there is so little chance for reward to sweeten labour?

I will now remark on “R. H. W.’s” mention of Mendelssohn’s two Concertstückes for clarinet, corno di bassetto, and piano (Op. 113 and 114). Op. 113 was first played by myself and Mr. Lazarus, with full orchestra, at St. James’s Hall, June 24, 1868, at the “Ancient and Modern Concerts,” and received an encore. We performed it again about eight years ago at one of the Cambridge University Concerts, Villiers Stanford playing the pianoforte (when it was also redemanded), then, with Herr Pape, at a Crystal Palace Concert, with Mr. Egerton at Willis’s Rooms, and at a Royal Society of Musicians’ Festival with the same clarinetist. Op. 114 has only been performed once in England, at the Prince’s Hall about four years ago, when it was received with immense applause, and encored. Your correspondent will see by this that these charming works have been played in all only six times in public in eighteen years!

Just a few words to show “R. H. W.” that the *répertoire* for bass clarinet is not so limited as he imagines. In addition to Meyerbeer and Wagner, Verdi has written a solo in “Ernani,” Balfe in his “Daughter of St. Mark” and “Bravo’s Bride,” Wallace in “The Amber Witch,” Liszt in his Symphonic poems, Villiers Stanford in the “Eumenides,” &c.

Hoping with “R. H. W.” that more may be heard in the future of these neglected solo instruments, believe me, yours truly,

J. H. MAYCOCK,
Professor of the Clarinet, Corno di Bassetto,
and Bass Clarinet.

August 24, 1886.

TO THE EDITOR OF “THE MUSICAL TIMES.”

SIR,—Doubtless Mr. Wall’s letter on the above subject in your last issue will be welcomed by all true musicians; but, seeing that his observations only refer to the woodwind department of the orchestra, I venture to trouble you with the following remarks.

There is the family of strings, of which the *viola d’amour* and *viol da gamba* are now considered obsolete, and which were much favoured by Meyerbeer and Bach, who left us *obbligati* specimens for these instruments in several of their scores, notably in “Les Huguenots” and “St. Matthew” Passion Music respectively. Speaking of the *viola d’amour*, Berlioz says: “It would really be a great pity to allow this choice instrument to become lost; and any violinist might learn to play upon it by a few weeks’ practice.” This being the case, it seems almost incredible that the instruments should have fallen into disuse, especially as the great masters have used them so successfully. In my opinion, one of the best methods of re-introducing them into the orchestra is that they should be taught, along with the other orchestral instruments, in such institutions as the Royal Academy, Trinity College, &c. With regard to the brass department, Bach’s trumpet parts have long since been considered impracticable; but that this is no longer the case is proved by the fact that *special*

trumpets have been procured for use in the performance of his Mass in B minor at the approaching Leeds Festival, in order that the originally intended effects may be preserved. Why, then, should not the stringed and wood-wind instruments mentioned by Mr. Whall be also restored, so that all scores may be presented as the composers wrote them?—I am, dear Sir, yours faithfully,

ARTHUR REYNOLDS.

Ayr, N.B., August 18, 1886.

COMPARISON OF THE NATURAL AND EQUAL-TEMPERAMENT SCALES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Now that your readers have had an opportunity of considering my views of the origin and construction of the natural musical scales,* I will, with your kind permission, offer a brief comparison of these with the scale of equal-temperament.

Intervals or distances—whether of sound, space, or time—can only be compared conveniently by means of fixed units. A most convenient unit for the measurement and comparison of musical intervals, or *pitch-distance*, is that which is found by dividing the octave (the most perfect natural interval) into 600 equal parts. This interval—the six-hundredth part of an octave—is practically identical with the skisma $\frac{3}{1000}$, or the pitch-distance of B \sharp leading note above tonic C. On this scale the values of the elementary intervals are as follows:—

2 = Octave	= 600 units.
$\frac{13}{12}$ = E. T. Semitone	= 50 "
$\frac{4}{3}$ = Diatonic Semitone	= 55.865 "
$\frac{3}{2}$ = Minor Tone	= 91.020 "
$\frac{2}{1}$ = Major Tone	= 101.955 "

It will be found sufficiently accurate for all practical inquiries if we round off the three latter numbers as follows:—

Diatonic Semitone	= 56
Minor Tone	= 91
Major Tone	= 102†

On this basis the principal notes of the natural chromatic scale will be represented by the following numbers:—

Unit intervals from C.	Corresponding ratios of vibrations.
C 600	2 : 1
B 544	15 : 8
A \sharp 499	3645 : 2048
B \flat 498	16 : 9
A 442	5 : 3
G \sharp 397	405 : 256
A \flat 396	128 : 81
G 351	3 : 2
F \sharp 295	45 : 32
G \flat 294	1024 : 729
F 249	4 : 3
E 193	5 : 4
D \sharp 148	1215 : 1024
E \flat 147	32 : 27
D 102	9 : 8
C \sharp 46	135 : 128
D \flat 45	256 : 243
C 0	1 : 1

These notes—it should be observed—are those which are most nearly related to the key-note C by progressive modulation. Sudden, extraneous modulation, or continued, progressive modulation will lead to other notes of the same name.

As the numbers representing the equal-temperament intervals are simple multiples of 50 (the equivalent of the E. T. semitone), they can easily be supplied by a slight mental effort for the purpose of comparison. Thus the pitch of E. T. G, 7 semitones above C = $7 \times 50 = 350$; E. T. A = $9 \times 50 = 450$, &c.

A careful comparison of intervals in this way will show that equal-temperament is not such a bad substitute for perfect intonation as is sometimes supposed.

* See letters in THE MUSICAL TIMES for July and August.

† The special importance of these three intervals is seen in the fact that any possible interval can be exactly represented by them—e.g.,

$(\frac{3}{2})^2 + (\frac{1}{2})^2 = (\frac{13}{12})^2 = \frac{169}{144}$ = Comma of Pythagoras.

Here is another noteworthy fact. Of the sharps and flats most nearly related to the keynote, and represented by the same note on a twelve-keyed E. T. instrument, the sharp is really the *higher* note, whereas most musical teachers declare the opposite to be the fact.

Without doubt it is quite possible for a singer, in perfect intonation, to measure off intervals having no correspondence with the intervals of the scale given above; but this can only be done voluntarily, as the result of a deliberate mental change of key.

The sounds naturally selected by the unfettered musical ear are those provided by the natural division of the scale in accordance with the properties of the prime numbers 1, 2, 3, 5, and their various powers in combination.

Yours faithfully,

JOSEPH GOOLD.

Stratford House, Nottingham, August, 1886.

THE "MARSEILLAISE."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It may be of interest to some of your many readers to hear what the French poet, Lamartine, has to say on the origin of the above.

In his "Histoire des Girondins" he tells us that words and music were written by the same author, a young lieutenant, Rouget de Lisle, a native of the Jura, who served at Strasburg during the siege. Being a friend of the Mayor, Dietrich, he spent his evenings frequently at the house of the latter.

Provisions being scarce, and Dietrich poor, the suppers were very frugal. On the evening in question Dietrich sent for his last bottle of good old red.

De Lisle retired only late in the night. Arrived at home he sat down to his clavichord, sang and played, words producing music and music calling forth words, without writing down either. Working thus he fell at last asleep, overcome with fatigue. On awaking words and music stood clear before his memory. He wrote them down. Early in the morning he went to Dietrich, in whose family circle his national song was heard and listened to with the greatest enthusiasm.

Lamartine says:—"The first verse made their faces grow pale, at the second tears flowed, and at the end of the last enthusiasm became a delirium." The song spread rapidly from town to town, and received the name of "Marseillaise," because the troops levied in Marseilles sang it constantly on their marches.

Oddly enough poor Dietrich, soon after, walked to the scaffold accompanied by the strains of this very hymn.

I remain, Sir, yours truly,

CH. BEHR, R.C.M., Leipzig.

Southsea, August, 1886.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BURY ST. EDMUNDS.—In connection with the Dedication Festival of St. James's Church, a Service of Praise was held on Monday evening, July 26, when Stainer's *Daughter of Yairus* was given by the Choir of the Church, assisted by several ladies and gentlemen, both in the vocal and instrumental divisions. In attempting a work that made considerable demands upon orchestra and choir, Mr. E. Iles, the organist, and the promoters of the service were undertaking a heavy responsibility, but by vigorous efforts all difficulties were surmounted. The orchestra was excellent, and the well trained choir of St. James's, with the assistance received, did full justice to the vocal portions. A

competent soprano, Master George Haynes, had been secured from the choir of St. George's, Hanover Square; the Rev. A. W. Ivatt took the tenor solos, and Mr. A. B. Bevan the bass, all the parts being most efficiently rendered. The service commenced with a processional hymn, "Rejoice, ye pure in heart," to Mr. E. A. Sydenham's well-known and capital tune. In the Cantata, the duet "Love Divine," was one of the most successful items. The ladies and juvenile portion of the choir gave the effective wailing chorus with much care, and all the other choruses were admirably sung. It should be mentioned that Mr. Iles, having secured the services of Mr. W. J. Lancaster, organist of the parish church of Kingston-on-Thames, to preside at the organ, was enabled to free himself entirely for the work of conducting, which was characterised by tact and decision. The whole service reflected most creditably upon Mr. Iles, who spared no pains to secure a worthy performance, and who well deserves the success he attained.

CHELMSFORD.—An Organ Recital was given by Mr. F. R. Frye, F.C.O., at St. Mary's Church, on the 11th ult. The programme was varied and well selected. There was a large congregation, and the Recital was much appreciated.

DOUGLAS, ISLE OF MAN.—A series of capital Concerts was given at Falcon Cliff during the month of July. A quartet of vocalists—viz., Madame Emilie Clark, Madame Joyce Maas, Mr. Charles Chilly, and Mr. Snaezelle, gave unbounded pleasure to large audiences by their charming and varied chamber programmes. The garden scene from *Faust* was twice given, and warmly received. The orchestra was very efficient.

DUNDALK.—Mr. J. W. Dry, Organist of St. Nicholas' Church, gave an Organ Recital in the Church on Wednesday evening, the 18th ult. There was a good attendance, including a large number of persons not members of the congregation. The Recital was preceded by a short evening service, conducted by the Rev. S. J. Carolin, closing with the singing of Charles Wesley's Hymn, "Jesus, lover of my soul." The programme of the Recital afforded Mr. Dry ample opportunity of displaying his own ability, and also the capacity of the organ. The service concluded with the singing of a Hymn.

HERNE BAY.—Mr. E. A. Crutenden, Organist and Choirmaster of the Parish Church, gave his annual Ballad Concert in the Town Hall, on Monday, July 26. The solo vocalists were Miss M. Kelly, Miss Lena Law, and Mr. R. J. Thompson; instrumentalists, Miss M. Hobday (violin) and Master A. T. Hobday (violinello). Miss E. Fleet, Miss E. Laidlaw, and Master A. G. Iggulden presided at the pianoforte, and Mr. Crutenden accompanied. The programme, which was miscellaneous, was well rendered.

LEEDS.—The last but one of the Leeds Corporation free Concerts for this season was given in the Town Hall, on Saturday evening, July 31. The artists were all pupils of the Conductor and Organist, Dr. Sparrk, and their known merit attracted an exceptionally large audience. Dr. Sparrk contributed two solos—Lemmens' *Grande Marche Pontificale*, and Handel's Air, "Leave me, deceiver," followed by the new March in *Le Carnaval de Venise*, composed by Dr. Sparrk. This March is an attractive work, and its performance was warmly applauded. Songs were creditably rendered by Mr. Walter Nicholson, Miss Braithwaite, Mr. Gilbert Jackson, and Miss Hettie Peel. In providing an organ solo, Miss L. Greenwood somewhat ambiguously chose Beethoven's *Larghetto in A*, from the *Grand Symphony in D*. The performance was received with cordial approval. The monthly Organ Concerts, with vocal music, have proved to be most interesting and attractive. At the free Concert given in the Town Hall, on the 2nd ult., Dr. Sparrk came forward at the conclusion of the third item on the programme and made a touching allusion to the death of Franz Liszt. He said that musical people well knew that Liszt was one of the greatest pianists and most extraordinary composers of our age. Liszt was an enthusiast, admirer of the style adopted by his son-in-law, Richard Wagner, but lacked his genius in instrumentation. He was one of the greatest pianists the world had ever known, and had delighted thousands of persons alike by his performances of classical music and his wonderful improvisations. It had been said that Liszt was born in 1811, but he had looked up authorities on the point, and found that his birth took place in 1809, so that he was seventy-seven years of age at the time of his death. Dr. Sparrk then played, in memoriam, Beethoven's "Funeral March on the death of a Hero," and the grand march from Liszt's *Oratorio, St. Elizabeth*, both of which were listened to with wrapt attention.

MOLDGREEN.—An Organ Recital and Musical Service took place at the Methodist Free Church, on the 19th ult., the occasion being the opening of the organ recently removed from Londonderry Cathedral, and thoroughly renovated and repaired by Messrs. Conacher and Co., of Huddersfield. Mr. Berry, of Glasgow, was highly successful in his solos, his artistic playing exhibiting the best qualities of the instrument. There was a good choir, and the vocal solos were contributed by Mrs. Sykes, Miss Atkinson, Messrs. F. Haigh, Martin, and James Shaw. Mr. Swindells conducted.

NEWCASTLE.—The annual Musical Flower Service was held in the Wesleyan Chapel, Elswick Road, on the 19th ult., when Mr. W. Carter's Cantata *Placidia, the Christian Martyr*, was performed. There was an augmented choir of 100 voices, and the solos were taken by Miss Foster, Miss Corrigan, Miss Bellas, Mr. D. S. Macdonald, Mr. J. Robinson, jun., and Mr. J. A. Kent. Mr. Kent presided at the organ, Mr. B. Thompson at the pianoforte, and Mr. G. Dodds conducted. The work was well rendered and thoroughly appreciated.

NEWFOUNDLAND.—At the annual meeting of the St. John's Choral Society, on July 21, the Report announced that there are now upon the roll 202 members, and that the financial condition of the Society is extremely satisfactory. Presents were made to the pianist, Miss Rowe, and the Conductor, Mr. Rowe, a resolution being also passed expressive of the high appreciation of their services by the Committee. The two Concerts given by the Society during the season—the first of which Barnaby Rudge and Gae's *Erin's Daughter*, and at the second Gae's *Psyche* were performed—were artistically most successful; but the attendances were scarcely as numerous as might have been expected. Several important amendments were made in the bye-laws of the Society, and it was intimated that arrangements had been made with the Athenaeum Joint Stock

Company for the hire of the Athenaeum Hall, by which a considerable saving will be effected.

PLYMOUTH.—The new organ, built by Messrs. Hele and Co. for Mr. R. H. D. White, M.P., one of the Commissioners for Australia, was opened on Saturday, the 7th ult., at their factory in Wyndham Street, by Mr. John Hele, Mss. Bac. The programme, which was played in a masterly manner, included Bach's Toccata and Fugue in D, a selection from *Carmen* (Bizet), and an Allegro by Lemmens. Mr. Hele also played an Andante in D by Silas, which displayed the soft stops of the organ to great advantage, the full power of the instrument being well brought out in the Finale from Handel's Concerto in B flat.

SHANKLIN.—On Thursday, the 19th ult., a Concert was given by Mr. Charlton Speer, A.R.A.M., on behalf of the Building Fund of the Masonic Lodge. The artists engaged were Miss Hallett, R.A.M.; Miss Stephenson, R.A.M.; Mr. T. W. Page, R.C.M.; Mr. Seymour Kelly, Chichester Cathedral. Harmonium, Mr. W. S. Hoyte, F.C.O.; violin, Master Ernest Skipsey; and accompanist, Mrs. Bishop, R.A.M. (of Shanklin).

STONEHAVEN.—An Organ Recital was given by Mr. Herbert Westerby, Organist and Choirmaster, of Peterfeross, in the Parish Church, on July 30. The programme was arranged so as to put forth the characteristics of national music, this being the first Recital of its kind ever given in Kincardineshire. The composers represented were A. Thomas, Wely, Fumagalli, Petrali, Merkel (Adagio in E), Schubert, Bach (Toccata and Fugue in D minor), and Smart (Postlude in D); Anthems by Attwood, Wesley, and Ouseley were given by a choir selected from the local choirs, Mr. R. M. Atkins, of Aberdeen, rendering assistance in the verse parts in Wesley's "Wilderness." The Recital was listened to with interest by a large and intelligent audience.

SYDNEY, N.S.W.—Miss Pedley gave her benefit Concert in the Protestant Hall, on Wednesday, June 16. The principal item in the programme was Madame Sainton-Dolby's Cantata *Florind*, which was well rendered, the solos being taken by Miss Eva Thompson, A.R.A.M., and Miss J. Brennan. The choruses were sung by the members of the St. Cecilia Choir; Miss Woolley presided at the pianoforte, and Miss Pedley conducted. In the miscellaneous portion of the programme Miss Pedley contributed songs with much effect, and with Miss Woolley and Herr Patek, gave a fine rendering of Haydn's C major Trio. Mackenzie's "Come, sister, come," and Pissuti's "L'Espagnole" were sung by the choir and much appreciated.

WHITBY.—An Organ Recital was given on Sunday, the 8th ult., after evening service, in St. Michael's Church, by Mr. W. S. Clarke, the Organist, assisted by Mr. Tapley and Mr. Evan Thomas, vocalists. The programme was selected from the works of Bach, Handel, Mendelssohn, and Batiste.

ORGAN APPOINTMENTS.—Mr. Walter J. Pettit, Organist and Choirmaster to St. Thomas's, Elm Road, Camden New Town, N.W.—Mr. E. R. Foster, to St. Mary Magdalene, Chiswick, W.—Mr. Thomas Forward, Organist and Choirmaster to Adisham Church, Kent.—Mr. Charles O. M. Phillips, Organist and Choirmaster of the Holy Cross Church, Mr. Frederick W. Nokes, Organist and Choirmaster to Craven Hill Congregational Church, Lancaster Gate, W.—Mr. J. R. Bannister, Organist and Choirmaster to Holy Trinity Church, Brompton, Gillingham, Kent.—Mr. Lennox Amott, Organist and Choirmaster to Kingsbury Parish Church, Warwickshire.—Mr. A. E. Reinhardt, to the South Cliff Congregational Church, Scarborough.—Mr. Gerald Lamb, Organist and Choirmaster to the Church of the Holy Cross (Episcopal), New York City.—Mr. T. W. Triggs, to Leytonstone Wesleyan Chapel.—Mr. A. W. Moon, Organist and Choirmaster to Old Chelsea Church.—Mr. Lorenzo Faint, T.C.L., Organist and Choirmaster to Kingsbury Church, N.W.

CHOIR APPOINTMENTS.—Mr. Alfred Pawsey (Alto), to the Church of the Holy Trinity, Sloane Street, S.W.—Mr. W. H. Webb, Choirmaster to St. Paul's Church, Bow Common, E.—Mr. Ernest N. Cullum, Choirmaster to the Temporary Church of Holy Trinity, Charlton.

Mr. W. H. WARD writes to correct an announcement in our last number that he has been recently appointed Organist and Choirmaster to St. John's, Bethnal Green, he having held that post for twelve years.

BIRTH.

On the 18th ult., at Arundel, the wife of EDWARD BARTLETT, A.C.O., of a son.

MARRIAGE.

On the 3rd inst., at St. John's, Brownwood Park, by the Rev. E. A. Eardley Wilmet, Vicar of St. James's, Tunbridge Wells, FREDERICK CHARLES WILLIAM, eldest son of CHARLES FREDERICK HUNNIBELL, of Ipswich, to LAURA ALICE, third daughter of Mrs. ELPHEGE, of Tunbridge Wells, and the late FRANK ELPHEGE.

DEATHS.

On July 30, CHARLES F. FIVE, Organist of St. Andrew's-under-Shaft, and Assistant Organist of King's College, London, aged 41. On the 2nd ult., at 10, Rothwell Street, Regent's Park, ELEANOR, aged 83, widow of WILLIAM MICHAEL ROOKE, Composer. On the 6th ult., after a long and painful illness, WALTER COLLARD JONES, junior member of Henry Jones and Sons, organ builders, South Kensington, aged 25 years.

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EDITOR'S PREFACE.

In preparing a New Edition for Concert use of Handel's "Saul," it is needless to say that considerable omissions had to be made in order to bring the work within a reasonable length. These have been, for the most part, those that were sanctioned by usage; but, in addition, two not very interesting songs ("Birth and fortune I despise" and "Your words, O king") have been cut out, while the symphony preceding the recitative, "The time at length is come," has been restored as a probably unique specimen of Handel's treatment of the full orchestra.

Musicians will be aware that the score of "Saul" is one of the fullest and richest of all Handel's works. The Editor has attempted, as far as possible, to preserve the original colouring. With this view the composer's trombone parts, curiously written in some places, have been retained exactly. The same is the case with the trumpets, excepting that a few passages have been modified, where Handel had written them impractically high for modern players. But in no case has the Editor added one note for trumpets or trombones where the composer had not employed them.

The score of "Saul," alone among Handel's oratorios, contains full directions for the treatment of the organ, though the part is seldom written out. The Editor has endeavoured, as far as possible, to carry out these directions in filling up the part. In some cases, as in the symphony preceding the chorus, "Welcome, welcome, mighty king," the effect will be found peculiar; but for this, Handel, not the Editor, is responsible, as the indications here are most minute. In a few passages, in which there is an *obligato* part for the organ, e.g., in the chorus, "Mourn, Israel, mourn," an arrangement for other instruments is given in small notes, which is intended for use if the oratorio is given in places where there is no organ.

The recitatives should be accompanied by the organ or pianoforte; but, at the desire of the publishers, an arrangement of the accompaniment for strings has also been given. In one instance only has the Editor allowed himself an alteration in the colouring. The recitative sung by the Ghost of Samuel is in this edition accompanied by the low notes of clarinets and bassoons. Purists may possibly object to this; but the Editor would urge, in extenuation, though not in justification, that he has merely carried a little further Handel's own idea of individualizing the spectre by the use of wind instruments. The bassoon parts, at the commencement of this scene, as well as the wind parts in the air "Infernal spirits," are Handel's own.

In this score all the original parts are indicated by "H" and all the additions by "P." In cases where something has been added to Handel's parts, both letters are prefixed. It has not been thought needful to do this in the trumpet parts, the alterations being confined to a very few notes. Here Handel's own passages have been retained, even though difficult, whenever at all practicable.

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"Miss Jowett filled the void occasioned by the absence of Madame Valleria. . . . It speaks well for Miss Jowett that she should thus, at a moment's notice, take a principal part, and acquit herself of an onerous task with so much credit. Singing with much feeling and no little skill, she won, alike in the recitatives and the difficult air 'Rejoice greatly,' applause from the chorus and principals, as well as from the audience."—*Leeds Mercury*.**MISS LILY MARSHALL-WARD (Soprano).****MISS NELLIE MARSHALL-WARD (Mezzo-Sop.)****MISS JESSIE MARSHALL-WARD (Contralto).**

Address, 80, Addison Street, Nottingham.

MISS MARY MOON (Soprano).

(Medalist of the R.A.M. and Pupil of J. B. Welch, Esq.)

For Concerts, Lessons, &c., 10, Chalcot Crescent, Primrose Hill, N.W.

MISS JENNY OSBORN (Soprano).**MISS AMY OSBORN (Mezzo-Soprano).**

(Both certificated from Society of Arts.)

Rutland Lodge, Hainault Road, Leytonstone.

MISS EMILY PARKINSON.

(Prima Donna, of the Crystal Palace, Covent Garden, and principal

English Opera Companies.)

At liberty for Concerts, Oratorios, &c., address, Thorneycroft, Hurlingham Lane, Fulham, S.W.

MISS FANNIE SELLERS (Soprano).

For Oratorios, Recitals, Ballad Concerts, &c. For terms, address, Crag Cottage, Knarsbro'

MADAME CLARA WEST (Soprano).**MISS LOTTIE WEST (Contralto).**

Beethoven Villa, King Edward Road, Hackney.

MISS MADELEINE WHARTON (Soprano).**MDLLE. JOSE D'ARCONVILLE, R.A.M.**

(Contralto, of St. James's Hall and London Concerts.)

Oratorio, Italian Operatic and Ballad Concerts. 27, Central Road, Withington, Manchester.

MADAME WILSON-OSMAN (Soprano).

For Oratorios, Operatic or Ballad Concerts, &c., 15, Granville Terrace, Child's Hill, N.W.

MISS MAY ALLEN (Contralto, Mez.-Sop., E to C).**MR. WALLIS A. WALLIS (Bass).**

For Concerts, Oratorios, &c., address, Willow Grove Hall, Leeds.

MISS LOUISA BOWMONT.

(Principal Contralto of St. Peter's, Manchester.)

Address, 51, Mercer Street, Hulme, Manchester.

MISS CHADWICK, R.A.M. (Contralto).

58, Henshaw Street, Oldham, Lancashire.

MISS EMILIE HARRIS (Contralto).

(Honour Certificate, L.C.M., 1885.)

For Oratorios, Concerts, &c., 42, Golden Hillock Road, Birmingham.

MISS MARGARET LEYLAND (Contralto).

(Certificated with Honours, R.A.M., and Gold Medalist.)

For Concerts, Oratorios, &c., address, 51, Plymouth Grove, Manchester.

MISS PATTIE MICHIE, L.A.M. (Contralto).

(Pupil of Signor Schira.)

For Concerts, Oratorios, &c., 68, Park Walk, Fulham Road, S.W.

MISS KATE MILNER (Contralto).

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For Concerts, Oratorios, Lessons, &c., 77, Macfarlane Road, Shepherd's Bush, W.

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MISS CONSTANCE POOCK (Contralto & Pianist).

(Of the Bristol, Norwich, Derby, Hull, Cambridge, Ipswich, &c., Concerts; R.A.M. Honours Certificate, 1882.)

For Oratorios, Ballads or "Evenings of Sacred, Classical, Operatic, and Popular Piano-forte and Vocal Selections," &c. Engaged: Ipswich, October 2; Stowmarket, 4; ditto, 5; Eye, 6; Diss, 7; Attleborough, 8; Fakenham, 11 and 12; Swaffham, 13; Wisbeach, 14 and 15; Upwell, 16. Other dates pending. At liberty to join Concert Party. 4, Valentine Street, Norwich.

MISS KATE REDFERN (Contralto).

Oratorios, Ballad, Organ Recitals, &c., address, 54, Shakespeare Street, Manchester.

MISS SANDERSON (Contralto).

For Concerts, Oratorios, &c., press opinions, vacant dates, address, Casson Gate, Rochdale.

MISS EDITH THAIRLWALL (Contralto).

(Pupil of Madame Sainton-Dolby.)

For Oratorios, Concerts, Teaching, &c., 5, Provost Road, N.W.

MISS COYTE TURNER (Contralto).

For Oratorios, Concerts, &c., address, 96, Tollington Park, London, N.

MISS CLARA WOLLASTON (Contralto).**MR. VICTOR ROMILLY (Baritone).**

For Ballad Concerts, &c., or Concert Party. Address, 127, Alderney Street, Belgravia, S.W.

MISS ALICE WOLSTENHOLME (Contralto).

(Of the Manchester and Liverpool Concerts.)

Address, Radcliffe, Manchester.

MISS MAUDE YATES (Contralto).

For Oratorios, Concerts, &c., 15, New York Street, Chorlton-on-Medlock, Manchester.

MR. THOMAS ALLEN (Tenor).

For Oratorios, Operetta, and Miscellaneous Concerts, address, St. John's Terrace, Failsforth, Manchester.

MR. GEO. BUTTERWORTH (Tenor).

Certificated with Honours R.A.M. (1886) and T.C.L. (1885).

For Oratorios, Concerts, &c., address, Moss Bridge, Darwen.

MR. RALPH DAWES (Tenor).

For Oratorios, Concerts, &c., address, Gloucester Lodge, Ealing, W.

MR. SINCLAIR DUNN (Scottish Tenor).
For Oratorios, Concerts, &c., "Scotch Quartet," 18, Berners Street, W.

MR. CHARLES KENNINGHAM (Tenor).
(Canterbury Cathedral).
For Oratorios, Concerts, &c., address, 12, St. Mary Street, Dane John, Canterbury.

MR. WILLIAM KNIGHT (Tenor).
For Oratorios, Concerts, &c., address, 68, Ryan Street, West Bowling, Bradford, Yorks.

MR. S. MASON (Tenor) (Exeter Cathedral).
For Oratorios, Concerts, &c., address, 13, Longbrook Street, Exeter.

MR. J. MELLOR (Tenor).
Eccleshill, Bradford, Yorkshire.

MR. S. THORNBOROUGH (Tenor).
Répertoire: "Redemption," "Elijah," "Creation," "Messiah," "Judas Maccabeus," Rossini's "Stabat Mater," "Acis and Galatea," Masses, &c. Address, 125, Montague Street, Blackburn.

MR. REUBEN HOLMES (Baritone).
(Pupil of A. Visetti, Esq., 1887-5).
For Oratorios, Ballads, &c. Permanent address, 35, Queen's Road, Bayswater, W.

MR. EDWARD MILLS (Baritone).
(Pupil of J. B. Welch, Esq.)
35, Knowle Road, S.W. (Also Concert Party.)

MR. J. F. NASH (Baritone).
For Oratorios, Concerts, &c., address, Cathedral, Bristol.

MR. ARTHUR ROUSSEY (Baritone).
Royal Italian and English Opera, Covent Garden; Crystal Palace, Royal Albert Hall, Mr. Sims Reeves', Mr. Stockley's, Mr. de Jong's, Promenade Concerts, &c. Pupil of Signor San Giovanni, of Milan; Tons, Tiessett, Mr. Holland, and Mr. Wallworth. Will sing during October at Liverpool, Edinburgh, Dublin, Manchester, Nottingham, Leicester, Derby, Birmingham, &c. For terms and dates, address, 5, Old Bond Street, W.

MR. MUSGROVE TUFNAIL (Baritone).
The Poplars, West Hill, Dartford.

MR. FERGUS ASQUITH (Bass).
For Oratorios, Concerts, &c., address, Cathedral, Wells.

MR. N. F. BURT (Basso Cantabile).
Decani Bass, Cathedral Choir, Liverpool; Concerts, Festivals, &c., address, Cathedral, or 40, Nuttall Street, Liverpool.

MR. FRANK COX (Basso).
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Oratorios, Cantatas, English Songs, and Italian Buffo Songs.
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MR. FRANK MAY (Bass).
And the London Oratorio and Ballad Union, under his direction.
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MR. EGBERT ROBERTS (Bass).
51, Pentonville Road, N.

MR. WILLIAM ROWE (Bass).
For Oratorios, Concerts, &c., address, Heywood, Manchester.

MR. BINGLEY SHAW (Bass-Baritone).
(Of the Birmingham, Nottingham, and Sheffield Concerts.)
(Pupil of Dr. Swinerton Heap).
For vacant dates, &c., address, The Cathedral, Southwell.

MR. HENRY SUNMAN (Bass).
(Licentiate (Artist) of the Royal Academy of Music.)
For Concerts, Oratorios, &c., address, Christ Church Cathedral, Oxford.

MR. J. SHARPE (Oboist and Oboe Maker).
For Oratorios, Concerts, &c., address, 235, Lydgate Hill, Pudsey, near Leeds.

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MISS VINNIE BEAUMONT (Soprano). For Oratorios, Classical and Ballad Concerts, and Organ Recitals, Festival Services. Address, Point House, Brigg, Lincolnshire, or ovelo, Ewer and Co., 1, Berners Street, W.

MISS JULIA JONES (Soprano) begs that all communications respecting Oratorios, Concerts, &c., may be addressed to 4, St. Thomas's Road, Finsbury Park, N.

NOTICE OF REMOVAL.—Miss CLARA LEIGHTON (Soprano) requests that future communications may be addressed to 7, Woburn Place, Russell Square, W.C.

MISS NELLIE LEVEY, a charming singer (*vide press*), and her sister, May Lillian (winner of first prize for elocution), having returned to Town, will be pleased to accept a limited number of engagements for Soirées or Concerts, together or separately. Songs with Guitar accompaniment if desired. For particulars kindly address, 12, Red Lion Square, Holborn.

MISS EMILY LYDDON (Soprano), R.A.M. Cert., Pupil of Henry Houseley, F.C.O., is open to Engagements, Concerts, &c., Carrington, Nottingham.

MISS BERTHA MOORE (Soprano) will sing at Eastbourne, October 2; Brixton, 4; Brighton, 11; London, 13; Harborne, 19; Walsall, 20; Hull, 21; Clapton, 26; Sutton Coldfield, November 1; Wolverhampton, 2; Kingsheath, 3; Redhill, 4; Birkbeck Institute, 10; Derby, 15; Norwood, 30; Burnley, December 14; Halloway, February 10; Huddersfield, March 15; Leeds, 16. All communications should be addressed 71, Warwick Gardens, Kensington; or care of N. Vert, Esq., 52, New Bond Street.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.; or, 59, Church Street, Liverpool.

MISS HELEN LEE, R.A.M. (Contralto). Engaged October 18; November 13, 15; December 9; February 8, 15; March 14. Address, Messrs. Forsyth Bros., Music Publishers, Manchester.

ORATORIO and BALLAD CONCERTS.—Miss ELIZA THOMAS (Contralto) requests that all communications be addressed to 6, Bruce Road, Willesden, N.W.

MR. E. DUNKERTON (Tenor) is booking Engagements for the coming season. Dates already booked:—Lincoln, September 22; Mansfield, October 19; Market Rasen, November 9; Kettering, "Elijah," November 29; Bedford, "Elijah," November 30; Macclesfield, "Messiah," December 21; Northampton, "Ancient Mariner," April 14, 1887; Ilkeston, "May Queen," March 7, 1887. Other engagements pending. Address, Cathedral, Lincoln.

MR. LAWRENCE FREYER (Tenor), St. Paul's Cathedral. For Oratorios, Concerts, &c., address, 233, Friern Road, Dulwich, S.E.; or, the Cathedral.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kiburn, N.W.

MR. HOLBERRY HAGYARD (Tenor), of the London, Crystal Palace, Birmingham, and Glasgow Concerts, is now booking ENGAGEMENTS for the coming season. *Répertoire* includes Dvorák's "Stabat Mater," Lloyd's "Andromeda," Stanford's "Three Holy Children," Prout's "Hereward," Cowen's "Sleeping Beauty," &c., &c. For terms, references, &c., address, Trinity College, Cambridge.

MR. ALFRED KENNINGHAM, the Tenor of St. Paul's Cathedral, who has sang for years at the principal Concerts in London and the Provinces, begs to state that he is NOT the Mr. Kenningham who announces himself of Canterbury Cathedral, and that, in order to avoid confusion, all communications respecting Oratorio and Concert Engagements should be addressed to him (Mr. Alfred Kenningham), at St. Paul's Cathedral, London, E.C., or to his private address, Grovedale, Parson's Green, S.W. He is now booking Engagements for the coming Season.

MR. WILLIAM NICHOIL (Tenor), engaged New Year's Day, "Messiah," Glasgow Orchestral Concerts. For vacant dates and terms, apply direct to 28, Belsize Road; or, N. Vert, 52, New Bond Street, W.

MR. CALDER O'BYRNE (late Principal Tenor of the "Falks" and "Princess Ida" Companies) is open to accept ENGAGEMENTS for Oratorios and Concerts during the coming season. Address, 18, West Street, Battersea Park, S.W.

MR. HENRY COATES (Baritone) begs to announce his Removal to Lansdowne Villa, Ramsden Road, Batham, where all communications should be addressed for Oratorio or Ballad Concerts.

MR. EDWARD MILLS (Baritone). For Bass and Baritone parts. Oratorio, Ballads, Operatic Selections, &c. Now booking dates for coming season. *Répertoire* includes all modern works. References to J. B. Welch, Esq. Permanent address, 35, Knowle Road, London, S.W., or Agents.

MR. LAWFORD HUXTABLE (Bass-Baritone), Pupil of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements for the coming season. Address, N. Vert, Esq., 52, New Bond Street, W.; or, 14, Regent Street, Clifton.

MR. THOS. KEMPTON (Bass-Baritone) for Oratorio, Ballad, and Miscellaneous Concerts; also for Concert party. Engagements booked:—"Messiah," Cheltenham; "Messiah," Horsey; Ballads, Hastings; Ballads, Bishop Stortford; "Creation," Hackney; Gault's "Holy City," Hackney; four Ballad Concerts, North London; Lloyd's "Hero and Leander," "Acis and Galatea," "Samson," Great Assembly Hall, &c. Address, 52, St. Paul's Road, Canonbury, N., or St. Paul's Cathedral.

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Evill Prize Holder and Medalist, Royal Academy of Music, having been most successful in the following works, begs to announce that he is now booking engagements for the ensuing season in the same, or for other compositions of a popular character:—

THE MESSIAH	Handel.
JUDAS MACCABÆUS	"
ACIS AND GALATEA	"
WEDDING MUSIC FROM "JOSEPH"	"
THE CREATION	Haydn
ELIJAH	Mendelssohn.
ST. PAUL	"
THE WALPURGIS NIGHT	"
THE REDEMPTION	Gounod.
MAY QUEEN	Sterndale Bennett.
CRUSADERS	Gade.
ERL-KING'S DAUGHTER	"
ANCIENT MARINER	Barnett.
HOLY CITY	Gaul.
RUTH	"
ROSE MAIDEN	Cowen.
SLEEPING BEAUTY	"
FAIRY RING	Cummings.
DAUGHTER OF JAIRUS	Stainer.
PLACIDA	Carter.

For terms, vacant dates, and Press notices, address, Mr. Frank May, 14, Hanover Street, W. Telegraphic address, "Iolas, London."

MR. HIRWEN JONES begs to announce his return to Town, and is prepared to accept ENGAGEMENTS for Oratorio, Orchestral and Ballad Concerts. Address, 31, Beaumont Street, Portland Place, W.

MR. R. E. MILES, Professor of Singing at the Royal Academy of Music, begs to announce his appointment as an Assistant Vicar-Choral (Bass) of St. Paul's Cathedral. For terms for Concerts, Oratorios, &c. Address, 5, College Park Villas, Lewisham, S.E.

MR. BANTOCK PIERPOINT begs to announce that he has REMOVED to 3, Russell Chambers, Bury Street, W.C., where all communications should now be addressed.

MR. WALLIS A. WALLIS (Bass) has one or two dates vacant in second week of November for his Popular Concert Party on tour in Midlands, Lancashire, and Yorkshire. Address, Willow Grove Hall, Leeds.

MR. WM. L. WHITNEY begs to announce that he is prepared to accept ORATORIO and other CONCERT ENGAGEMENTS for winter 1886-87. Address, N. Vert, Esq., 52, New Bond Street.

MISS JENNIE TAYLOR (Pianist), Sterndale Bennett Prizeholder, Bronze and Silver Medalist (Royal Academy of Music), accepts Engagements for Concerts, &c. 12, Welington Terrace, Beverley Road, Hull.

MISS CLARA TITERTON, Medalist, R.A.M., First Class Certificate Society of Arts, &c., &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 20, Godolphin Road, Goldhawk Road, Shepherd's Bush, W.

CLAPHAM AMATEUR ORCHESTRAL SOCIETY.—Twelfth Season, 1886-7.—Hon. Conductor, Ammon Winterbottom, Esq. WEEKLY PRACTICES at Clapham Hall commence FRIDAY, October 8, at 8 p.m. Four Concerts during the season. There are vacancies in the orchestra for strings and wind instruments. Prospects and all particulars to be obtained from the Hon. Secretary, A. M. NORTON, Esq., 45, The Chase, Clapham Common, S.W.

HORSFALL MUSICAL SOCIETY. SEVENTH SEASON, 1886-7. THE REHEARSALS of the Society's Choir, which are held at Warters Road School Rooms, Camden Road, Holloway, N., will commence early in October. Persons desirous of joining the Choir should apply to the Conductor, Mr. F. W. Turner, 38, Grosvenor Road, Highbury New Park, N. Further information can be obtained from the Hon. Secretary, Mr. J. Fraser, 10, Cardozo Road, Hillmarten Road, N.

HORNSEY RISE MUSICAL SOCIETY.—Conductor, Mr. W. G. Woon. The next Season will commence on Monday, October 18. Intending members will be good enough to address the hon. sec., Mr. Burgess Perry, Woodhouse Eaves, Crouch End.

FINSBURY CHORAL ASSOCIATION.

EIGHTH SEASON, 1886-7.

THREE SUBSCRIPTION CONCERTS will be given in the HOLLOWAY HALL, on THURSDAY EVENINGS, commencing at Half-past Seven o'clock.

FIRST CONCERT, December 9, 1886.—Gaul's "HOLY CITY" and Cummings' "FAIRY RING" (conducted by the Composer).

SECOND CONCERT, February 10, 1887.—Haydn's "CREATION."

THIRD CONCERT, March 24, 1887.—Mendelssohn's "HYMN OF PRAISE" and Prout's "ALFRED" (conducted by the Composer).

EXTRA CONCERT, Good Friday, 1887.—Handel's "MESSIAH."

PRINCIPAL VOCALISTS.—Miss Mary Davies, Madame Clara Samuel, Miss Bertha Moore, Miss Fusselle, Miss Emily Davies, Miss Marie Middleton, Mrs. W. J. Davey, Madame Isabel Fassett, Miss Alice Heale, Mr. John Probert, Mr. Iver McKay, Mr. Charles Chilly, Mr. Arthur Thompson, Mr. Reginald Groome, Mr. W. G. Forington, Mr. Frederic King, Mr. Bantock Pierpoint, Mr. Bridson.

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VOCAL & INSTRUMENTAL CONCERT

ON MONDAY EVENING, October 4.

ARTISTS.—Miss Margaret Hoare, Miss Annie Buckland, Mr. Iver McKay, Mr. James Kiff, Mr. Sackville Evans, and Mr. Chaplin Henry. Mr. G. Horton (of Her Majesty's Private Band), Mr. G. A. Clinton, Mr. W. B. Wotton, Mr. W. Naldrett (of the Crystal Palace Orchestra), and Mr. W. Henry Thomas. Recitations by Mr. Charles Fry. Mr. Stedman's Choir Boys. Commence at Eight o'clock. Tickets, 5s., 2s. 6d., and 1s.; at Neumeyer Hall, Hart Street, Bloomsbury; H. Wright, 21, Denmark Hill, S.E.; Mr. Alfred Hays, Royal Exchange Buildings; and Messrs. Keith, Prosser and Co., 48, Cheapside.

MADAME WORRELL begs to announce that her

ANNUAL EVENING CONCERT will take place at Brixton Hall on Monday, October 4. All communications respecting engagements for Oratorios and Miscellaneous Concerts should be addressed to 52, Knowle Road, Brixton Road, S.W.

THE MUSICAL ARTISTS' SOCIETY.—The

WINTER SERIES of CONCERTS will commence in November. Particulars may be obtained of the Hon. Sec., Mr. Alfred Gilbert, The Woodlands, 85, Maida Vale, London.

NORTH OF ENGLAND CONCERT AGENCY,

182, Oxford Street, Manchester.

DIRECTOR, Mr. JOHN TOWERS.

Mr. Towers is now looking for the coming season's engagements for most of the London and Provincial Artists, as well as for the Manchester Vocal Society (40 voices), Manchester Select Choir (4, 8, or 10 voices), the Balmoral Concert Party (Highland Costume), Rochdale Orpheus Prize Male Voice Choir, &c.

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Conductor—Mr. JOSEF CANTOR.

1886.

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October 16	Bon.
October 30	Preston.
November 13	Manchester.
November 20	Bradford.
December 11	Bolton (2nd visit).
December 13	Worcester.

(Subscription Concerts.)

1887.

January 8	Manchester (2nd visit).
January 29	Bradford (2nd visit).
February 7	Wrexham.
February 12	Bolton (3rd visit).
March 1	Huddersfield.

(Subscription Concerts.)

March 5	Manchester (3rd visit).
March 12	Bury.
March 15	Oldham.

&c., &c.

All communications, Mr. Cantor, Church Street, Liverpool.

MADAME and the MISSES PORTER'S CONCERT PARTY (the London Lady Quartet) will be in town early in November, and open to engagements. Fully booked until then. Manager, 17, Formosa Street, Maida Hill, London, W.

THE MENDELSSOHN QUARTET.—Messrs.

HENRI RIVIERE (Alto), FREDERICK BAUHOFF (Tenor), GEORGE CURTIS (Baritone), and CHARLES BERNARD (Bass). Lady Vocalists and Pianist if required. For terms and open dates, apply to the Secretary, Lawrence R. Dicksee, 6, Fitzroy Square, W.

THE GEM QUARTET.—Alto, Mr. Harry Weir; Tenor, Mr. W. Chapman; Baritone, Mr. J. L. Haddon; Bass, Mr. G. Vinson—are open to accept engagements for Concerts, Banquets, At Homes, &c. Address, for terms, &c., Mr. J. L. Haddon, 38, Duncan Terrace, Islington, N.

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President: E. J. HOPKINS, Mus. Doc.

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LOCAL THEORETICAL EXAMINATION, November 30, 1886.

Practical Examinations conducted throughout the kingdom. Hedley Carus, Esq., Hon. Sec., 270, Cornwall Road, W.

MR. JOHN HENKEN'S MUSIC CLASSES at the Birkbeck Institution, Bream's Buildings, Chancery Lane, will commence the first week in October. Elementary on Mondays. Advanced on Tuesdays. Choral Society on Thursdays. Theory of Music on Fridays. Introductory Lecture on October 4, at 8.30. Admission free. For fees, which are very moderate, hours of meeting, &c., see Prospectus, gratis on application. Classes also meet for instruction in the Violin, Piano, Harmonium, Harp, Flute, Violoncello, &c.

TRIO AND QUARTET CLASS.

—Mr. and Mrs. HENRY R. STARR beg to announce that they hold the above at their residence every Monday, at three o'clock. Particulars may be obtained at 139, Inverness Terrace, Bayswater.

UNIVERSITY OF TRINITY COLLEGE,

Toronto.—FACULTY OF MUSIC.—The next Examinations in Music will be held in London and Toronto in Easter Week, 1887. For particulars, apply, Rev. E. K. Kendall, D.C.L., Registry for England, Southsea.

MUSIC SCHOOL.—CHURCH OF ENGLAND

HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss MacIntyre, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the School pay an entrance fee of one guinea. The fees payable in advance. Michaelmas Term begins October 6. Pupils entering at that date to attend for Examination on Wednesday, 6, and will be eligible to compete for the Scholarships to be awarded in May, 1887, by Professor Sir G. A. Macfarren. Pupils wishing to join Violin Class to send in their names to Miss MacIntyre.

F. J. HOLLAND, Chairman.

SOUTH LONDON MUSICAL CLUB.—The

President begs to announce that the Prize of £10, advertised in the *Musical Times* of May last, has, with the approval of Dr. Stainer, been awarded to Mr. Gerard F. Cobb, of Trinity College, Cambridge, whose Composition bore the motto "Cantabat vacuus."

Gresham Hall, Brixton, S.W., September 24, 1885.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1886.

LEEDS FESTIVAL NOVELTIES.

DVORÁK's new Oratorio, "Saint Ludmila," is founded upon incidents in the history of a Bohemian lady. Like Liszt's "St. Elizabeth," Ouseley's "St. Polycarp," and other works connected with hagiology, it has no reference to scriptural story, nor, though the motive is undoubtedly religious, is its course wholly confined to sacred things. It is probable that oratorio will largely take this turn in the future, especially should the present demand for dramatic form continue. Biblical subjects are fast being used up, but in the lives of the Saints abundant material may be found, and there is no special reason why points where the spiritual side touches the mundane and the secular should be overlooked by the librettist.

The story of "Saint Ludmila" is briefly this:

The dawn of a day in spring has arrived, and people of all classes have gathered at the Castle of Melnik to assist at the dedication of a statue of the goddess Bába—a ceremony in which the *Princess Ludmila* is to take chief part. Rejoicing and prayers incident to such a proceeding are going on, when a strange and formidable person appears upon the scene armed with an axe. His appearance and bearing over-awe the crowd. This is the Christian hermit, *Ivan*, who has come, fired with indignation, to demolish the idol, and preach the true faith. The first part of his task he accomplishes, despite the outcries of the people, and discharges the second to such purpose that, led by *Ludmila*, the whole assembly accept the teaching of the bold intruder. With this satisfactory result the first part ends.

The second part begins as *Ludmila*, with her attendant, *Svatava*, journeys into the wilderness, seeking *Ivan*, to be further taught of him. *Svatava* objects strongly to the pilgrimage, but her mistress presses ever onward, and finally discovers the object of her search. *Ludmila* is well received by the hermit, who imparts to her ghostly counsel, upon which serious exercise presently breaks in the noise of a hunting party. The sportsmen are *Prince Borivoj* and his followers—a wild and reckless band of whom *Ivan* and his guests stand in fear. But the hermit protects himself and them by a miracle. A hind, wounded by an arrow, drops dead at the feet of the holy man, who, with the sign of the cross, restores her to life. *Borivoj* looks on with wonder, and is soon altogether subdued by the beauty of *Ludmila*. He enquires of the hermit who she is, and offers himself as a disciple of *Ludmila*'s faith. *Ivan* confides to the *Princess* the teaching of his new convert—an arrangement so favouring rapid progress in one direction that the pair are promptly betrothed. A chorus of rejoicing, in which angels join, brings the scene to an end.

The third part is laid in the Cathedral of Velehrad, where have gathered many people to witness the baptism of *Ludmila* and *Borivoj*. Of incident here there is scarcely any. We are supposed to witness the holy rite, which is attended by ample expressions of religious feeling, both on the part of the principal personages and the crowd. These give the composer a fine opportunity, and enable him to end the work in triumph. Dramatically, the third part is an anticlimax, but in a musical sense nothing could be better, and this may be accepted as atonement.

The composer has treated his subject at very considerable length. His work contains forty-five numbers, and occupies 262 pages octavo. From this it may be assumed that the various situations and sentiments have ample measure dealt out to them, which indeed is the case. But those who know Dvorák's genius and method will not conclude that the length is tedious. There is an abundance of choral writing in the work. The composer appears to have formed a most favourable estimate of our choirs, and has certainly entrusted to them no small responsibility for the success of "Ludmila." He would seem, also, to have noted the particular forms of choral music most in harmony with English tastes. Hence his concerted pieces are more simply constructed and more massive than, probably, would otherwise have been the case. In some numbers he even seems to be emulous of Handel, and goes as straight to the mark, with as much plainness and directness, as ever did the old master. So far, this is a decided change in Dvorák's style, due, no doubt, to his experience of music in England. A glance at the story shows that the choral writing is necessarily of a varied character. There are pastoral numbers; numbers instinct with the wild fervour of heathen worship; others indicative of terror and uncertainty; others full of the wild joy of the chase, and at the end comes a sequence of Christian praise and thanksgiving. How far the composer succeeds in all these is a question to be reserved for the present, but not without reasonable anticipation that his choruses will form by no means the weakest part of the Oratorio. The solo music shares variety of character with that which is concerted. A peasant sings a pretty pastoral ditty. *Ludmila*, in her heathen state, has a delightfully melodious air, expressive of the religious aspirations that find satisfaction in Christianity, while her subsequent music is marked by intense emotionalism. Less character appears in the solos of *Borivoj*, but of *Ivan* the composer has made an imposing musical personage. He is invested with a grandeur and dignity analogous to that which awed the crowd at Melnik Castle. The orchestration is elaborate and highly picturesque throughout, but never assumes undue prominence, nor to favour it are the voices reduced to the secondary rank of mere machines for the utterance of words. They come well to the front everywhere. Only one independent piece for the orchestra enters into the structure of the work. This is a Prelude, *tempo di Marcia*, to the third part, of which it forms an interesting feature. Elsewhere the function of the band is to accompany, and this it does, as just intimated, with infinite elaboration of detail and charm of colour. The composer uses a few representative themes, doing so, however, with commendable reticence, and in no case allowing them to interfere with formal and independent treatment of the various numbers. We need scarcely add that Dvorák preserves, both in solo and chorus, a definite form. He rhapsodises nowhere, and again he illustrates his tendency to economise subjects by exhausting their possibilities of treatment—a feature so conspicuous in his "Stabat Mater." Here, for the present, we leave "St. Ludmila." Our next observation of it will be made in fuller light.

Mr. A. C. Mackenzie's "Story of Sayid" is, as concerns its subject, a very old story indeed. Not one land but many have among their folk-lore some version or other of the legend which sets forth how one man offered his life as security for another, under the influence of sublime devotion. It would appear that such a myth exists among the Mahomedans of India, and we find a verse form of it in Mr. Edwin Arnold's "Pearls of the Faith." The author of Mr. Mackenzie's book, Mr. Joseph Bennett, has made this

the basis of his work, but found it needful to effect important changes, as will readily be understood when we say that the original contains no female character. The story, as modified, and as it stands in the Cantata, runs thus:

A band of Arabs, led by their chief, *Sayid*, have invaded and devastated the territory of a Hindoo Prince named *Sáwa*. In the first scene the people lament the fate of their country, but their sorrow turns to joy when a watchman on the roof of the palace announces the approach of a messenger, who has to tell that the Arabs have been defeated, and their leader taken captive. Presently the victorious force returns to the city, and *Sayid* is led forth to die. As he prepares to meet his fate, *Sáwa*, looking closely at him, recognises a man who, in more peaceful days, gave him water as he was perishing with thirst when hunting in the hills. At once the Prince bids his prisoner ask any boon in return, short of life. *Sayid* answers that he would see his aged father once more before he dies, promising then to come back and suffer. *Sáwa* sarcastically demands a hostage; and offers to comply if one be found. Then, to the astonishment of all, his daughter, the Princess *Ilmas*, steps forward and presents herself as bondwoman. Pity for the gallant Arab, and admiration for his filial devotion, have inspired this sacrifice, in which she persists, though her father protests and the people clamour for the blood of their foe. *Sáwa* cannot withdraw his promise; the Arab chief is released and rides away, with words of gratitude and assurance upon his lips. The second scene opens in *Sáwa's* palace, as a storm of thunder is dying in the distance. *Ilmas's* maidens sing to her that love is sweet, but the Princess dwells upon its strength. Her heart is now given to the Arab chief—pity has turned to love—and in a burst of emotion she invokes the passion to support her “should aught have chanced, and *Sayid* cannot come.” Hereupon *Sáwa* and his counsellors enter. Lightnings have flashed from the shrine of *Siva*; the gods are angry at the delay of justice, and, in the absence of *Sayid*, his hostage must forthwith suffer. The Princess calmly bids her attendants array her as a bride, “For, if my lord be dead, I go to him, And, if he be alive, he comes to me.” The third scene is laid in an open space near the city gate. *Sáwa*, with his court, soldiers, and people, enter in solemn procession, and after them comes the royal victim, wearing bridal robes, and attended by maidens who scatter flowers in her path, and sing their old song of love's sweetness. *Ilmas*, led to the centre of the open space, kneels down, the executioner stands by her side, and all gaze steadily at a watchman on the gate, who will give the death signal by lifting his hand as the sun sets. Suspense ends in a very unexpected manner. The watchman, turning to the throng below, proclaims the rapid approach of an Arab of the hills. General astonishment prevails, and in the midst of wonder and admiration, *Sayid* gallops through the gateway and draws rein before the Prince. His first act is to kneel in adoring gratitude before *Ilmas*, who declares that, though he perish, his name and deed will be cherished in her heart. Here *Sáwa* intervenes, bidding *Sayid* live and be his friend, the drama then ending with a general invocation of Love the Conqueror.

Such is the story of *Sayid*, and it has given the composer opportunities for dramatic effect of which, we may venture to say, he has made good use. Mr. Mackenzie appears to have modified his style somewhat in this work. The details are less elaborated, the lines of each number are broader, and the expression more direct and simple than in previous efforts. Representative themes are used very spar-

ingly indeed, nothing of independence in treating each situation as it arises being sacrificed to them, and the orchestra, though always interesting and duly prominent, rarely, if ever, draws to itself disproportionate attention. We are glad to note, further, that Mr. Mackenzie here shows an advance in the art of writing vocal melody which attracts and pleases without drawing upon the trite or the commonplace. In point of fact, we may venture an opinion that in the “Story of *Sayid*” Mr. Mackenzie appears at his best; encouraging hopes of further progress towards the highest position. In writing for the chief personages of the story, the composer shows much felicity of characterisation. The music of *Ilmas*, for example, is full of tenderness and devotion; while the chivalric nature of the Arab chief could not be better expressed. The choruses are very powerful and marked by a direct conveyance of great feeling, and the two movements for the orchestra alone—marches both—have strong local colour to heighten their interest. Our opinion of the work may be modified on hearing, but we offer it as above without much misgiving of premature judgment.

Longfellow's “Golden Legend” has naturally, and frequently, attracted the notice of composers on the look out for a subject. A few have dealt with it, though their works have not in all cases reached even the dignity of print, but the majority have found the question of adaptation a serious one. The original poem contains such a mass of varied matter, and is divided into so many scenes, each containing something not to be omitted, that the difficulty appears, at first sight, insurmountable. One thing is clear—to compress the story within the dimensions of a cantata very much must be sacrificed, and a great deal of re-arrangement made. Mr. Joseph Bennett, who undertook the adaptation for Sir Arthur Sullivan, did not shrink from these exigencies. With the exception of the Prologue, with its fine musical opportunities, and its foreshadowing of *Lucifer's* defeat in his designs upon *Elsie* and *Prince Henry*, all the mystical parts of the poem were got rid of at a stroke; the plan being rigidly limited to the story of the two principal characters, from which nothing material is absent. The re-arrangement of certain scenes has been boldly done, with a view to the incorporation of the best lyrics, and out of regard for musical effect. It may be claimed, however, that the course of the story is never obscured. There are six scenes, besides a prologue and epilogue. The prologue is taken just as it stands in the poem, and so are the incidents of the first scene, in which *Lucifer* appears to the sick and despairing *Prince*, successfully tempting him with alcohol. Here the adapter has done no more than select the lines for musical treatment. The second scene is made up of fragments from several scenes in the original. It opens before the cottage of *Ursula* at eventide—the cottage in which *Prince Henry*, now deposed and an outcast, has taken refuge. The villagers sing an Evening Hymn ere dispersing to their homes, and the *Prince's* voice is heard joining in the “Amen.” The sound touches the heart of *Ursula's* daughter, *Elsie*, who, when left alone with her mother, expresses a desire to die for his sake, that the cure promised under such conditions by the medical school of Salerno may be effected. *Ursula* piteously combats the idea, but retires into the house wondering whether it be a Divine prompting. *Elsie* then prays for strength to carry out her purpose, and, on the *Prince* entering, offers him her life. *Henry* accepts the gift, and asks God to bless the giver—a prayer to which the angels respond “Amen.” The third scene, like the second, is a

compilation. It shows *Elsie*, *Prince Henry*, and attendants on their way to Salerno, where the sacrifice of the maiden and the cure of the man are to be effected. They encounter a band of pilgrims, among whom is *Lucifer* disguised as a friar. He, too, is bound for Salerno, where he has business with our travellers. Parting from the pilgrims the *Prince's* train journeys on, and, when night falls, encamps on a height overlooking the sea. In all this there is little incident, the main object of the scene, besides advancing the story one step, being to include the many beautiful lyrics fairly admissible into it, and thus give the composer a splendid opportunity. The fourth scene is laid at the Medical School of Salerno, and follows the original closely. *Lucifer* is shown in the form of a physician, *Friar Angelo*. He receives the *Prince* and *Elsie*, takes the maiden into an inner room, notwithstanding the entreaties of *Henry* (who now protests that he never meant her to die), and is only prevented from carrying out his purpose when the *Prince* and his attendants, bursting in the door, rescue the willing victim. The fifth scene—at the cottage of *Ursula*—contains an announcement to the anxious mother that the *Prince* has been miraculously healed, and that *Elsie* is not only living, but reserved for a nobler fate. A prayer of thanksgiving follows. The last scene of all is laid on the terrace of the *Prince's* Castle of Vautsburg. It is the evening of *Henry* and *Elsie's* marriage day, and the best portions of Longfellow's charming dialogue are uttered by the happy pair in a long duet. Then comes the Epilogue, comparing *Elsie's* noble devotion to the beneficent course of a mountain brook flowing from snow-pure heights to fertilise the arid valley below.

In the book of the "Golden Legend," as thus laid out, there is obviously less of dramatic action than lyrical feeling. It abounds with the last-named quality, and this may chiefly have attracted Sir Arthur Sullivan's regard, that composer being uniformly at his best when dealing with it. The result is a long series of solo and concerted pieces, in which the delicate sentiment, keen appreciation of shades of emotion, and elegance of expression which distinguish our countryman are felicitously shown. It is very obvious that Sir Arthur has put some of his best work into the Leeds Cantata. The Prologue alone gives proof of the fact. No small difficulty attends the adequate setting of such a text. The raging hate of *Lucifer*, as he urges on his spirits to assail the Cathedral, their awed expressions of impotence in face of the sacred powers that guard the building, the voices of the bells, the despairing flight of the demons, and the triumphant hymn of the choir make up a scene which puts a composer's fancy and skill to no ordinary test. We think it will be found that Sir Arthur Sullivan has come out of the ordeal with success. The setting of the Prologue is not elaborated in the *sturm und drang* fashion affected by many modern musicians. It is never obscure and never incoherent; seeking rather to attain the desired expression by use of means simple and clear. So should all music be written. This, indeed, is the secret of highest art, and Sir Arthur has availed himself of it. We note the same thing in other parts of the Cantata where dramatic force is required—as, for example, where *Prince Henry* and his followers rescue *Elsie* from the pretended doctor. But these are exceptional cases. The prevailing tone of the work is lyrical, and into it Sir Arthur has infused all the charm of his keen feeling and graceful utterance. He has succeeded, moreover, in the difficult task of characterisation, particularly as regards *Lucifer*. Only once—when the Fiend, as a pilgrim, sings a mocking song—do we meet with the traditional music

of such a part. At other times *Lucifer* is attended in the orchestra by strains of an academic and formal type, quite in keeping with his assumed character as a learned physician. The idea is a happy one, and by no means deficient in the quiet humour of which our composer possesses such a store. *Elsie's* music, in its purity of style and tenderness of expression, aptly reflects the beautiful character of the devoted girl, while that of *Ursula* and *Prince Henry* equally accords with its object. Some of the choral music is elaborate, and in the Epilogue we have an *ensemble* of fullest dimensions and most ambitious character—perhaps the greatest thing of the kind Sir Arthur has yet achieved. It is needless to add that the orchestration is fanciful, bright, and highly coloured throughout. The opinions just stated will, we expect, receive ample confirmation when the work becomes known. Till that time we must leave the question whether or no the composer has, in places, fallen short of the requirements of his theme.

Mr. Villiers Stanford's choral setting of Tennyson's "The Revenge, a Ballad of the Fleet," derives immense advantage from its subject. The blood must be sluggish indeed which does not quicken its flow when the story of Sir Richard Grenville's deed is recited. One almost doubts the unassailable record of history on reading how the little *Revenge*, with half her crew sick, sailed into the midst of the Spanish fleet and fought them successfully the whole night long, beating off one big ship after another, till the Dons, their guns silent, gathered round and contemplated their adversary in mute amazement. Tennyson, as everybody knows, has told the story in spirited verse, and now Mr. Stanford has set it to spirited music. We expect that this Choral Ballad will become a favourite with choirs and public alike. There is a bright tone of British manhood in the music as well as in the words—none the less because, when devising his themes, the composer adopted the traditional style and character of the nautical ditty. Hence the melodies are of that breezy, hearty sort which alone can be regarded as appropriate to such a case. The more descriptive passages, dealing with the fight, &c., are powerfully written, and here the orchestra comes into play with advantage, but, indeed, the entire work is adequate to its stirring subject, and, probably, will do as much for Mr. Stanford's popularity as the best of his more ambitious efforts.

There remains to notice Mr. F. K. Hattersley's Concert Overture, which will represent local talent at the Leeds Festival. It is a work constructed strictly on classic lines, and consists of a slow Introduction, having a theme which appears in the Allegro following. The music is thoughtfully written, and does credit both to the composer's natural ability and his training. We observe in it melodic invention, command of form, careful attention to contrast, and good judgment in the matter of climax. These are excellences upon which a young man may be congratulated, and we anticipate a gratifying result from Mr. Hattersley's first Festival appearance.

MUSICAL TALENT IN IRELAND.

The claims of the Irish to a higher rank among the musical races of the world than their neighbours on this side of St. George's Channel are just as frequently advanced by the latter as by themselves, whether on the principle of *omne ignotum pro magnifico*, or from a characteristic diffidence in their own artistic instincts, it is hard to say. Perhaps, therefore, as an Irishman who has enjoyed good opportunities of judging of the musical capacities of both countries, I may be entitled to a hearing on this matter. My views can hardly fail to wound the

susceptibilities of those patriots who claim for Ireland in the present day the same intellectual pre-eminence that she undoubtedly enjoyed in the dark ages; while, in so far as they recognise the sound taste and excellent achievement of English performers, they are not likely to meet acceptance amongst those critics and connoisseurs who apply a geographical gauge to decide the merits of a musical composition and invariably proceed upon the axiom that what is native is null. Before setting out, however, on this dangerous path, in fact, *per ignes*—

Suppositos cineri doloso,

I should like to call the attention of such of my readers as have hitherto been taught to believe that the names of the seven notes of the gamut were suggested by the initial syllables of the six hemistichs and the initial letters of the two words of the last line of a stanza in the Sapphic metre to St. John, by Guido of Arezzo,* to the following version of the origin of the same names. It is given in an ancient Irish MS. tract, several centuries old, and runs as follows: "The reason why the word *puncta* (*puncta*) is so called, is because the points (or musical notes) *ut, re, mi, fa, sol, la*, hurt the devil and puncture him. And it is thus that these points are to be understood—viz., when Moses, the son of Amram, with his people in their exodus were crossing the Red Sea, and Pharaoh and his host were following him, this was the chant which Moses had to protect him from Pharaoh and his host—these six points in praise of the Lord:—

"The first of these, *i.e.*, *ut*; and *ut* in the Greek is the same as *liberat* in the Latin; and that is the same as *saer* in the Gaelic; *i.e.*, O God, said Moses, deliver us from the harm of the devil.

"The second point of them, *i.e.*, *re*; and *re* is the same as *saer*; *i.e.*, O God, deliver us from everything hurtful and malignant.

"The third point, *i.e.*, *mi*; and *mi* in the Greek is the same as *militum* in the Latin; and that is the same as *ridere* (a knight) in the Gaelic; *i.e.*, O God, said Moses, deliver us from those knights who are pursuing us.

"The fourth point, *i.e.*, *fa*; and *fa* in the Greek is the same as *famulus* in the Latin; and that is the same as *mug* (slave) in the Gaelic; *i.e.*, O God, said Moses, deliver us from those slaves who are pursuing us.

"The fifth point, *i.e.*, *sol*; and *sol* is the same as *grian* (sun); and that is the same as righteousness: because righteousness and Christ are not different; *i.e.*, O Christ, said Moses, deliver us.

"The sixth point, *i.e.*, *la*, is the same as *lav*, and that is the same as *indail* (wash); *i.e.*, O God, said Moses, wash away our sins from us.

"And on the singing of that laud (*i.e.*, chant) Pharaoh and his host were drowned." ("Hermathena," Vol. iii., pp. 244-5.)

The scholarship and etymology of the Irish antiquary who is responsible for this extraordinary explanation may be called in question, but his good faith is unmistakable and the context affords no trace whatsoever of any intention to impose on the reader. Scarcely less preposterous than the foregoing are the statements gravely propounded at the present day by writers who construe a refusal to admit the prehistoric antiquity of Irish art into an unpatriotic act of the deepest dye. I have before me, as I write, the report of a "Lecture on Irish Music," recently delivered near Dublin, in which the following passages occur,

"Ireland was not unjustly called the 'land of song.' She alone of all the nations had a musical instrument as her national emblem, while the flags of other nations were emblazoned with ravenous beasts and birds of prey." With equal justice the intelligence of the Scotch might be disparaged on the score of their having for their national emblem a plant which, as Mr. Grant Allen informs us, heralds and botanists agree in identifying with the small cottony donkey thistle. But to return to our lecturer. "The Irish people showed a higher musical sensibility than any other nation, and their musical traditions went further back than those of the Greeks. They possessed something much more real and definite than the vague classic fables. Long before the time to which other modern nations could trace the history of their civilisation, music appeared to have been cultivated with singular devotion in Ireland." If it were not that writers who indulge in this thrasonical vein were generally incorrigible, it might be well to recommend to this lecturer the perusal of such a work as the first two volumes of Mr. Rowbotham's "History of Music," in which he would learn a good deal about the music of races more ancient even than the Irish. The bard, again, of whom so much is made by the same authority, was quite as much of a poet or maker of improvised verses as a musician, perhaps even more. The musical part of his performance was in all probability of a simple and rudimentary character, being confined to a brief prelude and an occasional chord by way of accompaniment, and the mere fact of the harp, an instrument essentially diatonic in its character, being the national instrument inclines the impartial critic to rate the nation who owned it lower in the scale than those peoples whose music was represented by stringed instruments capable of greater variety and more elaborate execution.

But after all, the musical capacity of any nation is not to be decided by vague references to a heroic past, or bold generalisations founded upon insufficient data. If the Irish, as their so-called leaders lose no occasion of impressing upon them, are in no respect degenerate scions of their sires, but rather entitled to use in their persons the famous Homeric boast—

ἡμεῖς τῶν πατρῶν μὲν ἄριστον εὐχόμεθα εἶναι

there should be no difficulty in forming an estimate of what their ancient music was like, in so far as the performances of peasants in the outlying districts may be held to reproduce the leading characteristics of that music. It will then remain for us to examine briefly the achievements and capacity of recent and contemporary Irish musicians, and finally to attempt to indicate in what direction their past performances and present promise seem to point.

According to a recent visitor to Ireland, a French writer who has lately published his experiences under the title of "Le Rève de Paddy et le Cauchemar de John Bull," the old Irish harper is by no means a thing of the past in the Green Isle. M. Saint-Thomas—the writer in question—must have been in luck, for it has never been my good fortune to encounter the "old harper" yet. I do not say that he is extinct, but merely that he is as rare as a white jackdaw. Fiddlers are fairly plentiful still, and in considerable request at bonfires, weddings, or at the cross roads where the boys and girls of the village come to dance on Sunday afternoons, but I have never yet known an Irish rustic fiddler who produced a tolerable tone, or possessed any knowledge of, or instinct for, harmony. As time-keepers they are excellent, and the tunes which they play are spirited and characteristic. The tune of "Father O'Flynn," for example, was picked up by ear in this way from a Kerry fiddler and

* Ut queant laxis Resonare fibris
Mira gestorum Famuli tuorum
Solve polluti Labii reatum.

Sancte Ioannes.

noted down from the whistling of the gentleman who had so heard it. It will therefore be readily understood that as a jig-tune it is played nearly twice as fast as it is sung by Mr. Santley, whose brogue is so good, by the way, that I wonder he has not been claimed as a native of Ireland by my compatriots. The performance of the peasant instrumentalist then is limited entirely to the sphere of dance music. He never indulges in independent rhapsodies or improvisations, nor is he in the habit of furnishing an accompaniment to the voice. Whether the "old harper" does this or not I am not in a position to state. The only other rustic instrumental music that I can call to mind was that discoursed by an itinerant cornet-player, and occasional manipulators of the banjo. The history of the former was peculiar. A German by birth, he had settled in Ireland—if an itinerant cornet-player may be said to settle—and became content to accept the Hibernicised form of Cloyne which his patronymic, Klein, took in the mouths of his hosts. He spoke slightly broken English, with a decided Cork accent, but was not otherwise remarkable. Nor do the banjo-players call for special comment. The Ethiopian rhapsody—though doubtless of immense antiquity, and introduced by the Phœnician mariners in their voyages to the Cassiterides; or, better still, by one of the followers of Memnon, shipwrecked on his return from the Trojan war (such hypotheses are scarcely more absurd than those seriously put forward by some Irish antiquaries)—I have always preferred to regard as a foreign import rather than an indigenous growth. In some of the country towns local brass bands do exist, but of quite phenomenal badness. It was my misfortune once to live in a street where one of these associations held their practices, and the cacophony was something indescribable. The story of the Kenmare brass band, the members of which, on the occasion of the visit of Lord and Lady Aberdeen, sat up nearly all night to practise "God save the Queen"—an air with which they were quite unfamiliar—and of which they gave a far from perfect rendering on the following day, is not the invention of a witty journalist; it is a very fairly correct statement of what actually occurred. On these grounds, therefore, it is slightly presumptuous to claim for the Irish a superior "musical sensibility" to that possessed by the Hungarians or the Bohemians, who have been described as a nation of "born fiddlers." Vocal music, however, as practised by the Irish peasantry, probably affords a better clue to the character of the compositions of the heroic epoch. Let me, however, clear the ground by exploding a very popular fallacy in regard to Irish vocal music. As sure as ever the subject is mooted in mixed company some one—a lady for choice—will say, "Oh, yes! Moore's Irish Melodies, so lovely!" Now I shall not be far out when I say that Moore's Irish Melodies are, in spite of their politics, almost exclusively, with one or two rare exceptions, the heritage of the "classes" rather than the "masses." Their artificial sentiment is out of place in the mouths of the peasantry; and even the airs, charming and pathetic though they are, are more mannered and regular (at least in the form in which we know them) than the wild and barbaric tunes which may be heard to this day in Kerry and Connemara. And here I may insert an observation made to me the other day by an intelligent friend, to the effect that he was not aware of the existence of any national music inside the pale, an extremely generous observation for a Loyalist to make, and out of which the Nationalists might think to suck no small advantage. If you want, then, to draw from the well of Irish music undefiled, you should get a

peasant—hailing, say, from the barony of South Dunkerron—to sing to you in Irish, and even though you cannot pronounce the result attractive, you will at least admit that it is both interesting and impressive. Plaintive and stormy, like the wind on their coasts, these Kerry ditties have something unique about them, and the strange guttural sound of the words, delivered in gusts and dying away in a sort of drone, has a weird and indescribable effect. Besides these songs, sung altogether in Irish, I have heard others of a bi-lingual character, the stanzas being in Irish and English alternately, and finally, a great number of songs in English, the idiom of some of which proves them to be translations from the Irish, while the style of all abounds in those turns of speech so characteristic of the Celtic genius. All of these songs are racy of the soil and typical of Irish music. I have collected a fair number of the words, and occasionally noted down an air. Edwin Waugh, the Lancashire poet, gives a very good specimen of a rambling ballad of this sort in his Irish sketches. A "gillie" who used to accompany me salmon-fishing a few years back had a great store of such songs, including several anti-landlord ballads set to old airs. One of the most amusing of his collection was a dolorous ditty recounting the romantic history of a young lady of Youghal, who became enamoured of a sailor named Jimmee, who was, unfortunately, "below her in degree." When her stern father got wind of this he threatened either to kill or transport Jimmee. Accordingly the lady sent secretly for her lover to break the sad tidings to him. In obedience to her summons Jimmee comes and creeps stealthily up the stairs to her bower in his "stocking vamps." Here he receives from her lips the statement of her father's nefarious designs, and the song comes to an abrupt conclusion. The following is a little song which, within a very small compass, yet manages to illustrate two characteristic features of primitive Irish music—ornamentation by the means of trills and turns and the drumming repetition of the tonic at the close:—



And I will hire	a little boat,
And on the o - cean	I will float,
And I will ax them	as passes by,
If they have seen	my sailor boy.

It is but fair to add that the descending triplets only give an approximate notion of the embellishment so common in airs of the sort. As sung, the intervals do not admit of being reduced to strict notation. The voice, produced through the nose, descends in a succession of twiddles from the dominant to the tonic, and dies away in a sort of sob. Any account of the rural vocal music of Ireland would be incomplete which did not make mention of another class of songs which, I am sorry to say, are a good deal in vogue amongst the more travelled section of the peasantry—I mean stale English popular—i.e., music-hall—songs, five or ten or twenty years old, the vulgarity of which is perhaps slightly veiled by the accent in which they are uttered. This is all the more remarkable when we consider how rich Ireland is in really comic songs. We may perhaps find a parallel case in the practice of Oriental workmen who, as has been noticed of late years, will often prefer to employ vulgar European patterns and shapes in place of their own beautiful designs. I may close this portion of my paper by adding that such a thing as part-singing is unheard of amongst the rural population of Ireland. In this respect the Irish are a long way behind the Welsh, who seem to have an instinctive

feeling for harmony, or the dwellers in some of the midland and northern counties of England. The comparatively sparse nature of the population of Ireland may have a good deal to say to this. At any rate, the great centres of choral singing, in Yorkshire and Wales, are coincident with districts where the density of the population renders co-operation an easy matter. At the same time, temperament and physical aptitude must count for a good deal, and in neither of these respects can the Irish of the present day maintain their right to the title of the "Land of Song." When we come to review the achievements of individual Irishmen in the domain of music we find that to the roll of British composers and artists, the sister isle contributes perhaps a larger share than her numbers would warrant us to expect. There is Balfe, in whom some critics see the great protagonist of native art. "Should English opera ever be established on a thoroughly national footing," writes Mr. Brown in his "Dictionary of Musicians," lately noticed in these columns, "it will be necessary to draw largely on the many works which Balfe has produced." Reactions must be expected in music as in other departments, and the success of Nessler's operas in Germany may be taken in evidence of this. But to the mind of most critics the revival of Balfe's operas, with their imperfect orchestration, common-place melody, and grotesque libretti, would be little short of a portent. Gifted he undoubtedly was, but he wrote for his time, not for all time, and the verdict which has shelved nine-tenths of his works is not likely to be reversed. Lover, except in the opinion of ultra-patriots, hardly deserves serious attention as a composer, and yet the rich humour of his words makes us willingly shut our eyes to the faultiness of his workmanship, his infantile accompaniments and conventional melody. His songs reflect with the greatest happiness the harum-scarum, happy-go-lucky, side of Irish character, and a good selection of them, with revised accompaniments, would be a welcome addition to the scanty *répertoire* of humorous music, wholly free from the odious buffoonery of the music hall. Of Moore I have already spoken, and of the reasons for denying him the title of a national poet, to which Lover has really a better claim. Coming down to our own times, it would be impertinent for me to do more than point to the great talents in their different spheres of Sir Arthur Sullivan and Dr. Stanford, as a proof of the achievements of which Irishmen are capable in the field of composition. But I may be allowed to remark how the careers of both these distinguished musicians illustrate the dependence of Irish genius on foreign surroundings. In the present state of affairs this could hardly be otherwise, for the Irish capital does not support a good orchestra, it is sadly in want of a good Concert hall, while the notorious cliquishness of Dublin musical society, owing to the lack of an *entente cordiale* between the chief musical authorities, has sadly hindered the progress of the art in that classic city. Few Irish names are to be found in the ranks of distinguished instrumentalists or executants, and we have already adverted to the lack of a first rate Irish chorus. On the other hand, Ireland is very well represented amongst the distinguished solo vocalists of the day. Without making any pretence at completeness, it will suffice to mention the names of Signor Poli, Messrs. Barton McGuckin, Crotty, Ludwig, and Mrs. Hutchinson. The promise given by Irish pupils who are carrying on their studies in London, again, is decidedly encouraging, for it is obvious to all who attend the Royal College Concerts that in the three departments of pianoforte

playing, composition, and singing the Hibernians are in the first flight.

So far as the past and present afford us means of judging of the future, it would seem as though the Irish were rather destined to achieve musical distinction by rare individual eminence than high average excellence. Berlioz has told us that the multitude of its musicians does not make a nation musical, and this is a true saying. But, at the same time, the value of co-operation in music cannot be denied, and the want of a good orchestra in Ireland is a standing reproach which her patriotic citizens should do their utmost to remove. It is a want, however, which is highly significant of the music of the country, which has always been stronger in its melody than its harmony, and it would not be difficult to establish an analogy for this in other fields where the Irish character finds scope for development. For example, cricket and football both need co-operation on the part of the players if they would succeed, and neither of these games have ever taken proper root among the people in Ireland. Individualism, in so far as it means the self-assertion of genius and emancipation from conventionality, is a principle of vital importance in music as elsewhere. But it can also stand for isolation, for sporadic and disorganised efforts. Both these sides of individualism, the good and the evil, are familiar to the observer of Irish art, and it is only by a due recognition of the opposing principle of collective effort that the evil can be counteracted and fruitful work achieved. Those ardent advocates of nationality who spend so much time on vain efforts to propagate the study of the Irish tongue, or to revive forgotten Celtic sports, would do far better if they were to devote their energies to the establishment of a really efficient Musical Academy in Dublin, and thus take practical steps towards confirming and justifying their often heard claims to be considered a musical people.

C. L. GRAVES.

THE GREAT COMPOSERS

BY JOSEPH BENNETT.

NO. XIX.—GEORGES BIZET.*

THERE is no reason why these sketches should be limited to the composers conventionally termed "great," nor, in the case of the author of "Carmen," can good reasons be shown against the use of the word. Bizet was cut off in the very dawn of his career. He achieved little, because the opportunity was denied him, but in that little he accomplished much; giving to music the most original and successful opera of the day, and by a single effort earning an undying name. This is his passport to the present series of biographical notices, and nobody can contest its validity.

Bizet came of a musical family, and breathed the atmosphere of art from his birth. His father gave singing lessons in Paris, and his mother's sister, Madame Delsarte, a *premier prix* of the Conservatoire, enjoyed reputation as a pianist. Circumstances were favourable, therefore, for the child of music who entered the world on October 25, 1838. In baptism, the future composer was named Alexandre César Léopold—a tremendous appellation, which might have weighed him down through life, had not a sensible godfather, having, as we may suppose, sullenly acquiesced at the font, persisted ever after in calling him Georges. Georges he became to all his friends and acquaintances; Alexandre César Léopold being reserved for occasions on which the law demanded strict accuracy.

* For much of the material in this biographical sketch the writer is indebted to M. Edmond Halpé's *Georges Bizet, Souvenirs et Correspondance*, and especially to M. Charles Pigot's recently published work, *Georges Bizet et son Œuvre*.

Little Bizet was only four years old when his mother began teaching him at once the alphabet of letters and of music. He could distinguish the degrees of the scale as soon as his A B C, and, it would seem, took much more kindly to the first than the second. Moreover, when his father was engaged in giving lessons, little Georges would hover about the door of the room, picking up stray bits of knowledge, and assimilating them with remarkable digestive powers. He was, in fact, a musical child—a phenomenon happily not so rare as that any one of us is unable to imagine, in some degree, the ways and means with which he satisfied his inborn appetite. When Georges reached the age of eight his father took him in hand, and, we are told, experienced no small surprise on discovering how far the little boy had turned previous and, so to speak, unofficial opportunities to account. M. Pigot says:—

“One day when he made him sing a solfeggio, bristling with difficult intervals, he was struck with the accurate way in which the child attacked the different intonations, never making the least mistake. He raises his eyes, and saw that those of the young pupil were wandering far away from the copy open on the desk. The child, having no suspicion that his master had observed this, continued to sol-fa without reading a note. He had often heard this lesson through the door, and could repeat it exactly.”

Finding that he had a musical prize in Georges, Bizet père pushed on his studies with ardour, teaching him harmony and the pianoforte, till, in a year, it was felt that the lad should be entrusted to other hands. The father naturally desired to place his son at the Conservatoire, but this could only be done at the time by infringing the rules of that institution, Georges not having reached the required age. It was, nevertheless, determined to make an effort, trusting that the interest excited by so clever a child would prompt the authorities to wink at an evasion of the law. The elder Bizet, therefore, spoke to his friend, M. Alizard, of the Opéra, and the two, taking the child with them, went to M. Meifred, a member of the Conservatoire committee on studies. Victor Wilder told the story of this interview when writing an obituary notice of Bizet in the *Ménestrel*, and it runs as follows:—“Your child is very young,” said Meifred, looking the little fellow all over with a disdainful grimace. ‘That’s true,’ answered the father, not the least disconcerted, ‘but if he is little by measurement, he is great by knowledge.’ ‘Really! and what can he do?’ ‘Place yourself at the piano, strike chords, and he will name them all without a mistake.’ The test was at once applied. Standing with his back to the instrument, the child unhesitatingly named all the chords which he heard, though some of them were purposely far-fetched; at the same time, with surprising ease, he rapidly called out the members of each chord as they lay under the fingers. Meifred could not restrain a burst of admiration. ‘My boy,’ he exclaimed, ‘you are on the high road to the Institute.’”

The result was that the doors of the Conservatoire opened to the gifted child out of due time, and he was allowed to attend Marmontel's pianoforte class, although the number of students was complete. He was soon definitely admitted, and, six months later, took the first prize in *solfeggio*, thus attracting the attention of the venerable master, Zimmermann, under whom he passed for counterpoint and fugue. Having now fairly entered upon his student career, Bizet began the achievement of a series of distinguished successes. In 1851, at his first competition, he took second prize for piano, being then thirteen years old, and in the following year he divided the first prize with another. He thus rapidly mounted to

the highest place, his playing being spoken of by his master, Marmontel, in terms of special admiration. Bizet made equal progress on the organ, under Benoit, winning the second prize in 1854, and carrying off the first in 1855. His organ studies naturally brought him under the influence of Sebastian Bach, of whom he was a fervent and passionate disciple. For Beethoven, also, he cherished a profound admiration, but the older master was his special idol. He would often gather his friends around the pianoforte and play to them the Cantor's fugues. At such times, it is said, “he had the air, with his sympathetic physiognomy and charming profile, of a young pontiff initiating the faithful into the mysterious rites of some new cult—the cult of Art, greatest and most beautiful of religions.”

Zimmermann dying in 1853 (Gounod took his class during illness), Bizet passed under the instruction of Halévy, who prompted the young man to compete at once for the *Grand Prix de Rome*. Georges, however, took a more modest view of his powers, and held back till 1856, when he made up his mind to enter into the struggle. The cantata imposed was called “David,” and upon this the concurrents laboured with a result which satisfied none of them. That is to say, the first prize was withheld altogether. The second fell to our young hero. M. Pigot asserts that he would have received the first but for his youth, and the opinion of the judges that another year under Halévy would do him most good. That year, however, was not to pass in study alone. Jacques Offenbach, then director of the Bouffes-Parisiens, put an operetta up to competition, and undertook to produce the successful work. Bizet at once resolved to avail himself of this unexpected opening to fame, if not to fortune, and on receiving the libretto of “*Doctor Miracle*” he set to work with ardour. In the result, he was bracketed, at the head of the competition, with a classmate, M. Lecocq, of whom the world has since heard. Both works were performed, turn and turn about, and both the young men felt the first round of ambition's ladder under their feet. But here they parted company. Bizet went on to better things than farcical opera; Lecocq could not resist its vulgar attraction. The same year Bizet won the longed-for *Prix de Rome* with a setting of a cantata entitled “*Clovis et Clotilde*.” This work was solemnly performed at the Académie des Beaux Arts, according to usage, and, with applause ringing in his ears, our young laureate shortly set out for the Eternal City.

Bizet arrived in Rome on January 28, 1858, there to take up his residence for two years. He laboured hard, and first forwarded to Paris, in discharge of his obligation to compose a certain number of works, an Italian *opéra-bouffe*, “*Don Procopio*.” This was officially pronounced at the Académie to be distinguished by an easy and brilliant touch, and a style youthful and bold. The score is now lost, as it was not the custom, five-and-twenty years ago, to catalogue and preserve the compositions sent from Rome by holders of the *Grand Prix*. In August, 1859, Bizet made a trip to Naples, taking with him a letter of recommendation which Carafa had written to Mercadante in case of such an opportunity. The story of that letter is amusing. Anxious to be perfectly free as a sight-seer, Bizet did not at once present himself to the aged chief of the Neapolitan Conservatoire, and, at last, the hour of departure came without his having found time to do so. He grieved over this, as abusing the kindness of Carafa; but the feeling did not survive when curiosity prompted him to open the envelope. He read this: “My old friend,—I strongly recommend to you the bearer of this letter,

M. Bizet, laureate of our Institute. He is a charming young man, a good fellow, worthy of all sympathy, but, between ourselves, he has not a rag of talent."

At the close of his second year in Rome Bizet sought and obtained permission to spend a third year there, instead of travelling in Germany, as required by the conditions of the *Grand Prix*. He was happy in his Italian life, and, as the old heroes of German music, whom he adored, were no less accessible in Rome than in Leipzig, the young man failed to see how he was likely to benefit by removal. This matter settled, Bizet began to prepare for the second of the compositions he was under obligation to send to Paris, and decided upon a Choral Symphony, the subject suggested by the "*Lusiade*" of Camoëns. Then arose the usual difficulty about a poet. He found one at last, but the result was not happy. "I have put my hand," he wrote to his old master, Marmontel, "upon a certain D—, a well-informed Frenchman, but deficient in taste. I am obliged to re-write part of his verses, which does not amuse me, especially as I see with terror that my poetry is infinitely better than his." Nevertheless, the work was done somehow, the music composed and "*Vasco de Gama*," a descriptive Symphony with choruses, duly forwarded to the Institute. It was performed in Paris some years later, and has been published since the master's death.

Bizet's third work under the conditions of the *Grand Prix* was an Orchestral Suite, consisting of a Scherzo and Andante *Marche Funèbre*. This was performed at the Institute when the prizes of 1861 were distributed. The Scherzo had a great success, and was afterwards incorporated into the Symphony "*Souvenirs de Rome*." As for the Funeral March, it appears to be still in MS., but its principal theme is reproduced in the third act of "*Les Pêcheurs de Perles*." His term in Rome having ended, the young man set out for Paris, little expecting the shock that awaited him. At Venice he received news that his mother was dangerously ill. Hurrying home with all possible speed, he found his beloved parent on her death bed, and in a few days all was over. *Apropos*, M. Pigot very justly writes: "After three years of separation, to see his mother in mortal agony, and then to lose her for ever! One comprehends without difficulty the grief of the poor boy, who, at the threshold of his career, when all appeared to smile upon him, and he believed himself completely happy, had his heart lacerated by the most cruel woe—a sorrow the most terrible and unforeseen. He learned then that happiness is not of this world, that the strong man must reckon with the cruel surprises of fate, and courageously, stoically, he addressed himself to the struggle." That Bizet was a good and loving son is evident from the beautiful letter he addressed to his parents just before the last New Year's Day which saw the family circle unbroken:—

"My letter starts so as to reach you on New Year's Day, my dear parents. Now let me send you all my wishes. I begin by desiring for both of you the perfect health of body without which health of mind is not possible. Next, I hope that money, the frightful metal beneath whose sway we all are, will not be wanting to you. As to this I have a little plan: When I possess a hundred thousand francs, papa shall give no more lessons. Nor will I. We will begin the life of *rentiers*—not a bad thing. A hundred thousand francs! It is nothing; only two successes at the Opéra Comique. Lastly, I desire to love you always with all my heart, and to be ever, as to-day, the most affectionate of sons."

After reading these words, it is easy to understand

that Bizet's first great grief must have torn rudely at his heart-strings.

Settled down in Paris, the young musician found himself face to face with the necessity of earning a living, and with very little prospect of the two successes at the Opéra Comique. He began by making arrangements and transcriptions for the pianoforte, no less than 150 of which were published by Heugel under the title "*Pianiste Chanteur*." He worked also at the little one-act piece in which it was usual for the returned *Prix de Rome* to show of what metal he was made. This was called "*La Guzla de l'Emir*," and its rehearsals were taking place at the Opéra Comique when an event happened which changed the whole situation.

The then Minister of Fine Arts, Count Walewski, being dissatisfied with the circumstances amid which the returned holders of the *Prix de Rome* found themselves, and desiring to afford them encouragement and opportunity, granted a subvention of 100,000 francs to the Lyrique, then presided over by M. Carvalho, on condition that a three-act opera by a *Grand Prix* was produced each year. Carvalho had met Bizet and had been charmed, not only by the young man's personal graces and addresses, but by his obviously superior talent. At once, therefore, he offered him the first work under the new arrangement, and handed over a libretto, entitled "*Les Pêcheurs de Perles*," the production of MM. Carré and Carmon. Wild with delight, Bizet went straight to the Opéra Comique and withdrew his "*Guzla de l'Emir*," wisely anxious not to run the risk of compromising himself in view of the more important venture. Besides, he wished to make his *début* with an example of higher art than a musical farce, and unquestionably he was right. "*Guzla de l'Emir*" afterwards made no further sign. Nobody knows what became of it, but the libretto was subsequently set to music by Théodore Dubois and represented at the Athénée. M. Pigot assumes that Bizet's work was burnt by himself. He says:—"Sometime before his death—perhaps with a prevision of the end—he made an *auto da fé* of all the manuscripts which appeared to him short of perfection; he destroyed with pitiless hand all that seemed unworthy to survive; doubtless with injustice to works of incontestable interest and great artistic flavour."

While engaged upon "*Les Pêcheurs*" Bizet's name came twice or thrice before the public. The Scherzo of his Suite was performed at the Cirque Napoléon, under Padeloup (January 11, 1863), who ventured to associate his young countryman with Haydn, Mozart, and Beethoven, and was mercilessly baited for his pains. The audience hissed; the subscribers protested; the press criticised. Who was Bizet that he should be forced upon such illustrious company, and his music be thrust in where only classic art should reign? The same Scherzo was better received at a Concert of the Société Nationale des Beaux Arts, through whom, also, his "*Vasco de Gama*" obtained a hearing, but concert-going Parisians were not, on the whole, favourable to the new man, the less because he was charged with a leaning to Wagnerism. M. Pigot makes a spirited defence of his hero against this accusation, claiming that he never ceased to be absolutely individual, that he belonged to the great race of Weber, Mendelssohn, and their fellows, and had nothing in common with the master of Bayreuth. It would serve little purpose to discuss the matter here, but readers may be interested in a letter written by Bizet to Galabert after attending a general rehearsal of "*Rienzi*." It was first published in the recipient's brochure, "*Georges Bizet: Souvenirs et Correspondance*":—

"They began at eight o'clock; they finished at two. Eighty instrumentalists in the orchestra; thirty on the stage. A hundred and thirty choristers; five hundred supernumeraries. Work badly constructed; only a single rôle—that of *Rienzi*, remarkably played by Monjaue. An uproar, of which nothing can give an idea. A mixture of Italian themes; style bad and *bizarre*; music of the decadence rather than of the future. Some numbers detestable; others admirable. On the whole, an astonishing work, wonderfully alive, an Olympian grandeur and inspiration. Will it be a success? I do not know. The house was full; no *claque*. Effects prodigious! Effects disastrous! Cries of enthusiasm: then dead silence for half-an-hour!"

The fact appears to be, and this letter indicates it, that Bizet was a discreet critic of Wagner, and declined to be prejudiced for or against him—an example which his countrymen, unhappily, do not follow.

"*Les Pêcheurs de Perles*" was produced at the Lyrique, September 29, 1863, the public listening, we are told, with more surprise than pleasure. The style was new to them, and audacious into the bargain. It was even original enough to be offensive; nevertheless, the composer's friends, more perceptive than the mass, or desirous of putting the best face on the matter, bestowed hearty applause and congratulations, without, however, deceiving him as to want of success with the bulk of the audience. A writer in the *Figaro* put the situation wittily and neatly next day:—

"I do not know if France counts a composer the more. The matter is beyond my competence, but the Club des Entrainés possesses another member. It is necessary to explain, is it not, that which one means by the Entrainés. Under this generic name are classed the happy authors who, at the fall of the curtain, yield to the clamours of imprudent friends, and show themselves in company with the interpreters of their work. As their modesty causes them to hang back, *on les entraîne*." "*Les Pêcheurs*" gradually faded from the stage, the public continuing indifferent to its unfamiliar charms. It was played through October, alternately with "*Le Nozze de Figaro*," then appeared at wider intervals, and received its last representation on November 23. The fact is worth noting that, of all the critics who sat in judgment upon "*Les Pêcheurs*," Berlioz showed the clearest insight into the power of the composer. He said: "The score of this opera has won a real success; it contains a considerable number of beautiful and expressive pieces, full of fire and rich colouring. . . . The work does the greatest honour to M. Bizet, who will have to be accepted as a composer, notwithstanding his rare talent as a pianist." But other writers accused Bizet of all and sundry high crimes and misdemeanours, including Wagnerism, from the charge of which he escaped only when he ceased to live.

With "*Les Pêcheurs de Perles*" off his hands, Bizet set about composing a grand opera in five acts, on the subject of "*Ivan le Terrible*," libretto by MM. Blau and Gallet. At this time our composer was infatuated with the later style of Verdi, yielding himself up completely to its fascinations. He became, so to speak, drunk with Verdi, and the music of "*Ivan le Terrible*" was naturally affected thereby. Some critics suppose that Bizet deliberately strove to engraft the Italian master's style upon that of the French school, and thus obtain an original cross-breed; but it is more reasonable to assume that the young, sensitive, and impulsive Frenchman had no set purpose whatever. We are the more confirmed in this opinion by the fact that when the Verdi fever

abated, Bizet, restored to his right mind, withdrew the score of his opera from the Lyrique, where it had been accepted, and some years later destroyed it.

The master next began upon a symphony, "*Souvenirs de Rome*," into which was incorporated the Scherzo of the orchestral Suite. Soon, however, the unfinished score had to be laid aside in favour of another opera, "*La Jolie Fille de Perth*," which his friend and constant admirer, Carvalho, commissioned him to write. He varied his work upon this by composing "pot-boilers," such as dance movements for the orchestra, and the six pieces published by Heugel, under the title "*Reuilles d'Album*." The necessity of keeping the wolf from the door knew no law; but Bizet hated so mean a task. Writing to his friend Galabert, he said:—

"Be assured that it is aggravating to interrupt my cherished work for two days to write solos for the cornet à pistons. One must live. But I have my revenge. . . . The piston utters the yells of a low drinking shop, the ophicleide and the big drum agreeably mark the first beat with the bass trombone, the celli and the double-basses, while the second and third beats are marked by the horns, violas, second violins, the first two trombones, and the side drum. Yes, the side drum. If you could see the viola part! There are unhappy people who pass their lives performing such things. Horrible! . . . I work tremendously, and have just finished, at a gallop, six Melodies for Heugel. I think you will not be dissatisfied with them. I have chosen my words well. . . . I have not suppressed a strophe. It is not for musicians to mutilate poets. My opera, my symphony, all are in train. When shall I finish! Heavens, the time is long, but it amuses me. I have brought myself to adore work. I now go only once a week to Paris. There I limit myself to business and return at a gallop."

(To be continued.)

MUSICAL CELEBRITIES OF SIENA: AN HISTORICAL SKETCH.

THERE are, even in fair Italy, few places so peculiarly fitted to attract, nay, to inspire, the disciple of the muses as Siena. Its commanding and all but matchless position—rivalled, perhaps, only by that of Perugia; its noble cathedral, its famous Municipal Palace in the fan-shaped Piazza del Campo; the palaces of the grand old Siennese families, whose history is in itself a boundless store of drama and romance; the touching and still revered associations of St. Catherine; the priceless treasures of art and literature; the beautiful Tuscan dialect, spoken in uncontaminated purity by noble and peasant alike—all these combine to stamp Siena as a city pre-eminently *sui generis*, where, favoured by a high state of civilisation, the Muses early found a home, and have, in the course of centuries, spread their gentle and refining influence, and especially the love of music, through every class of society, through every institution.

The nursery-ground of music in Siena was, and has ever been, the Cathedral. Consecrated as early as 1170, it has for seven centuries, and throughout the ebb and flow of the political fortunes of the city, maintained a standard of excellence to which, in bright contrast to St. Peter's of Rome and other Italian cathedrals, it still, and deservedly, lays claim, as is attested by the beautiful vocal and instrumental performances in the month of August in honour of the Feast of the Assumption of the Virgin, coinciding with the famous annual Mediaeval Games in the Piazza del Campo.

From the Cathedral, the cultivation of music spread to the other churches, notably the Provenzano Church,* built in the sixteenth century, and to the various literary, dramatic, and artistic societies of the town, such as the ancient Accademia dei Rozzi, to which, in the sixteenth century, only those were admitted as qualified members who "could play, sing, compose, or possessed other similar accomplishments." Another powerful means of diffusing the love of music consisted in the musical entertainments or festivals which invariably formed part of the sacred plays and public feasts given in celebration or commemoration of important religious or political events. Indeed, the predilection for festivals of this kind, into which even to this day the Sieneſe enter with all their characteristic gaiety of heart and enthusiasm, dates as far back as the Lodi Juvenali, the ancient Sieneſe feasts in honour of Jove, which, later on, took the name and form of Lodi Giorgiani (St. George being the Sieneſe war-cry in those days), in commemoration of the great victory of the Sieneſe over the Florentines at Montaperto (1260). To these succeeded, in 1360, the sacred performances in honour of St. Ambrosius, which were considered "the most ancient and most beautiful of that kind in Tuscany." Another celebrated annual performance was that of the "Passion Play," which took place on Good Friday, in the Piazza del Campo. In the year 1446 there was a great instrumental festival in honour of St. Catherine; in 1450 another in celebration of the canonisation of St. Bernard. Again, in 1451, a series of performances took place in honour of the marriage of Frederick III. with Leonora of Portugal. In 1459 there was a grand festival on the return from Mantova of Pope Pius II. (Enea Piccolomini, a Sieneſe noble), on which occasion all the available instrumental and vocal forces of the town and district were brought together, and His Holiness was moved to tears by a beautiful solo which a Sieneſe maiden sang on his solemn entry into his native city. Again, in 1535, there were grand performances in honour of the visit of Charles V.; and in 1558 a musical festival was given in honour of St. Cecilia, patroness of one of the local Academies.

It is worthy of note that on all these occasions, vocal performances by juvenile choirs formed a conspicuous part of the programme; indeed, the peculiar freshness and robustness of Sieneſe voices, which also struck Pacini, the distinguished composer of "Sappho," endures to this day, and cannot fail to be noticed by the visitor who listens to the "popular songs" which enliven the summer evenings—that "unwritten music" which is so characteristic a feature of Tuscany.

Besides the Cathedral Choir and Training School, Siena boasts an excellent Orchestra and Music School, both maintained by the Corporation; and, in addition to the careful cultivation of music in the numerous educational and charitable institutions, I may mention that even in the Lunatic Asylum and the Deaf and Dumb Institute—both far-famed establishments of their kind—the tuition of music has been introduced with highly satisfactory results.

With these facts of very general and carefully fostered musical culture before us, it certainly seems strange that, with a few exceptions, so little should hitherto have been known of the artists, composers, and writers on music to whom, in the course of centuries, Siena has given birth; and it is only quite recently that a deserving Sieneſe musician, Signor Morrocchi, now dead, compiled biographical notes which obtained a prize at the Milan Exhibition of

1881, and have now been printed and edited by Comm. L. Banchi,* the Syndic of Siena, a gentleman of great culture and learning, to whose unremitting labours the invaluable State Archives and the great Public Library of Siena chiefly owe their present fame.

On a perusal of this interesting little volume it becomes at once apparent that, in the fifteenth and following centuries, Siena excelled in music quite as much as in other branches of art and science, although the works of many of her composers, almost all of whom were choirmasters and organists of the Cathedral or Provenzano, have hitherto been more or less buried in oblivion, probably for want of publishers at the time, or for want of means to defray the then excessive cost of printing; and hence these compositions, instead of spreading the fame of their authors beyond the gates of Siena, were for the greater part consigned as manuscripts to the Archives and Libraries of the city, where they have been preserved ever since. The list of Sieneſe musicians contains many a name well known in the history of Italian art, philosophy, law and the like, or connected with the political fortunes of the ancient city, such as Piccolomini, Buoninsegni, Chigi, Tolomei, and others. Suffice it, however, to mention only those composers the intrinsic merits of whose works entitle them to a permanent and conspicuous place not only in the local, but in the general history of music from the year 1500 downwards; namely, from the time when the invention of Ottavio Petrucci of Fossombrone—viz., of printing music—marked the commencement of a new era. The following may serve as a rapid biographical sketch in chronological order:—

Francesco Bianciardi. Lived in the middle of the sixteenth century; choirmaster of the Cathedral; celebrated organist; composer of motetts (for two, three, and four voices), which are preserved in the Municipal Library.

Andrea Feliciani. Died in 1597; considered one of the most distinguished Italian musicians of his time; choirmaster of the Cathedral; composer of madrigals for five voices; MSS. in the Municipal Library.

Agostino Agazzari. Born in 1578. After extensive travels, chiefly in Germany, whence he brought the Pandora, an instrument until then unknown in Italy, he settled in his native city as choirmaster of the Cathedral; wrote numerous masses and motetts; MSS. in the Cathedral Library.

Tommaso Pecci. Died in 1606; was of noble descent; distinguished composer of "Responses for Holy Week," madrigals and so-called "Villanelle"; MSS. in the Cathedral Library.

Annibale Gregori. Died in 1633; learned writer on counterpoint; composed madrigals, motetts, and psalms; MSS. in the Municipal Library.

Carlo Lapini. The most distinguished musician Siena produced in the eighteenth century; born in 1724; was organist of Provenzano Church; corresponded with Bach and Padre Martini of Bologna; wrote the Requiem for the funeral of the Empress Maria Teresa; also numerous masses and other unpublished works; MSS. in Provenzano Archives.

Deifebo Romagnoli. Born in 1765; organist of the Cathedral; excellent master; wrote numerous masses, psalms, a capella, and overtures; MSS. in the Municipal Library.

Ettore Romagnoli, brother of the former. Born in 1772; distinguished choirmaster of Provenzano; MSS. of his masses and other compositions preserved in Provenzano Archives.

* Provenzano Salvani was a famous but despotic Ghibelline leader of the thirteenth century, killed in battle near Siena, by the Guelphs, in 1260.

* "La Musica in Siena," by Rinaldo Morrocchi, edited by L. Banchi, 1886.

A sketch, however succinct, of Sienese Musicians would not be complete without the artists who, bred and born and trained in Siena, afterwards attained European celebrity. Of these I need only mention three—Moretti, Bernardi, and Marietta Piccolomini:—

Andrea Moretti. Born about 1550; was a celebrated virtuoso on all *pizzicato* instruments then in vogue, and especially on the Cetera, a species of large lyre which, after his travels, he brought from Poland and perfected in Bologna by increasing the number of strings from sixteen to twenty. He was a favourite artist at the Court of Ferdinand of Medici, in Florence; and as such took a leading part in the great festival given in that city on the occasion of Ferdinand's marriage with Christina of Lorraine (1589). Indeed, we read that when he played before that beautiful Princess at a villa near Florence he was, as a special honour, allowed to rest his foot against the chair on which she was seated. On his return to his native city he was made pensioner of the Cathedral Orchestra. His favourite instrument, which he taught to many distinguished pupils, won for him the name of *Maestrino della Cetera*.

Of Francesco Bernardi, born in 1680, and called the "Senesino," it is hardly necessary to speak, for his name is too well known in connection with Handel who, unfortunately for himself, quarrelled with this celebrated tenor, the spoiled favourite of London audiences at that time. In 1739, when in Florence, he sang a duet with the Archduchess, afterwards Empress, Maria Teresa; and here, as everywhere else, his unaffected and beautifully expressive style earned for him laurels without end.

The greatest Sienese artist of our own time is undoubtedly Marietta Piccolomini, of the noble family of Clementini. She was born in 1836, and, after being carefully trained in her native city, made her first appearance in Florence as *Lucrezia Borgia*. After her brilliant triumphs in Turin, London, New York, and many other capitals, she returned to Italy, and retired from the stage on her marriage to Marchese della Farnia. In 1857 she sang several of her greatest parts in Siena; and such was the enthusiasm of the people from near and far that many of them spent half the day, nay, even had their meals, in front of the theatre in order to secure seats for the opera. This once so famous and versatile artist, whose sympathetic appearance, hardly less than her beautiful voice and style, exercised so peculiar a charm on all who heard her, is now living near Siena, and is frequently in the midst of her townspeople with whom she has ever retained the familiar and endearing name—"La Marietta."*

Such is a rapid sketch of the musicians of whom Siena may justly be proud. It is impossible here to enter into the merits of the many sacred compositions which, accumulated ever since the beginning of the 16th century, adorn the various archives and libraries of the town; nor does space allow me to speak of the highly interesting ancient compositions, psalms, &c., which, dating from the 10th, 11th, and 12th centuries, are preserved in the State archives; nor of the invaluable and beautifully illuminated manuscript collection of ancient French troubadour songs, with musical notation, which dates from the 13th century, and is preserved in the Municipal Library.

Enough, at all events, has been said to show that,

as in other branches of art, so also in the early development and subsequent cultivation of music has Siena taken a much larger and more important share than has hitherto been supposed. Native talent, native training, and the constant and invigorating influence of Cathedral services and popular festivals early formed a distinct school of which, as a modern artist, Marietta Piccolomini may be said to be pre-eminently representative. As far as composers, properly speaking, are concerned, that school, no doubt, produced neither a Bach, nor a Beethoven, nor a Cherubini; but it was a school thoroughly characteristic of Siena and the Sienese; in short, it was—as Lanzi says in speaking of Sienese painting and sculpture—"a bright school grown up in the midst of an essentially gay-hearted and festive people." C. P. S.

OBSERVATIONS ON THE HISTORY OF MEDIÆVAL MUSIC.

In the years 1882 and 1884 respectively were published two volumes, entitled "Recueil de Motets français des XII^e et XIII^e siècles, publiés d'après les manuscrits, avec introduction, notes, variantes, et glossaire, par Gaston Raynaud; suivis d'une étude sur la musique au siècle de Saint Louis, par Henry Lavoix fils." The first of these volumes, which form part of the "Bibliothèque française du moyen âge," published under the direction of MM. G. Paris and P. Meyer (Paris, F. Vieweg), contains the French, *i.e.*, by far the larger, portion of the words of the "Chansonnier de Montpellier." The second volume contains, in the lesser first division (183 pages), lyrical poems derived from diverse manuscripts ("Le Chansonnier d'Oxford," "Le manuscrit de la Clayette," &c.); and in the second division M. H. Lavoix fils' study on the music in the century of St. Louis. The "Chansonnier de Montpellier" is the most precious of the known monuments relative to the harmonic music of the Middle Ages. To this manuscript (which must not be confounded with another famous possession of the Montpellier library, the plain-chant manuscript noted both in neumes and letters, which M. Danjou discovered in 1847) attention was first drawn in 1851 by M. Nisard. Fourteen years later M. de Coussemaker described it at length in his "Art harmonique aux XII^e et XIII^e siècles." The literary contents of the "Chansonnier de Montpellier" has mainly a linguistic and historical interest. Lovers of poetry will find in it less satisfaction than philologists and students of manners and customs. Although the frequently occurring terms of musical forms and instruments cannot but incite the curiosity of musicians, the real value of the manuscript lies for them in the music. "It contains," says M. de Coussemaker, "no less than 340 two, three, and four-part compositions anterior to the fourteenth century, and having for their authors discantists (*déchanteurs*), chapel-masters of Notre-Dame of Paris, the most celebrated teachers of the times, and lastly *trouvères*. This manuscript, which formerly belonged to the rich collection of President Bouhier [jurisconsult and *littérateur*, died 1746], belongs now to the library of the Faculté de Médecine de Montpellier, where it bears the indication 'H. 196.' . . . The manuscript is entirely noted in black, square notation, written on staves of four and five red lines, sometimes in two columns, sometimes in long lines. . . . All the compositions of the manuscript are anterior to the last third of the thirteenth century." Thus much for the manuscript of Montpellier and the poetic portion of the above-indicated two volumes. As to M. H. Lavoix fils' study on the century of St. Louis (the thirteenth century), it is

* About two years ago the *Standard*, in a leading article, informed the world that Maria Piccolomini was living in poverty and distress. It turned out to be a hoax, and was promptly contradicted by the great artist herself, who since then has, moreover, inherited a considerable fortune from a Piccolomini, a distant cousin.

not so much a complete musical history of that age as a classified aggregation of notes and hints *pour servir à une histoire*. The author does not enter into the intricacies of mediæval theories, but refers the reader to the works of De Coussemaker, Fétis, and others. As M. Lavoix wrote his study for the general student of history, and not exclusively for musicians, this incompleteness may be said to have been to a certain extent enforced. Moreover, he wished "to avoid as much as possible repetition of what others had already said in histories of music," and whilst "De Coussemaker a cherché l'explication de la lettre dans le manuscrit, nous chercherons l'esprit artistique de l'œuvre." There can be no doubt that our author has contributed many vivifying touches to the picture of the musical life in the Middle Ages which a laborious band of historians has, during the last six decades, been trying to paint. Henceforth no writer or student who takes the music of that period for his subject can neglect with impunity "La musique au siècle de Saint Louis." It is difficult to say which of the chapters into which the book is divided is the most interesting; I have, however, a specially grateful recollection of the first (Les Ecoles, Les Abbayes, Les Maîtrises, Les Ecoles des Ménestrandie, Les Bibliothèques), fourth (L'Exécution, Le Chant, Les Instruments, Les Musiciens), and fifth (La Critique, Le Symbolisme et la Philosophie de la musique au XIII^e siècle) chapters. In the last chapter (A travers sept siècles) the author endeavours to describe the musical evolution from the thirteenth to the nineteenth century. A table of the musical instruments of the thirteenth century, a list of musicians, singers, composers, theorists, and instrument makers of the twelfth and thirteenth centuries, an excellent alphabetical index, and a useful bibliography of the thirteenth century greatly facilitate the study of that interesting but dark age. I use the word "dark" in the sense of obscure, and the word suggests the other cause why M. Lavoix's book is, and to a certain extent must be, fragmentary. "En histoire musicale," he remarks, "il n'y a pas de lacunes, il n'y a que des ignorances." True, and these "ignorances" are, in the musical history of the Middle Ages, great and many. The monuments that have come down to us (the curious will find the harmonic compositions of this period enumerated in M. de Coussemaker's "L'Art harmonique aux XII^e et XIII^e siècles") are few and our ability to read them imperfect. And, apart from the monuments—i.e., the musical compositions—most of the available documents are worthless, or nearly so, because of the writers' ignorance of the subject they treat of. Thus, the difficulties the historian of those times encounters are twofold, and they proceed from the scanty quantity and the bad quality of the materials with which he has to deal. The scanty quantity is, however, the chief obstacle; for, if a sufficiency of material were once collected we should not have long to wait before the sifting was done. M. Edmond Vander Straeten (in "La Musique aux Pays-Bas," Vol. I., introduction) asks whether a veritable history of music is possible, and answers the question with an emphatic "no." "Contradictions and darkneses, fables mixed with true narratives, puerile details usurping the place of serious facts, such is, at this moment, the physiognomy of our musical annals." True as this is of musical history in general, it is especially true of mediæval musical history. But I am afraid that if we have to wait till a "veritable history" is written, those who are now living will have to do without a history altogether. In the meantime, it would be desirable, I think, to have, as a makeshift, a critical *résumé* of the information hitherto obtained, which now lies scattered in many

manuscripts, printed volumes, and more fugitive publications. I wish I could regard M. Lavoix's valuable contribution to mediæval musical history as a promise of a more comprehensive and exhaustive work on this subject. Does not the task invite him and fire his ambition? FR. NIECKS.

THE prospectus of "Novello's Oratorio Concerts" for the season 1886-7, to be given at St. James's Hall, under the conductorship of Mr. A. C. Mackenzie, evidences an amount of enterprise highly creditable both to this artist and the admirable forces under his command, for only one composition contained in last season's programmes (Gounod's "Mors et Vita") is repeated, and the first three Concerts of the series of six, consist of the works written for the Leeds Festival. At the first Concert, on the 29th inst., Dvorák's Oratorio, "Saint Ludmila," will be given, under the direction of the composer, for the first time in London. At the second, November 23, Sir Arthur Sullivan's "Golden Legend," and the third "Messe Solennelle," by Ch. Gounod—the latter for the first time in London. At the third, December 14, A. C. Mackenzie's Dramatic Cantata, "The Story of Sayid"; "The Revenge," ballad for chorus and orchestra, by C. V. Stanford—both for the first time in London; and Liszt's "13th Psalm." At the fourth, February 1, 1887, F. H. Cowen's Cantata "Sleeping Beauty" and Beethoven's Choral Symphony. At the fifth, March 1, Spohr's Oratorio "Calvary" (first time in London since 1852); and at the sixth, March 30, Gounod's Sacred Trilogy "Mors et Vita." The following artists have already accepted engagements: Madame Albani, Madame Patey, Miss Hope Glenn, Mr. E. Lloyd, Mr. Barton McGuckin, Mr. F. King, Mr. Watkin Mills, and Mr. Santley; and it may be mentioned as a feature in the presentation of the Leeds Festival novelties, that the original vocalists will take part in the performance. The choir has undergone the most rigid supervision, and changes have been made where necessary, the rehearsals which have taken place evidencing already the excellent effect of this re-organisation. The orchestra will include the best available instrumentalists, under the leadership of Mr. Carrodus, and Mr. Oliver King will preside at the organ.

THE interest of an article upon Liszt, by his American pupil, Mr. Albert Morris Bagby, which appears in the September number of the *Century Magazine*, is perhaps increased by the fact of its not having been hastily prepared in consequence of the master's decease; for it was not until the Magazine had gone to press that this melancholy news was announced. So charming a gossiping paper as Mr. Bagby's "A summer with Liszt in Weimar" would have been cordially welcomed at any time; but now that the great artist is no longer amongst us every record of his inner life acquires additional worth, and considering that the article to which we draw attention contains two full-page portraits—one, "Liszt at the piano," most vividly recalling his features at a moment of inspiration—besides a sketch of his home, and portraits of two of his pupils, there can be little doubt that many persons will gladly avail themselves of the opportunity to become possessed of so valuable a souvenir. Mr. Bagby's unassuming and thoroughly natural style of writing is admirably suited for the task he has set himself, of conveying an accurate picture of the man as he lived, with his daily surroundings, the many minute details of his occasional trips with some of his favourite pupils—especially his visit to the Circus, where he was received by the manager "in evening dress, and bareheaded"—and

the numerous records of his conversational powers reminding us forcibly, and equally pleasurablely, of Boswell's life-like recollections of Liszt's literary prototype, Dr. Johnson. We shall be glad, indeed, if the few remarks our space will allow us to make upon Mr. Bagby's paper should have the effect of inciting our readers to peruse it in the pages of the *Century Magazine*, a publication, by the way, which is in every respect deserving of the warmest praise.

WHEN wholesome truths are set forth in legitimate fashion they deserve as wide a circulation as possible. For this reason we have great pleasure in transcribing some admirable remarks on Music in London in the summer months, which appear in the London letter of *Wright and Round's Brass Band News* (published at Liverpool) of September 1. After pointing out how small after all is the absolute number of those whose absence is taken to constitute the "emptiness" of London, and regretting that *entrepreneurs* and artists generally should "placidity assume" about the beginning of July that "it is not worth while to cater for the four millions or so of people who remain 'in populous city pent,'" the writer goes on to say: "The people themselves, who desire to be entertained, gladly accept anything in the shape of amusement, and crowd the music-halls nightly, to the delight and astonishment of the proprietors of those delectable places. . . . The performers at these halls, astonished at the abnormal influx of visitors, labour under the impression that it is their own particular talents which form the staple of the attraction, and comfort themselves accordingly. . . . If the music-hall is to be the favoured place of amusement for the derelict millions of the Metropolis during the 'off-season,' it might be a social if not a moral advantage if some trouble were taken to regulate the quality of the programmes provided, and curb the license of the singers. . . . The people must have entertainment, but there is no reason why the form should be gross and vulgar." The success which has attended the "classicalising" of the programmes of the Promenade Concerts is an encouraging sign, according to this writer, of the musical capacity of popular audiences. Without entering into a discussion of this point, we may be allowed to express our regret that he should have thought fit to remark, *apropos* of Mr. Crowe's new vocal waltz, "so long as it serves its purpose (apparently that of tickling the ears of the public), and secures a good profit to the composer, no one will complain." On the contrary, the "damnable iteration" of tawdry melodies by mechanical and human agencies is one of the direst artistic misfortunes of the age, and is deeply deplored by an ever increasing section of the community.

THE Stewards of the Gloucester Festival met on the last day of the Festival week, and were informed by their Secretary that a levy of about £2 each would be necessary to balance the accounts, the deficiency being estimated at £400, more or less. There were no complaints. On the contrary, the gentlemen present seemed much pleased with the artistic and popular success of the Festival, and anticipated that a continuation of liberal and spirited management would soon make the institution self-supporting. As regards the clerical charity, it should be stated that the qualifying sum paid by each Steward (£5) goes direct to the funds, which have benefited by the Festival to the extent of £1,700. On the suggestion of Mr. Joseph Bennett, the Stewards referred to the Music Committee the question of inviting Sir Arthur Sullivan, Mr. Mackenzie, Mr. Cowen, Mr. Hubert Parry, and Mr. C. L. Williams, to compose works for the Festival of 1886.

THE excellent Dean of Gloucester (Dr. Butler) is bent upon carrying out in practice one of the lessons which, in his Festival sermon, he derived from the text "Comfort ye, my people." Writing to the local papers, he states that "during the next six months a performance of sacred music, conducted by Mr. C. L. Williams, will be given in the nave of the Cathedral, on the evenings of the second and fourth Thursdays in each month." The music will consist partly of singing and partly of playing on the organ. Dr. Butler adds:—"Our object is not so much to advance the cultivation of this great and noble art—for which important end other means are elsewhere provided—as to bring under the notice of those who are least instructed in music, the simplest, most pathetic, and most majestic passages from oratorios, anthems, chorals, and hymns." Well done, Dean of Gloucester! The poor will not only "have the Gospel preached unto them," but the flowers of sacred art brought within reach, to their individual consolation and the furtherance of good musical taste. We would say to all the Deans in the kingdom, "Go ye, and do likewise."

THE GLOUCESTER MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

THE danger of allowing a musical institution, however it may be sanctified by age, to lapse into a state of tacit defiance of the law of progress has been decisively shown by the increased interest taken in the Three Choir Festivals since additional vigour has been infused into the counsels of the managing Committee. Those who, like ourselves, have ever upheld these musical gatherings, not only on their charitable, but on their artistic claims to public support, have always admitted that, having a distinctive character of their own, the exciting effect of the production of as many new works as may be expected at other festivals would be out of keeping with the time-honoured placidity of meetings which, taking place in a Cathedral, should be regarded rather as appealing to the devotional than the critical feeling of the listeners. Art, however—even sacred art—cannot stand still; and, whilst retaining, therefore, those masterpieces now almost indispensable at all our festivals, not only important new works which have elsewhere received the stamp of approval, but some few especially written for the occasion should be invariably admitted into cathedral programmes, every opportunity being given for secular novelties at the evening concerts in the Shire Hall. It is precisely because these conditions have been amply fulfilled that we regard this as one of the most satisfactory of the Three Choir Festivals, for not only have many standard works been allowed to retain the position which they have long occupied, but recent successes have been thoroughly recognised, and commissions given to well-known writers to supply new compositions for the occasion. Apart from these artistic efforts, too, it must be seen that a more extended sympathy with the Festival has been manifested on all sides, for the opening sermon was preached by the Dean; and, resolved not to be outdone by the other two Cathedral cities, the inhabitants of Gloucester combined to decorate their principal streets with appropriate devices, the names of the composers whose works were performed appearing surrounded by evergreens, and accompanied by quotations from their compositions.

At the opening service, on the first day of the Festival (the 7th ult.), the Mayor and Corporation of Gloucester, with the usual officials, together with the Mayors of Worcester, Hereford, Cheltenham, and Tewkesbury, in their robes of office, attended at the Cathedral, which was crowded in every part. The choral portion of the service was as well rendered by the three choirs as could be expected, considering the impossibility of any united rehearsal. Tallis's Responses were used, the Te Deum and Benedictus were sung to Walmisley in D, and the Anthem was S. S. Wesley's "Blessed be the God." The sermon, preached by the Very Rev. Dr. Butler, Dean of Gloucester, on the text "Comfort ye, comfort ye, My people, saith your God,"

was one of the most eloquent tributes to the power of music we have ever listened to from the pulpit, and one which cannot fail to produce incalculable good to the Festivals of the future. We regret, indeed, that space will not allow us to quote much which deserves to linger in the memory of all who love and cultivate the art; but the following passage we cannot resist transferring to our pages. After dwelling upon the great advantage of spreading music amongst the masses of our countrymen, the preacher said—"There have been instances not a few of gifts, on a princely scale, for parks, for cottage building, for libraries, and the like—noble gifts by which, as the donors must rejoice to know, the humblest of their countrymen have found happiness and solace. The same bounty on a much narrower scale might do much for music. Many a rich man might, with little effort and great delight to himself, maintain a high-class orchestra for a few thousands a year, and send it constantly through all parts of the country—in villages as well as in towns—playing in the open air as well as in great buildings, so that even the poorest might enjoy. The one condition to be laid down would be that nothing should be played or sung but of genuine worth." Here, indeed, is proof that the true mission of music, not only as an aid to religion, but as an important humanising influence, is fully acknowledged by one whose position and power must add weight to his teachings, and we sincerely hope that his words may sink deeply into the hearts of those whose means enable them to act upon a suggestion fraught with incalculable benefit to the art, and—in the real meaning of the preacher's text—"Comfort to the people."

Mendelssohn's "Elijah" was the first Oratorio performance in the Cathedral, the congregation at the service only quitting the building in time to allow the ticket-holders to enter and take their places. Considering that the principal singers were Madame Albani, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. Santley—subordinate parts being entrusted to Miss May Dickenson, Miss Mary Morgan, Messrs. Woodward, Evans, and Watkin Mills—little need be said of the manner in which the work was rendered throughout. We may mention, however, that although some of the numbers were taken at too slow a pace, the precision with which the choral portions were sung reflected the utmost credit upon the Conductor, Mr. C. Lee Williams.

The first Concert at the Shire Hall, in the evening, commenced with Mr. C. Harford Lloyd's Cantata "Andromeda," written for the Festival and conducted by the composer. The libretto of this work, from the practised hand of Mr. F. E. Weatherly, relates the well known story in easy, if somewhat conventional, verse, the task of the composer, especially in the lyrical portions, being carefully considered throughout. Briefly, the argument may be thus stated. At the opening of the Cantata, *Cassiopeia*, the Queen of *Cepheus*, is spinning in her palace, absorbed in love for her child, *Andromeda*, whom she declares to be more beautiful than all the gods in heaven or sea. The country meanwhile is being destroyed by earthquakes and floods, and by a monster which devours the fairest of the children and of the flocks. The priests, after praying to their deity, *Atergati*, tell the Queen that these plagues are caused by her guilty idolatry of *Andromeda*, and that to atone for this she must sacrifice her child, who is taken and chained to a cliff, to be devoured by the monster. Then a voice is heard, and *Percus* appears, saying that he has been sent to deliver her. He wins her love, at dawn encounters the monster, and after attacking him with his sword uncovers the Gorgon's head, which he carries beneath his mantle, and turns the beast to stone. It will be seen that here is ample material for the exercise of a musician's skill and fancy; how Mr. Lloyd has succeeded we will endeavour to show. In accordance with modern custom, the composer has made use of leading themes, contenting himself—wisely, we think—with introducing them as merely representative phrases in the course of the Cantata, no imitation of Wagner's method of treating them being attempted. The short instrumental Prelude simply announces these in the following order—the "Triumph of Love," the *Perseus*, or "love-motive," the "Doom," and the "Curse," all of which are sufficiently sympathetic in character with the incidents

they are associated with to be easily recognised on their recurrence. The first Scene—"In the Palace"—commences with an Instrumental Prelude in B flat major, leading to a chorus of the Queen's Maidens, "Turn on, my wheel," the monotonous semiquaver triplets which appropriately accompany this being suddenly interrupted by the despairing utterances of the people without. A good effect is here gained by the efforts of the attendants of the Queen to shut out the sounds from her ear—the spinning accompaniment being afterwards resumed, and skilfully combined with the murmuring voices of the people. A solo for the Queen, in E flat, "Ah! was it only yesterday?" begins with a placid melody (somewhat overweighted, however, by the accompaniment), the spinning instrumental figure once more occurring, to the same words, and the conclusion of the number being really pathetic in its simple beauty. The cries of the people outside the palace are now for the first time heard by the Queen, who draws the curtains aside and listens to a chorus of the people, assembled on the terrace, the opening words, "Woe for the terrible day," set to a wailing theme in A minor, being succeeded by pathetic phrases for the various divisions of the choir, and a well-marked passage of imitation, in D minor, the concluding portion of the number containing some impassioned choral writing expressive of the curse which has fallen upon the land. A short Recitative by a Priest, ending on the dominant harmony of F major, leads to a March in that key, accompanying the Queen, priests, and people to the temple of *Atergati*, the piece being melodious, quietly scored, and sufficiently non-jubilant in character to harmonise with the solemnity of the occasion. The Prayer which opens the second scene—"The Temple"—is a smooth piece of choral writing, in D minor, which shows the skilled hand of one trained in the good and solid school of sacred music, the accompaniments throughout enforcing, and not obscuring, the clearness of the voice parts. After the casting of the lots, and the announcement to the Queen that she is the guilty party, occurs an effective duet, in A minor, between the Queen and a Priest, in which the mother is told that she must expiate her offence by the sacrifice of her daughter. The solo and chorus of Priests following, "Take her hence by night," leads to a placid duet, "Ah me, my child," between the Queen and *Andromeda*, the melodious responsive phrases in which are deeply sympathetic with the leave-taking of mother and daughter. The third scene—"Night upon the shore"—begins with a chorus, "Slowly over the deep we go," commencing in C major, with a syncopated accompaniment, and modulating into A flat, when the shore is reached and the anchor cast. The binding of *Andromeda* to the cliff, with the short choral phrases expressive of the driving of the nails, the change into G major, where the victim is abandoned to her fate, and the return to C major for the address to the Queen of the Sea, show much dramatic feeling. *Andromeda's* Scene, which follows, is undoubtedly one of the best solo pieces in the work, her despairing invocation to the night, the sudden remembrance of the scenes of her happy life, the gradual approach of the daylight, and her final farewell to life, being treated not only with much musical skill, but with an intimate knowledge of the powers both of the voice and orchestra, and a ripened judgment in using them to the best advantage. The chorus of Sea-maidens and Tritons, "Sing we, sing to the starry skies," is in good contrast with the Scene which precedes it, and the frequent changes of key and time are in true keeping with the varied feeling of the words. The solo of *Perseus*, in A flat, "Maiden of the snow-white brow," has some charming modulations, especially one to E major, where *Perseus* draws nearer to the captive maiden, and finds by her tears that she is mortal; but the piece, although containing many passages of genuine passion, is somewhat unequal in musical merit. The Scene which follows, carried on chiefly in dialogue between the lovers, derives much of its effect from the vividness of colouring in the instrumentation, the chorus, with soli, "Love, thou victor," concluding the Cantata with good effect, solos for *Andromeda* and *Perseus* being combined with the choir, and the number ending with an *ensemble*, in which, to these voices, those of the Queen and a Priest are added. That Mr. Lloyd has found it difficult to define a style in

treating a subject musically which his librettist has evidently found it equally perplexing to treat poetically, can scarcely be doubted even by the sincerest friends of the composer. Certainly human interest is awakened for the poor *Queen*, who is quietly spinning—unconscious even of the earthquakes which are constantly occurring—when she is interrupted by the cries of her people, and compelled to sacrifice her own daughter because she loves her too much. But when we come to the scene where Sea-maids and Tritons arise from their watery homes, *Andromeda* sees “a beautiful youth, hovering close beside her, borne upon golden wings,” and a monster is turned to stone by the display of the Gorgon’s head, we are transported at once to the regions of Myth, and seem to feel that the spinning chorus, with the lamentations of the citizens outside the palace gates, must belong to some other story, reflecting modern thought, and appropriately wedded to modern music. Considering the several portions of the work as abstract musical numbers, however, we have unquestionably better writing than Mr. Lloyd has yet given us. The choral music has, indeed, merit of a very high order, amongst the best specimens of which we must mention the “Spinning Chorus,” “Woe for the terrible day,” the solo and chorus, “Take her hence by night,” with the declamation of the *Priest* in the Dorian mode, and the chorus of the people in the boat, “Slowly over the deep we go.” *Andromeda*’s Scena, too, many portions of the solo of *Perseus* (throughout which the “love-motive” plays an important part in the accompaniment), and his duet with *Andromeda* are entitled to warm praise. Indeed, clearness of design and refinement of style, so obvious in all the works Mr. Lloyd has previously given to the world, are in “*Andromeda*” more than ever evidenced; and we need scarcely say that a fame thus gradually and carefully built up, if not actually strengthened by his present essay, is one which he may rely upon to secure a welcome for any further compositions from his pen. The execution of the Cantata was everything that could be desired, Miss Anna Williams, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. Watkin Mills exerting themselves to the utmost to ensure the success of the work; Miss Williams in the Scena, and Mr. Lloyd in the love-song and following duet, especially producing a marked effect. The composer was overwhelmed with applause at the termination of the performance, and recalled to the platform to receive a renewal of the sincere congratulations of the audience.

The second part of the Concert opened with Sterndale Bennett’s Pianoforte Concerto in C minor, the executive power and poetical feeling of Miss Fanny Davies, who played the pianoforte part, eliciting enthusiastic marks of approbation, and fully justifying the Directors in restoring pianoforte music to a place in Festival programmes from which for so many years it has been unaccountably banished. Every praise must be awarded to Mr. Carrodus for his performance of the Andante and Rondo from Molique’s fifth Violin Concerto, to Mr. E. Lloyd for his excellent rendering of Schubert’s “Regret” and Serenade (accompanied on the pianoforte by Mr. C. H. Lloyd), and to Mr. Watkin Mills for his singing of Verdi’s “O tu, Palermo”; but more than conventional words of commendation are due to Miss Ellicott (daughter of the Bishop of Gloucester), whose “Dramatic” Overture, although last in the programme, ensured attention by its exceptional merit, as the composition of one who must still be regarded as a student. Essentially modern in construction, and fully—indeed, in parts, even heavily—scored, the work is clear in form, the themes well defined, and the term “dramatic” fairly justified. At the conclusion Miss Ellicott was led forward and deservedly applauded.

Dvorák’s “Stabat Mater” formed the first part of the Cathedral programme on Wednesday morning. This fine work, which at once made the fame of its composer in England, although well-known to musicians, was very probably new to many who listened to it on this occasion, happily for them in a building the surroundings of which deepened that devotional feeling called forth by the sublime music of the Bohemian master. Unfortunately, however, the intonation of the choir was at times faulty; and, in spite of Mr. Williams’s excellent conducting, the choruses, therefore, scarcely made the impression they should have

done. The principal singers were, however, of such eminence as to secure a perfect rendering of all the solo portions of the work, a record of their names—Madame Albani, Madame Patey, Mr. E. Lloyd, and Mr. Santley—amply justifying this assertion. Mendelssohn’s “Reformation Symphony,” a composition but too seldom heard, commenced the second part, and this was followed by Gibbons’s anthem, “Almighty and everlasting God,” S. Wesley’s “Exultate Deo,” and Hiller’s “Song of Victory.” Both the anthems were sung without accompaniment, and produced a marked effect upon a most attentive audience, the “Song of Victory,” however, losing somewhat by contrast with the preceding pieces. It was well sung, Miss Williams’s solo parts being given with vigour and precision.

In the evening, at the Cathedral, Mr. W. S. Rockstro’s Oratorio “The Good Shepherd,” composed for the Festival, occupied the first part of the programme. Before pronouncing judgment upon a work which, whatever may be its value, is entitled to respectful consideration, as the composition of one already known in the art, let us see how Mr. Rockstro has treated his theme. In the first place, it must be said that the Oratorio is divided into two parts, “The Sheep without a Shepherd,” and “The Shepherd and the Sheep”; in the former the faithful being represented as sheep scattered upon the hills, and in the latter as being under the loving care and guidance of the Shepherd. It may be at once said that the composer has adopted the system of introducing characteristic themes, a method which seems growing as much in sacred as in secular works. Criticism upon this modern innovation has been so voluminous that we will not here renew the discussion, the question now being rather whether it has been well done than whether it should be done at all. The six themes are as follows:—the “Trumpet Call,” with which the Overture commences, recurring in the work as a Proclamation before the annunciation of a Prophecy; a simple phrase, with syncopated rhythm, typical of divine “Invitation”; a theme representing the “Good Shepherd”; a figure (scarcely a theme) indicative of “the Sheep”; a pastoral subject representing “the Fold”; and a marked theme treated in varied forms, first appearing where the people deplore the wickedness around them. The Overture introducing the first, fifth, and second of these themes is in tolerably regular form. The vocal portion of the Oratorio begins with a tenor recitative, which is afterwards joined by the other voices, and followed by a chorus. A melodious air for contralto, “Deal bountifully with Thy servant,” preceded by a recitative for the same voice, then occurs, the chorus eventually joining the solo voice. For the next number the instruments are silent, a tenor recitative being accompanied by the three other voices, a novel and certainly interesting feature. The chorus which follows, commencing *Presto agitato* in F minor, and containing, amongst other notable points, a tranquil phrase in D flat, repeated in F, with voices alone, is an effective number. This is succeeded by a harp solo, which is carried on as an accompaniment to a duet for soprano and tenor, the chorus being again employed as in the contralto solo already named. The first part of the Oratorio ends with an elaborate chorus, “Why boastest thou?” commencing with a choral, accompanied by wind instruments and organ, the subject of the following fugue growing from the choral. Part II. begins with an instrumental introduction, the principal theme in which is that already mentioned as indicating “the Sheep.” A tenor solo, “Complaint,” is followed by an air for soprano, “Give ear, O Shepherd of Israel,” in the accompaniment of which a bass clarinet plays an important part. The “Proclamation theme” then announces an impressive bass recitative, succeeded by an air for the same voice, “Hear the word of the Lord.” The soprano solo, with semi-chorus, “Fear not, little flock,” the choral portion representing the distant voices of angels, has an appropriate accompaniment for the harp throughout. The choral, to some non-scriptural words, “Before Thy throne we bend the knee,” is unaccompanied, the instruments only being employed when the voices cease. The instrumental Ritornel “Peace in the fold,” based on one of the characteristic themes, and preceded by another “Proclamation” for bass, is followed by a recitative and air for tenor, the song “My sheep wandered,” being accom-

pian) by an *obbligato* for corno Inglese, and sung in the character of the "Good Shepherd," the theme having been already heard in the Overture. An unaccompanied Quartet, "Come unto Me all ye that labour," is followed by another number for the four solo voices, accompanied with sweeping arpeggios for the harp. The last chorus contains another fugue, and terminates the work with broad passages for choir and orchestra. We regret that we cannot supplement our analysis of this work by unqualified praise of the artistic merit displayed in its treatment. Indeed we can only conscientiously affirm that, although the composer shows undoubted power in many of his choruses, and much melodic feeling in several of the solo parts, he can but be credited with good intentions. With the exception of what we certainly must term faulty answers to the subjects of his fugues, we cannot say that he ever offends, but platitudes musically uttered by full choir and orchestra are no better than those uttered by a single speaking voice, and when we say, therefore, that Mr. Rockstro has said nothing to us which has not been said before, we have a right to question why he is permitted to arrest our attention when greater men are waiting for a hearing. The composer, who conducted, could find no fault with the manner in which his work was rendered, Miss Anna Williams, Miss Hilda Wilson, Mr. Winch, and Mr. Watkin Mills doing all that could be done with the solos, and the choir singing throughout with commendable steadiness and precision. Mendelssohn's "Hymn of Praise," which followed, received an excellent rendering from the orchestra and choir. The soprano solos were finely sung by Miss Anna Williams, but Mr. Winch, who gave the important tenor part, was obviously too much out of voice to do himself justice. A good word, however, must be given to Miss Mary Morgan, whose voice and style were displayed to great advantage in the duet with Miss Williams, "I waited for the Lord."

Gounod's "Mors et Vita" attracted an enormous number of persons to the Cathedral on Thursday morning, the immense popularity of the work in the brief period which has elapsed since its production at Birmingham, in addition to this being the first time of its performance in a Cathedral, making this really one of the most important mornings of the Festival. In every respect the work received a rendering which could not fail to produce a profound impression upon the vast body of listeners; the choruses were given not only with admirable precision, but with a devotional feeling which thoroughly realised the intention of the composer; the solos, by Madame Albani, Madame Patey, Mr. E. Lloyd, and Mr. Santley, were sung as only these artists can sing them; and the orchestra, under the leadership of Mr. Carodus, was—as indeed it had been throughout the Festival—absolutely perfect. In the absence of any audible recognition of the exceptional beauties of the work, we are glad to record that it was listened to with that true reverential spirit which is, after all, the sincerest tribute to the genius of the composer.

The Shire Hall, at the evening Concert, was crowded in every part. Cowen's Cantata, "Sleeping Beauty," formed the first part of the programme; and, conducted by the composer, went extremely well, considering the few opportunities afforded for rehearsal. The solos were given to perfection by Madame Albani, Madame Patey, Mr. E. Lloyd, and Mr. Watkin Mills, and the orchestra was again highly efficient. The work was received with enthusiasm, and Mr. Cowen applauded with an energy which proved that the verdict pronounced upon the Cantata at Birmingham was fully endorsed at Gloucester. Dr. C. Hubert Parry's new orchestral work, "Suite Moderne," composed for the Festival, commenced the second part of the Concert, and achieved a decided success. It is a pleasure to record that this success was thoroughly deserved; for although decidedly modern in feeling, the writing throughout is as clear as if the composer had never suffered from that "advanced" fever which has prevented so many from giving a healthy and natural expression to the musical ideas within them. There was some confusion in the names of the movements as they appeared in the printed programme, and many were wondering why a quiet and melodious piece should have been termed a "Scherzo"; but we are now enabled to say that the Suite contains

a "Ballade," "Idyll," "Romanza," and "Rhapsody." Perhaps we may be inclined to indicate a preference for the first and third movements; but all are good and attractive both to musical and non-musical listeners. The subjects are charming, and the instrumentation shows the hand of a master throughout. The composer, who conducted his work, received quite an ovation at the conclusion of the performance, a decisive indication that he has now developed a style which he may safely pursue with benefit both to himself and the art. After this piece Madame Albani gave a fine rendering of Mozart's "Non temer amato ben" (violin *obbligato*, Mr. Carodus), and, being encored, sang "Home, Sweet Home," the Concert terminating with Mendelssohn's "Wedding March."

Handel's "Messiah" concluded the Cathedral performances on Friday morning, the principal singers being Madame Albani, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Mr. Winch, Mr. Watkin Mills, and Mr. Santley. Again the choir, in spite of the week's hard work, gave the whole of the choruses with undiminished spirit, and Mr. C. L. Williams, as Conductor, strengthened the favourable impression he has so legitimately earned throughout the Festival.

The free evening service in the Cathedral was very fully attended. When the clergy had taken their seats the orchestra played Spohr's second Overture in the "Last Judgment." The responses were again those of Tallis. The Magnificat and Nunc dimittis were composed for the occasion by Mr. C. L. Williams, both being written in the undying style of the best church composers, and in true sympathy with the sacred text. In Handel's sixth Chandos Anthem the bass solo was well sung by Mr. Watkin Mills, the service concluding with Beethoven's "Hallelujah" Chorus, from the "Mount of Olives," which was given with impressive effect.

We have already borne testimony to the admirable conductorship of Mr. C. L. Williams, and have now only to acknowledge the good service rendered by Dr. Langdon Colborne at the organ, in the morning Cathedral performances, by Mr. Done in the Cathedral, on Wednesday evening, and by Mr. C. H. Lloyd in the pianoforte accompaniments at the Secular Concert on Tuesday evening. The issue of cheap tickets has materially widened the feeling in favour of these Meetings; and we are glad to record that the number of persons attending the performances shows an increase over the last Gloucester Festival of more than 3,000. The collections amount to £532 12s. 2d. (£32 more than in 1883) which, with the contributions of the Stewards, make a total of £1,507 2s. 3d. It will be thus seen that the present Festival, both artistically and financially, has been a most gratifying success.

WOLVERHAMPTON MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

WOLVERHAMPTON celebrated its seventh triennial Musical Festival on the 16th and 17th ult., and obtained a measure of success, pecuniary and artistic, such as must have afforded encouragement to those who have undertaken an uphill task. It is one thing to manage an old-established institution which has reached its fullest development, and is grounded in public favour, but quite another to take the reins of a young enterprise, dwarfed by comparison with others of longer standing, and able to accomplish only small things. I cannot help admiring the plucky way in which Wolverhampton perseveres with its little Festival, and I sincerely trust that the result may be expansion in the future, till that which is little becomes great. The arrangements for last month's celebration were on the scale of those made in 1883—the first year in which the proceedings covered two days. As then, Dr. Heap, of Birmingham, acted as Conductor, having under him an orchestra of sixty performers, led by Mr. Carodus, but chiefly gathered from local sources. The chorus was again wholly made up of Wolverhampton amateurs, and the principal vocalists were Madame Valleria, Mrs. Hutchinson, Madame Trebelli, Miss Hilda Wilson, Mr. Lloyd, Mr. Piercy, Mr. Watkin Mills, Mr. R. Grice, and Mr. Santley. I am not going to say that this equipment, taken as a whole, satisfied Festival needs. Both orchestra and chorus fell short of the special standard applicable to such occasions. But nobody expects

an infant to run before it can walk. The Wolverhampton people do the best they can with their means, and, so long as they make progress, we should all be prepared, not with unfavourable and unfair comparisons, but with cheery words of encouragement.

The proceedings began in the Agricultural Hall on the morning of Thursday, the 16th, when Handel's "Messiah" was performed. With reference to this effort, I am of opinion that circumstances did not warrant much leniency of criticism. No doubt the new works in the programme had well nigh monopolised attention at rehearsal; but there is no excuse for a slovenly "Messiah," and this was very slovenly indeed. It is not worth while to dwell upon the matter. Let it pass now with a caution, and a hope of better things next time. The soprano airs in the first part were taken by Mrs. Hutchinson, upon whom severe remarks have been made for unusual defects. Undoubtedly the artist fell much below her average mark, but this was owing to illness of which no public announcement appeared. The Stewards ought to have known better than keep silence under conditions which led critics to be unjust without intending it, and might have done the singer irreparable mischief. But why, under such circumstances, do not artists protect themselves, and insist upon a plea for indulgence? The other vocalists were Madame Valleria, who acquitted herself admirably, Miss Wilson, who was also beyond reproach, Mr. Piercy, and Mr. Santley. Mr. Piercy made a very favourable impression. He is progressing, and, with ordinary care, will work his way into extensive public favour.

At the Concert of Thursday evening was produced a new Cantata, "The Maid of Astolat," libretto by Mr. Desmond L. Ryan, music by Dr. Swinnerton Heap. In dealing with the story of Elaine, Mr. Ryan exercised his right to depart from precedent. He tells us "the librettist has neither sought to preserve the legend in its pristine shape, nor to follow it out in the manner adopted by Lord Tennyson in his admirable 'Idylls of the King.' It has simply been his purpose to compile a book full of opportunities for varied musical treatment." The result is that we have a fanciful story, following mainly the familiar lines, but also embodying a suggestion of Wagner's "Nibelungen" in the form of fateful gems torn from the keeping of river spirits, to whom they are eventually restored. In laying out the story for musical purposes, and also in telling it, Mr. Ryan has shown considerable judgment and skill. The libretto undoubtedly gave the composer good opportunities; the structure and rhythm of the verses are sufficiently varied, and often they attain to genuinely poetic expression. With these merits must be noted one conspicuous fault: the libretto is of too great length for a Cantata, the scenes being unduly spun out, not in action, but in words. This appears to have embarrassed the composer, and is one reason why the work drags. Mr. Ryan will, no doubt, avoid the mistake on another occasion, seeing that, once a situation or expression of feeling has been determined on, the fewer the words employed the better. It is for the musician to give the picture its dimensions, outline, and colouring. The poet furnishes the motive only. With regard to Dr. Heap's music, the space at my command does not permit a lengthy examination, nor, in some respects, does the subject warrant it. A few general remarks must suffice till the work comes up, as it may, for more leisurely examination. That Dr. Heap has here written with much thought and care is no less obvious than that he brought to his task a considerable measure of technical skill and good taste. Regarding the Cantata as an example of manufactured music, I am bound to treat it with respect, the more because the composer, though he uses the fashionable *Leitmotif*, has not allowed himself to wander in the wilderness of licentious ideas and practices where many a good man has come to grief. Dr. Heap was brought up in an excellent school, and now does not repudiate its teachings. He expresses himself with clearness and frankness; his method is that which served for the latest masters of classic art, and he never plunges into obscurity in order to conceal weakness. Moreover, there are examples in the Cantata of happy fancy and effective utterance. Such is *Lancelot's* air, "Why beats with rapturous thrill this heart"—a presentation of Dr. Heap at his best, and the best is very good. But, taking a com-

prehensive view of the work, I am bound to express a doubt whether it serves more than a limited and personal purpose. It cannot be said that music is the richer for it, and in that case, as far as music is concerned, it may just as well never have been written. The time has come to discourage the composition, or, at any rate, the production of merely respectable works, which are nothing more than witnesses to musicianship. Such things are multiplying vastly, in response to an indiscriminating demand for novelties, and are diverting executive resources and public attention from matters much more profitable. I do not apply these remarks to Dr. Heap's Cantata in a special degree, but there is no getting away from the fact that the composer has little to say that has not been said before, that he lacks inspiration and originality, and that—fatal fault—his art is unable to sustain interest through a long work. The performance, conducted by the composer in person, enjoyed every advantage that circumstances permitted. The solos were taken by Mrs. Hutchinson (*Elaine*), Madame Trebelli (*Guinevere*), Mr. Lloyd (*Lancelot*), Mr. Grice (*Sir Bernard*), and Mr. Watkin Mills (*Arthur*). With these artists there was lack neither of skill nor good will. As for the band and chorus, it will be assumed that they were enthusiastic on behalf of a Conductor whom they justly esteem. A few miscellaneous selections brought the Concert to an end.

The second day of the Festival opened with a Concert in which three classic works were performed, namely, Dvorák's "Stabat Mater," Beethoven's Symphony in C minor, and Mendelssohn's "Lauda Sion." There is, of course, nothing that need be said about these masterpieces, and their rendering may be briefly summarised. The solos in the "Stabat" were taken by Mrs. Hutchinson, who was her old self again, Madame Trebelli, Mr. Lloyd, and Mr. Watkin Mills; each doing justice to a sublime text, while, considering the difficulties of the music, it is possible to applaud the band and chorus for a plucky and fairly successful effort. The work they did sufficed, anyhow, to make a deep impression, which is proof that the music was not inadequately interpreted. In the "C minor" the orchestra played its very best, while the "Lauda Sion" came nearest of all to a satisfactory hearing. The soloists in Mendelssohn's piece, were again those mentioned above. Dr. Heap conducted throughout, and this is, perhaps, the moment to acknowledge the energy and success with which he presided over the general musical doings.

The final Concert took place on Friday evening, when another novelty was produced—a Cantata, "The Bridal of Triermain," by Mr. Frederic Corder. Very much by Mr. Frederic Corder was this work, as given at Wolverhampton, for not only did the composer of the music adapt the words from Walter Scott, but wrote an analysis for the programme-book and conducted the performance. He was the Atlas of the occasion; the whole world of the Cantata resting on his shoulders. Comprehensiveness of this sort runs a risk in proportion to its extent, but Mr. Corder did not over-estimate his powers. In all four capacities he acquitted himself well. "The Bridal of Triermain" will assuredly be heard in London on no distant day, and when it forms his sole text the critic may hope to discuss it without restriction. Here I can only deal in generalities, which, however, will suffice to excite curiosity and interest in anticipation of closer acquaintance. Mr. Corder has wisely respected the poem whence he took his subject and his words. That is to say, there are no material alterations in the text, and the "argument" is as closely followed as the necessity of much abridgment allowed. The main incidents of the poem are, of course, in the Cantata. Hence we have *Sir Roland's* dream, and the bard *Lyulph's* explanatory story in the first part, the second being taken up with the *Knights's* successful attempt to free *Gyneth* from the spell of *Merlin's* enchantment. The whole, we need scarcely say, is given in narrative form—not the best form by any means, but the composer has contrived to minimise this difficulty, and secure far more dramatic force and interest than, under such conditions, it was reasonable to expect. Let me confess that the musical handling of the subject came as a pleasant surprise. Mr. Corder is accounted a Wagnerian of the reddest hue—if the violent colour be that of the sect—and it was anticipated, not unnaturally, that his Cantata would illustrate the teachings of "the master" in a special degree. It turns out that our

clever countryman loves the "advanced" school with no more than a platonic affection; stopping short of that intimate union which bears fruit. But, be this as it may, apart from the free use of representative themes, the music in the "Bridal of Triermain" might have been written by one to whom modern licentiousness in art is the abomination of desolation. Mr. Corder, it is true, permits himself certain experiments in orchestration and harmony, which bespeak a measure of independence approaching hardihood. But a composer is not to be censured for this. The spirit is praiseworthy, though the outcome may fail of acceptance. I, for one, cannot approve all Mr. Corder's ventures. Some of his progressions are more curious than beautiful, and without harshness it may be said that at least one of his experiments in orchestration is puerile. But these are details of small importance, when the Cantata is comprehensively viewed and its general merit estimated—

Great tamer of all human art!

First in my care, and ever at my heart;
Dulness! whose good old cause I yet defend,
With whom my muse began, with whom shall end.

Mr. Corder, I take it, will never have a right to the words placed by Pope in the mouth of that eminent translator, Dr. Philemon Holland. His Cantata is never dull. I can answer for that, since a critic of experience becomes as sensitive to dulness as the palate of a tea-taster to the "bouquet" of the Chinese herb. He "smelleth it afar off," as Job's war-horse the battle, and detects its fatal presence when others are blissfully unconscious. Then he knows that all is over. Everything may be forgiven in a work except dulness, for what is it but the negation of vitality? The dull thing must die—a providential and never to be sufficiently lauded arrangement. Happily for Mr. Corder, there is no suspicion of dry rot about his Cantata. We may not approve all its features, but we are bound to listen and keep wide awake to the end, such is the vigour of the music, its directness of expression, and its picturesque character. Even when the composer is obviously "agonising" rather than pouring out "profuse strains of unpremeditated art," we are more conscious of effect than of means. He achieves the right thing in the end. It would be easy to prove this by many examples, and to show, likewise, that Mr. Corder has the power both of dramatic feeling and dramatic expression. Look at the second part for evidence, and observe the simple, yet suggestive way in which the *Knights'* release of *Gyneth* is illustrated. The man who can do this should also be able to write an opera that will live. In time, no doubt, certain crudities in Mr. Corder's style will disappear, as being the result of an adventurous spirit which years will tame. These got rid of, or at least abated, amateurs will look for thoroughly good work from their countryman, and regard with entire complacency even his most pronounced flirtations with the "advanced" muse.

The performance had good points and bad ones. Mdme. Valleria sang the soprano airs very finely. She was in capital voice, and entered, with her usual thoroughness, into the business of her part. This artist is always sensitive to a composer's intentions, and the meaning of her text; hence there was literally nothing to desire. Miss Hilda Wilson also did well, obtaining an encore for "In lofty hall"; while in Mr. Piercy and Mr. Santley, the tenor and baritone airs had eloquent interpreters. Not much fault could be found with the chorus, but the orchestra fell far short of perfection, and seriously impaired the performance. I have only to add that the Cantata was received with enthusiasm.

A short miscellaneous selection followed, including Purcell's "Let the dreadful engines" (Mr. Santley); Molique's Fandango (Mr. Carrodus); Goring Thomas's "As when the snowdrift" (Madame Valleria); and a few other pieces.

The Festival was well attended throughout, and resulted in the handing over to the medical charities of an acceptable sum.

NATIONAL EISTEDDFOD OF WALES.

ONE of the Triads asserts that the "nation of the Kymry" possess three things, the best of their kind in the world, bardism, law, and music. What was true when this ancient assertion was made largely holds good at the present time.

After the lapse of centuries, the bardism and the love of music are found to survive in the Principality with many of their old characteristics. This was demonstrated at Carnarvon, where, on the 14th, 15th, 16th, and 17th ult., this year's Eisteddfod meetings were held. The bards were in full force, with the venerable Archdruid, and the competitions were engaged in with the usual zest.

The "Gorsedd" is a great bardic feature of the Eisteddfod. It was opened at Carnarvon, on the 14th ult., by Clwyfardd, the Archdruid, who, surrounded by bards, took up his position on the logan stone in the inner circle. The competitive meetings in the pavilion were commenced soon afterwards, under the presidency of Mr. Bowen Rowlands, Q.C., M.P., who observed that the Eisteddfod had outlived much abuse and survived a great wealth of sarcasm, which those who did not understand it had thought proper to bestow upon it. "As his old friend, Gwilym Hiraethog, had once said with much of his wonted wit, 'Even the *Times*, which, like Balaam, ranged the hills to curse, had been forced to stay and bless.'"

The Eisteddfod song ("Wave the banner") was sung by Mr. Lucas Williams. In the course of subsequent proceedings, Miss Parry, Carnarvon, was awarded by Mr. D. Jenkins, M.B., the prize of £3, offered for the best contralto singing, and the successful vocalist was "invested" by Madame Patey, whose appearance on the platform with Mr. Patey had previously been much applauded. In giving his adjudication on the Cantata competition, for a prize of £20 and a gold medal, Mr. John Thomas (Queen's harpist) said four had competed. The prize would go to Miss Edith Peel, Wrexham. The libretto, he said, was written by Llew Llwyfo (the Conductor for the day), and did honour to Wales. For the chief choral prize of £200 and a *bâton*, value £5, for the conductor, three choirs of about 130 voices, from Sheffield, Birkenhead, and Wrexham, sang the following test pieces:—"Lord, our Redeemer" (Bach's "Passion"); "See what love hath the Father" (Mendelssohn's "St. Paul"); "Ardder chawgrwydd pob gogoniant" (Welsh or English words); and "Amen" from Stephen's "Storm of Tiberias." The adjudicators were Mr. Ebenezer Prout, Mr. John Thomas, Mr. J. H. Roberts, and Mr. D. Jenkins. Amid great excitement, temporarily stilled, Mr. Prout gave the award. He said the adjudicators were well pleased with the singing. In every case there had been a good attack, but the choirs had all lacked slightly in point of time. Then there was, in the case of the Sheffield Choir, a little overshadowing; that was gilding refined gold and painting the lily. But apart from these defects, the choral singing was good. The best choir was Wrexham (Rev. C. Hylton Stewart, Precentor of Chester Cathedral, Conductor), and the second in order of merit was the Birkenhead Choir, (Mr. D. O. Parry). A Concert, taken part in by Welsh artists, was held in the evening, under the presidency of Mr. Swetenham, M.P. On the same evening, it may be also noted, the Lord Mayor of London (Alderman Staples), arrived at Carnarvon, and was entertained at a banquet given by the Mayor of Carnarvon.

On the following day at the Gorsedd his lordship and Mr. Swetenham were ordained Druids. Mr. Henry Richard, M.P., presided at the competitive meeting, and the Rev. W. Thomas (Vicar of St. Asaph) was Conductor. A prize of £10 offered by Lord Aberdare, and a silver medal added by the Eisteddfod Committee, for the best English Essay on "The Characteristics of Welsh poetry, with English illustrations of Metre and Cynganedd," were awarded to the Rev. T. Evans, Merionethshire. Mr. Meyer, an adjudicator upon art painting, incidentally announced, amid great applause, that Mr. David Walsh, Melbourne, would give a prize of £100 for the best painting at the London Eisteddfod next year. A boy named William Benson, of Wigan, took a prize of three guineas offered for the best execution on the violin of Ernst's "Elegy." Three competitors. Welsh Anthem competition. Prize £7 and a silver medal. Mr. J. H. Roberts, in dealing with the works of eleven competitors, said they all exhibited ability, but the winner was "Theophilus" (Mr. James Conway Brown, Farnham, Surrey). His composition was one of the finest which had been sent to any Eisteddfod during the last twenty-five years, and the prize was quite inadequate for such a magnificent production. In an interval, Madame Patey was introduced to the audience by one of the bards, and sang Giordani's "Caro

nia ben," and being encored gave another Italian song. Harmonium competition. Prize three guineas. Winner, Mr. G. W. Jones, Penryn. Pennillion singing. Prize £2. Eos y Berth was successful. The Lord Mayor of London was introduced to the meeting by the president, and made a speech appropriate to the occasion, after which a young lady, attired in Welsh costume, handed him a piece of Welsh tweed, which he duly accepted. Three choirs of between forty and sixty voices each—Festiniog, Glantawe (Swansea), and Cynon (Aberdare)—competed for a prize of £25 and a silver medal. The test pieces were "Oh, with me" (Seyfried), and "The Blacksmith" (D. Jenkins). The adjudicators, Mr. D. Jenkins, Mr. E. Prout, Mr. J. Thomas, and Mr. J. H. Roberts, awarded the honours to Glantawe choir (Mr. J. Jones, leader), the Cynon choir receiving special mention. The Bangor Choral Union, under the Conductorship of Dr. Roland Rogers, gave an excellent performance of "Elijah" in the evening, when Mr. T. E. Ellis, M.P., presided. The leading vocalists were Madame Patey, Eos Morlais, and Mr. James Sauvage.

On the Thursday a little incident occurred at the Gorsedd which may be mentioned. Mr. Prout was invested, and Mr. J. Thomas, who acted as his sponsor, said he was proud of the privilege. A voice cried "Dim Saesna yn yr Gorsedd" ("No English at the Gorsedd"), the fact of Mr. Prout's inability to understand Welsh having been evidently forgotten by the speaker. Mr. J. Thomas, however, accepted the rebuke, and reverted to the language of his ancestors. Mr. J. H. Puleston, M.P., presided over the meeting in the Pavilion, and observed in the course of his remarks that he would willingly co-operate financially with others to offer a prize of £100 upon "Emigration" at a coming Eisteddfod. The subject was of importance to the Welsh, and it would be of service to them to have statistics collated on the matter which would be exempt from the touch of emigration officials. Eos Morlais sang the Eisteddfod song, "The land of the harp." Mr. Griffith Jones, the only competitor, received a prize of £15, given by Mr. Pugh Jones, for the best Welsh essay on "The life and services of the late three musicians—Owain Alaw, Tany-marian, and Brinley Richards." Miss A. J. Williams, Beaumaris, one of ten competitors, took the prize of £3 for the best solo, recitative, or aria. Pedal harp competition, "March of the Men of Harlech," Mr. J. Thomas's arrangement. Mr. J. Thomas adjudicated. The prizewinner was Master Thomas Thomas, Builth. The president and the adjudicator gave a guinea each to the two other competitors. Soprano solo competition, "When this scene of trouble closes" (Spohr's "Calvary"). Prize of £3 given by Mr. L. Griffith, Carnarvon, was taken by Llinos y Rhondda. For the best musical composition "In Memoriam" of Lord Penrhyn, a prize of ten guineas was taken by Thomas Price, Merthyr. Five compositions had been sent in. Violin competition, Sonata, Op. 46, No. 1 (Dussek), for children under nine years of age. Prize two guineas. Henry Purcell Jones, Ruabon, was the only competitor. He received the prize, and an occupant of the gallery threw an additional sovereign to him. Signor Foli sang "Jack's Yarn," and, in response to the encore, "Father O'Flynn." Choral competition; choirs of not less than sixty voices. First prize, £40 and a silver medal; second, twelve guineas (given by Mrs. R. Reynard, Harrogate). Two choirs competed: Bagillt Choral Union, Flintshire and Oswestry Philharmonic Society the Oswestry choir being considered the best. The Choir prize of £20 was awarded to Tyfalog. The subject of the ode was "Hope." Mr. Kenyon, M.P., presided at the evening Concert.

On the fourth day, he observed, the Gorsedd authority was declared by the Archdruid to be adjourned to Cafludd (London). The meeting of the Cymrodorion section was presided over by Mr. John Thomas. Dr. Rogers, referring to choral training in Wales, said not one out of ten sopranos could read music from either the tonic sol-fa or old notation. But the day schools and juvenile choral classes were now modifying this condition of things. Baritone tenors should be relegated to the basses, and the gold medal or *bâton*, which at Eisteddfodic contests was usually given to the conductor of the successful choir, should be given to the conductor who appeared most graceful in his demeanour. Time should also be economised in these contests, and the

exact period when a choir was to compete fixed. These suggestions were approved by the meeting, and it is to be hoped that they will be attended to, especially in reference to the time at which competing choirs are to take up their positions. In the Pavilion Buildings songs were rendered by Signor Foli, Eos Morlais, and Miss Mary Davies. The president was Mr. S. Smith, M.P., who ventured the opinion that the "Saxon" as compared with the "Celt" lacked imagination, and he was afraid no civilised country would again produce poetry like that of the "Faery Queen" or "Paradise Lost," except Wales came to the rescue—a sentiment that was not unnaturally received with applause. The pianoforte competition, engaged in by children under fourteen years of age, resulted in a victory for Miss Margaret Mary Jones, Carnarvon (£2), and the President handed a sovereign to another competitor, Miss Millie Richards, Birkenhead, in recognition of the ability she displayed. The prize of £5 offered for the best glee was withheld, as the three compositions were, in the opinion of Mr. John Thomas, below the standard. Bass solo, "Behold the day of the Lord." Thirteen competitors, reduced to four. Mr. Bennett Williams, Portmadoc, won the prize of £3, and Signor Foli presented an unsuccessful singer, J. Williams, Mountain Ash, with a sovereign. Pennillion singing, J. Owen, the only competitor, took the prize of 30s. Rev. Cadfan Davies, Anglesea, was awarded a prize of £20 and a silver crown for the best heroic poem on "Constantine the Great." Band contest: test piece, a selection from "Rigoletto." Prize £20 and gold medal. A Carnarvon band was awarded the prize; Irwell and Festiniog bands being regarded as second and third. The Carnarvon Choral Society gave a rendering of the "Creation" in the evening, Sir Llewellyn Turner presiding, and this brought the four days' Eisteddfodic programme to a close.

The National Eisteddfod Association has prepared an extensive prize list for the London meetings next year. About £3,000 will be offered in various departments. "Wales under Queen Victoria" is the subject of an essay for £50. The chief choral competition will include the rendering of (a) "I wrestle and pray" (Bach), (b) "Wretched Lovers" (Handel), and (c) "Come with torches" (Mendelssohn), for a first prize of £200, and a gold medal for the conductor; and a second prize of £50. In a second competition a prize of £100 will be awarded, competing choirs to be Welsh only. In several towns in Wales ardent preparations are already being made in view of the London choral contests. The adjudicators will probably include Sir Arthur Sullivan, Mr. Walter Macfarren, Mr. Randegger, Mr. John Thomas (Queen's harpist), Dr. Parry, Mr. Jenkins, Mr. G. D. Emlin, and Mr. J. H. Roberts. The net profits of the Carnarvon Eisteddfod are likely to amount, it is said, to about £200.

"RING DES NIBELUNGEN" AT MUNICH.

DURING the month of August last the days were hot, the nights sultry: announcements at the Munich railway station spoke to the weary traveller of tempting lakes in the neighbourhood, and of snowy mountains not very far away. Would the opera house under these circumstances prove an attraction? Would large crowds assemble at the ticket office eager to obtain tickets? Would some have to go empty away? Yes; that was the state of things during the last week in August, when the whole of Wagner's "Ring des Nibelungen" was given at the Royal Court Theatre, which seats between two and three thousand persons. It was pleasing to watch the audience. They listened with rapt attention, and never interrupted the performance by well-meant but ill-timed applause; but at the close of each act they gave striking proofs of the pleasure which they had received. The audience may not have been wholly composed of admirers of Wagner, but no one present, friend or foe, could have refused to recognise the earnest efforts that were made to present in a becoming manner a music-drama bristling with difficulties for actors, orchestra, and stage managers. To hear the work in perfection one must hear it at Bayreuth, but it has not been given there since the year 1876. Munich has a large stage, a fine company, a good orchestra, and an excellent conductor; so, Bayreuth failing, it proved a highly satisfactory substitute.

Wagner's Trilogy, or Tetralogy as it is frequently called, is a work which, to be properly judged, must be frequently seen. As matters now stand it will be a very long time before competent critics, and still longer before the public, have made up their minds as to the exact position which it ought to occupy in the history of the art. Serious performances like those at Munich are at any rate useful helps towards the solution of this important problem. We do not propose to give a detailed account of the four evenings, but to single out some of the points connected with the performances which seem to call for special notice. And, first, we would mention two of the most distinguished members of the Munich *troupe*—Herr and Frau Vogl. The latter took the part of *Fricka* in the "Rheingold," and behaved with becoming dignity. But the rôle did not give her powers full scope. It was later on, in "Die Walküre," when she appeared as *Brünnhilde*, that one discovered how excellent an actress she is. She has a fine and powerful voice, but, alas! voices will not for ever preserve their freshness, and Frau Vogl for many years has been a hard worker in the cause of art, and time and work have left traces. It is wonderful, however, to find her voice as good as it is. Her performance on the second evening was decidedly effective, but it was in "Siegfried" and the "Götterdämmerung" that she achieved the most brilliant success. It is difficult to name special moments where everything was so excellent, but, if called upon to do so, we should mention the closing scene in "Siegfried," when she is on the heights with her hero, and on the last evening the scene when she discovers the treachery, as it appeared to her, of *Siegfried*. The earnestness of her manner, the bursts of enthusiasm on the one hand, and the looks of scorn or of sorrow on the other, the clearness with which she uttered every word, these and other matters helped to render her impersonation of the unfortunate heroine most impressive. Of Herr Vogl we need not say much, for his name is sufficiently well known in connection with the Bayreuth Festival. He took part in the performances in 1876 when the "Ring" was produced there, and his great merits, both as singer and actor, were universally acknowledged. It was only in last month's *MUSICAL TIMES* that he was congratulated on his representation of *Parsifal* at Bayreuth, in July and August, "than which," says the writer, "a finer has never yet been given." At Munich, in the rôle of *Siegfried* and in that of *Siegfried*, his acting would have satisfied the most exacting of critics. At times he sang splendidly, but there were moments when he showed signs of fatigue. In the first act of "Siegfried" he was specially fine; and here the wonderfully realistic acting of Herr Schlosser, as the ugly dwarf, *Mime*, combined to make a striking stage picture. Herr Schlosser must not be dismissed with this one short sentence. We may add that he riveted the attention of his audience to the very last; in the closing scene, when he offers the poisoned beverage to *Siegfried*, he acted with immense power; one touch of exaggeration would have turned it into pantomime, but Herr Schlosser in every tone and in every gesture was true to the character of the wicked, spiteful dwarf. Of the other personages we would name Herr Gura, who took the somewhat thankless part of *Wotan* and did justice to it; Herr Siehr, who took the disagreeable part of *Hunding* in the "Walküre," and the equally disagreeable part of *Hagen* in the "Götterdämmerung." They are both repulsive, though in totally different ways. Herr Siehr was effective in both rôles. All the other characters were more or less successfully represented, but in nearly every case the acting was good; in some instances the voice was not all that could be desired. The concerted music in the "Walküre," and the choruses in the "Götterdämmerung," were admirably rendered. The orchestra is a remarkably fine one, and is under the direction of one of the most skilful of conductors. Herr Levi does not require our praise; it is sufficient to note that he was chosen by Wagner to conduct the "Parsifal" performances at Bayreuth in 1882. He is quiet in manner, but he knows thoroughly well how to transmit his thoughts and wishes to the players, and they are thoroughly competent to carry them out. The brass seemed somewhat loud at times, but coming direct from Bayreuth it was difficult to forget the subdued tone of the hidden orchestra.

One word in conclusion about the stage. The piece, on the whole, was admirably mounted. The dragon and the bear were not more ludicrous than they were at Bayreuth. There were some beautiful effects of sunrise, sunset, and storm. The swimming scene in the "Rheingold" was well managed, and the death scene and that of the funeral pyre on the last evening were effectively presented. The whole of the "Ring" was announced for repetition in September. The work, indeed, seems to be rather popular just now in Germany, for, besides Munich, it has been given in its entirety twice at Dresden—once last August, and for the second time at the beginning of last month, and from newspaper accounts the performances were highly successful. Frau Materna and Herr Gudehus took part in them.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH the local musical season does not fairly open till October, the past month has not been altogether barren of musical incidents, though the majority of them have been of too trivial a character to call for reference in these columns. One really noteworthy performance, however, took place in the Town Hall, on the 8th ult., when Mendelssohn's "Elijah" was given as a sort of stirrup-cup to the British Association visitors at the close of their week's congress. The executants were the members of the Birmingham Festival Choral Society, supported by a band of eighty instrumentalists, and assisted by Madame Valleria, Miss Hope Glenn, Mr. Barton McGuckin, and Signor Foli, as vocal principals. Mr. Stockley, as usual, conducted, and Mr. Stimpson presided at the organ. Owing to a northern engagement on the following morning, Madame Valleria was compelled to leave by a somewhat early train, which prevented her singing in the second part of the Oratorio, but her place was very creditably filled at short notice by Miss Eleanor Farnol. The performance, though not exactly a phenomenal one, was, on the whole, very satisfactory and effective, eliciting the hearty and frequent applause of the distinguished company present. So far as the principals were concerned, doubtless, there were no very novel or striking revelations for the audience, who must have often heard the work performed by the same principals elsewhere; but the Birmingham chorus is not easily matched in "Elijah," and local tradition and lengthened experience combined on this occasion to elicit some effects in the choral rendering of the work which evidently impressed the visitors very powerfully. Madame Valleria was in excellent voice, and her rare vocal and dramatic capabilities were displayed throughout the first part to the greatest possible advantage. This was more especially the case in the music of the Shunamite widow, which she sang with thrilling effect. In the chief soprano music of the second part, Miss Farnol acquitted herself with intelligence and fervour, but her voice lacks the weight or volume requisite for the full effect of such a number as "Hear ye, Israel." Miss Hope Glenn was equally effective in the pathetic air "O rest in the Lord," and in the stern admonitory "Woe unto them." Signor Foli was especially good in the bolder and more human phases of the *Prophet*, and he gave the decisive utterances of *Elijah* in the scene with the Prophets of Baal, and the florid and fiery air "Is not His word like a fire?" with spirit, energy, and effect. Mr. Barton McGuckin sang the principal tenor music, and especially the melodious air of *Obadiah*, with sweetness and refinement. The band was occasionally wanting in delicacy and refinement, but there was not much to complain of on this score.

Musical prospects for the coming winter, though not yet fully developed, afford assurance already that there will be no lack of enterprise on the part of our caterers, either as regards choral or orchestral music, but the outlook for the lovers of classical chamber music is not equally encouraging at present. First in order comes the Festival Choral Society, whose twenty-seventh annual season opens on Thursday, the 7th inst., with a performance of Sir Arthur Sullivan's too long neglected "Light of the World," originally produced at the Birmingham Festival. Another Birmingham Festival work, Randegger's dramatic Cantata "Fridolin," followed by an orchestral selection, and

When icicles hang by the wall.

October 1, 1886.

A FOUR-PART SONG.

Words from SHAKESPEARE'S "Love's Labour's Lost."

Composed by WALTER W. BROOKS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro moderato.

SOPRANO. When i - ci-cles hang, when i - ci-cles

ALTO. When i - ci-cles hang, when i - ci-cles

TENOR. When i - ci-cles hang by the wall,

BASS. When i - ci-cles hang by the wall,

PIANO. *Allegro moderato.* *f*

mp hang, . . And Dick the shep - herd blows his nail, And Tom bears logs in - *cres - cen -*

mp hang, . . And Dick the shep - herd blows his nail, And Tom bears logs in - *cres - cen -*

mp And Dick the shep - herd blows his nail, And Tom bears logs in *cres - cen -*

. . . . And Tom bears logs in - *cres - cen -*

mp *cres - cen -*

do.

to the hall, brings logs in - to .. the hall, . . And milk comes fro - zen

do.

to the hall, brings logs in - to .. the hall, . . And milk comes fro - zen

do.

to the hall, brings logs in - to the hall, . . And milk comes fro - zen

do.

to the hall, brings logs in - to the hall, . . And milk comes fro - zen

do.

to the hall, brings logs in - to the hall, . . And milk comes fro - zen

home in pail, When blood is nipp'd, and ways be foul, and ways, and ways be

home in pail, When blood is nipp'd, and ways be foul, and ways, and ways be

home in pail, When blood is nipp'd and ways be foul, and ways, and ways be

home in pail, When blood is nipp'd and ways be foul, and ways, and ways be

foul, Then night - ly sings the sta - ring owl, . . Tu -

foul, Then night - ly sings the sta - ring owl, . . Tu -

foul, Then night - ly sings the sta - ring owl, . . A

foul, Then night - ly sings the sta - ring owl, . . A

whit, tu - who! A mer - ry note, a mer - ry note, While
 whit, tu - who! A mer - ry note, a mer - ry note, While
 mer - ry note, a mer - ry note, tu - whit, tu - who! While
 mer - ry note, a mer - ry note, tu - whit, tu - who! While

greas - y Joan doth keel the pot. . .
 greas - y Joan doth keel the pot. . .
 greas - y Joan doth keel the pot, . . . When all . . a - loud . . the
 greas - y Joan doth keel the pot, . . . When all . . a - loud . . the

the wind doth blow, the wind doth blow, . . *mp* And cough - ing drowns the
 the wind doth blow, the wind doth blow, . . *mp* And cough - ing drowns the
 wind . . doth blow, *mp* And cough - ing drowns the
 wind . . doth blow, *mp* And cough - ing drowns the

par - son's saw, And birds sit brood - ing in the snow, sit brood - ing in the

par - son's saw, And birds sit brood - ing in the snow, sit brood - ing in the

par - son's saw, And birds sit brood - ing in the snow, sit brood - ing in the

And birds sit brood - ing in the snow, sit in the snow, When

snow, the wind . . .

snow, When all a - loud the wind doth blow, the

snow, When all a - loud the wind doth blow, the wind .

all a - loud the wind doth blow, when all a - loud the wind doth blow, the

doth blow And birds sit brood - ing

wind doth blow, And cough - ing drowns the par - son's saw, And birds sit brood - ing

doth blow And birds sit brood - ing

wind doth blow, And cough - ing drowns the par - son's saw, And birds sit brood - ing

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into systems, each containing vocal staves and piano accompaniment. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'cres.' and 'f'.

in the snow, sit brood - ing in the snow,
 in the snow, sit brood - ing in the snow,
 in the snow, sit brood - ing in the snow, When
 birds sit brood - ing in the snow, When all . . a - loud the
 wind doth blow, when

f

the wind doth blow, *cres.*
 all a - loud the wind doth blow, the wind doth blow, And cough - ing drowns the
 wind doth blow, the wind doth blow, *cres.*
 all a - loud the wind doth blow, the wind doth blow, And cough - ing drowns the
cres.

p When roast - ed crabs hiss in the bowl, when roast - ed crabs hiss..
 par - son's saw, When roast - ed crabs hiss in the bowl, when roast - ed crabs hiss
 When roast - ed crabs hiss in the bowl, when roast - ed crabs hiss..
 par - son's saw, When roast - ed crabs hiss in the bowl, when roast - ed crabs hiss
p

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 2/4 time and G major. The lyrics are: "in the bowl, Then night - ly sings the sta - ring owl. . . Tu - whit, . . . tu - who! . . . A mer - ry note, a mer - ry note, Tu - whit, . . . tu - owl, . . . A mer - ry note, a mer - ry note, Tu - whit, . . . tu - mer - ry note, While greas - y Joan doth keel the pot. . . mer - ry note, While greas - y Joan doth keel the pot. . . who! . . . While greas - y Joan doth keel the pot. . .". The score includes dynamic markings such as *ff*, *mf*, *p*, and *f*. The piano accompaniment features a variety of textures, including arpeggiated chords and sustained block chords.

in the bowl, Then night - ly sings the sta - ring
 in the bowl, Then night - ly sings the sta - ring
 in the bowl, Then night - ly sings the sta - ring
 in the bowl, Then night - ly sings the sta - ring

owl. . . Tu - whit, . . . tu - who! . . . A mer - ry note, a
 owl. . . Tu - whit, . . . tu - who! . . . A mer - ry note, a
 owl. . . A mer - ry note, a mer - ry note, Tu - whit, . . . tu -
 owl. . . A mer - ry note, a mer - ry note, Tu - whit, . . . tu -

mer - ry note, While greas - y Joan doth keel the pot. . .
 mer - ry note, While greas - y Joan doth keel the pot. . .
 who! . . . While greas - y Joan doth keel the pot. . .
 who! . . . While greas - y Joan doth keel the pot. . .

Anderton's "Norman Baron," will furnish the subject-matter of the second Concert, on December 9. For the third Concert, which takes place on February 24, we are promised for the first time here Verdi's "Requiem," which will be bracketed on this occasion with Mendelssohn's "Lobgesang," and the series will terminate on March 24 with a performance of Handel's "Judas Maccabeus." The list of principals engaged is an imposing one, including Miss Anna Williams, Madame Georgina Burns, Miss Annie Marriott, Mrs. Hutchinson, Miss Hilda Wilson, Miss Damian, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Iver McKay, Mr. Barton McGuckin, Mr. Gawthrop, Mr. Bridson, Mr. Watkin Mills, Mr. Grice, Mr. Santley, and Signor Foli. There will be full band, organ, and chorus at each performance, with Mr. Stockley as Conductor, and Mr. Stimpson as Organist.

The four subscription Orchestral Concerts of Mr. Stockley, which are also fixed for Thursdays, will alternate judiciously with those of the Choral Society. The first is fixed for the 21st inst., when Miss Fanny Davies, the Birmingham pianist, will play Schumann's Concerto for pianoforte and orchestra. The programme also comprises a performance of Dr. Villiers Stanford's "Elegiac" Symphony, to be conducted by the composer, and it is intimated that Antonin Dvůřák will probably conduct some important orchestral work at one or other of the remaining Concerts, which are fixed for November 18, February 10, and April 21. The list of vocalists engaged comprises the names of Madame Georgina Burns, Madame Clara Samuelli, Mdlle. Antoinette Trebelli, Madame Patey, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Grice, and Mr. Leslie Crotty.

A novel and important feature of Messrs. Harrison's Concert prospectus this season is the engagement of the eminent Conductor, Dr. Hans Richter, together with his famous band, for the first performance of the series, which takes place on the 25th inst. Madame Albani will be the leading attraction at the second Concert, and the third will serve to re-introduce Mr. Sims Reeves after a lengthened absence. The last Concert of the series, following the precedent of previous seasons, will be distinguished by the co-operation of Mr. Charles Hallé and his celebrated band. In addition to the artists incidentally named above, Madame Alwina Valleria, Miss Robertson, Mdlle. Antoinette Trebelli, Madame Patey, Madame Antoinette Sterling, Miss Hope Glenn, Mr. Edward Lloyd, Signor Foli, Mr. Frederic King, and Mr. Santley, have accepted engagements for one or more of the Concerts. The list of instrumentalists comprises Mr. Charles Hallé, Miss Olson, and Miss Fanny Davies, solo pianists; Madame Norman-Néruda (if in England), Signor Papini, and Miss Nettie Carpenter, solo violin; M. Holmann, solo violoncello; and Signor Bottesini, solo contra-basso. The accompanists will be Messrs. Wilhelm Ganz and Sidney Naylor.

Local music teachers view with concern the gradual development of the teaching functions of the musical section of the Midland Institute, which has this season expanded into a regular Academy of Music, at nominal fees for students, with which no private teacher can pretend to compete. Besides mixed classes under competent professors for the study of solo and choral singing (including the tonic sol-fa system), theory of music, harmony and counterpoint, and the several instruments of the modern orchestra, a special group of ladies' classes, at somewhat higher fees, ranging from half-a-guinea per term upwards, are held on the first three days of the week for instruction in pianoforte and violin playing, theory of music, and singing, both elementary and advanced, for soloists and chorists. In the advanced pianoforte and solo singing classes, the number of students are limited to ten each, and these are selected by the teachers on examination. The nomination of Mr. Stockley as honorary principal of the school is a guarantee for the soundness of the scheme and the quality of the instruction, but it need scarcely be pointed out how seriously the success of the undertaking must affect the position and earnings of unattached members of the musical profession here.

The Carl Rosa Opera Company commenced a series of six nightly performances on the 27th ult., but the only novelty introduced was Marchetti's "Ruy Blas," which has been noticed elsewhere.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The preliminary sketch of the chief events of our forthcoming season, as given in the September issue, has been since amplified by the publication of the full programme of the Philharmonic Society, which quite fulfils our previous expectations. One of the most notable Concerts will take place on November 9, when "The Spectre's Bride" and the "Walpurgis Night" will sufficiently test the qualities of the chorus, which has undergone several changes. The solo vocalists on this occasion will include Madame Albani, Mr. Edward Lloyd, and Mr. John Bridson. Again, on January 11, 1887, "Elijah" is to be given, with an excellent cast of principals, and the last two Concerts of the series will be devoted to Stanford's "Three Holy Children" and Rossini's "Stabat Mater," with miscellaneous choral excerpts. The purely orchestral music promises variety if not novelty, the list including Mozart's "Jupiter" Symphony, Beethoven's Pastoral Symphony, Mendelssohn's Symphony "The Reformation," Rubinstein's "Ocean" Symphony, Gade's in C minor, and Haydn's No. 7 in C.

The usual series of eight Orchestral Concerts under the direction of Mr. Charles Hallé, commences in the Philharmonic Hall in November, and with such artists at the first Concert as Madame Albani, Madame Norman-Néruda, and the *entrepreneur* himself, it is evident that the season will be well inaugurated. The list of Symphonies includes Beethoven's "Eroica," Mendelssohn's "Italian" in A, and Berlioz's "Fantastique" in C, in addition to a first production, as far as Liverpool is concerned, of Schumann's No. 4 in D minor, Haydn's No. 30 in A major, Dvůřák's No. 2 in D minor, and Hans Huber's "Summer Nights." Amongst the Overtures to be produced are Beethoven's "Leonora," Nos. 1, 2 and 3, and "Fidelio," Berlioz's "Les Francs Juges," Goldmark's "Penthesilea," Marschner's "Hans Heiling," and Smetana's "Lustspiel," the last three being starred as novelties. The miscellaneous work also promises to be interesting by the inclusion of Saint-Saëns's ballet music from "Henry VIII.," Fuchs' Serenade in C, and a Scherzo Capriccio by Dvůřák.

The choral competitions which were held in the large Concert Hall of the Liverpool Exhibition at the close of August, were not only interesting in themselves, but evidenced the high state of refinement and delicate treatment which have been attained by many of our provincial choirs. The first prize of £100 was gained by the Nottingham Society, a result generally anticipated in view of the fame which this praiseworthy body of singers has earned elsewhere. The bands which have recently performed at the Exhibition comprise, amongst others, the Coldstream Guards and the Royal Horse Guards Blue (under the conductorship of Mr. Charles Godfrey), and M. Riviere's excellent stringed orchestra; and the organists who have given Recitals on the large organ include Mr. W. T. Best, Mr. H. L. Balfour, and Mr. J. Kendrick Pyne, City Organist at Manchester.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DURING the summer months there are, in the provincial towns, very few musical doings worthy of being chronicled. The autumnal festivals generally give the first evidences of renewed vigour, and of the spreading abroad of that artistic bustle which is, in the middle of the year, almost entirely confined to London. But when the Metropolitan activity lulls our commences, and during the winter months keeps us warm and lively.

So far, however, we enjoy little beyond the hope of returning animation; we have scarcely advanced further than the first signs of vitality. Our choral societies are summoning their faithful members to resume their drill and to prepare for their winter campaign; but no distinct announcement of exciting programmes has issued from any of them. The new cantatas, &c., do not appear to have so captivated our leaders as to have commanded their devoted allegiance. Perhaps after the Leeds Festival, plans may begin to assume a more positive shape, but just yet we are in a state of vague expectancy.

Mr. Hallé and Mr. de Jong will meet their friends at the Free Trade Hall toward the close of October, but before that we shall have an opportunity of welcoming the former gentleman as a solo player. Mr. Hallé's Afternoon Recitals formed such an attractive portion of last year's undertakings, connected with what are styled the "Gentlemen's Concerts," that it is not strange that, out of eighteen performances announced for the next season, the popular conductor has been secured for eight interpretations of piano-forte music, the influence of which will be vastly increased by the programmes being arranged to illustrate the gradual progression of modern work. From Handel and Bach to Brahms and Liszt is a wide range, and should afford plenty of scope for diversified programmes, and for the education, as well as entertainment, of the subscribers. Orchestral performances must always be, to a certain extent, unsatisfactory in so small a room as the Concert Hall, and, not unwisely, the directors of that Institution undertake to give only five during the season. At four Chamber Concerts Signor Piatti will appear, to the great delight of his many admirers here. Madame Norman-Néruda and Herr Straus will alternate as first violinists. I must regret that no engagement of our able local quartet party, under Signor Risegari's able superintendence, is promised. Unless the "Gentlemen's Concerts" are largely utilised for the encouragement and display of whatever is best and choicest in our local talent they will utterly fail to obtain, or deserve, that public support for which they now, after a somewhat feeble middle life, appeal as the only hope for a continued existence. On the other hand, the purely amateur celebrations of the last two seasons do not seem to have so commended themselves to the subscribers as to have led to their continuance.

Since the above was written, Mr. Hallé has issued his prospectus. His orchestra will again consist of one hundred performers, and will, during the season, be engaged in the representation of many new works—including Brahms's Fourth Symphony (in E minor), Dvorák's D minor Symphony (No. 2), and Huber's "Summer Nights," as well as in Goldmark's Overture "Penthesilea," Smetana's "Lustspiel" Overture, and Dvorák's "Husitska." Among the lighter orchestral pieces will be given Rubinstein's "Bal Costumé," Saint-Saëns's Ballet Music from "Henry VIII.," and Dvorák's "Scherzo Capriccioso."

Mr. and Mrs. Henschel will sing at the first Concert, and will be followed by Madame Albani, Madame Hastreiter, Miss Wynant, Mdlle. Schneider, and many old favourites. The second part of the first programme will consist of works by Liszt. We shall have the pleasure of welcoming, among the soloists, not only Madame Norman-Néruda and Herr Joachim, but also Miss Agnes Zimmermann, Herr Stavenhagen, and Herr Franz Ondricek, so that considerable variety will be provided.

At the Town Hall Mr. Pyne has resumed his attractive Saturday evening Recitals, and at the Cathedral the organ (which has for more than a year been silent, during the repairing of the building) will very soon be again heard.

Messrs. Forsyth announce a Pianoforte Recital by Liszt's talented pupil, Mr. Frederic Lamond. I am sorry that the date (the 14th inst.) will clash with the Leeds Festival, which is sure to attract many of the lovers of music in this neighbourhood.

Mr. J. H. Mapleson promises Italian Opera at the Theatre Royal, commencing on Monday, the 18th inst. The singers announced are either veterans or entirely unknown here; but mysterious hints are offered respecting the possibility of a "new planet of the first magnitude."

Mr. Carl Rosa has given us a fortnight of Opera in English. As no novelty has been vouchsafed, and only a single performance given of one comparatively new work ("Nadeshda"), the short visit calls for little remark. Perhaps the want of a suitable heroine for the later English operas justifies a course which can aid but very slightly the advance of a national school of dramatic music.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THERE are everywhere indications of renewed musical activity in the West Riding, and next month will find Concert-rooms crowded in almost every town of consequence

in the county. Last season was thought to be an unusually busy one in respect of the multiplicity of musical events, but the prospect before us is even more promising. Before indicating some of the chief Concerts which are announced to be held during the winter, reference should be made to one feature of the *al fresco* music which has been provided during the summer months—namely, the introduction of open-air Concerts on Sunday afternoons. These have been held pretty generally in the large towns with the object of raising funds for hospital purposes. Judging by the enormous attendance at most of these Concerts the movement is one which seems to fit in agreeably with the wishes of the public. As a rule, no charge is made for admission, but collecting sheets, placed at appropriate points, form a convenient channel for the offerings of the public. The music, of course, is all sacred, and the selection of choruses of the Handelian type enables the promoters to dispense with the labour of preparation, almost every choir in Yorkshire being able to go through the best known choruses without much difficulty. It is probable that next year this mode of improving the extremely dull Sunday afternoons of provincial towns will undergo marked development.

With regard to forthcoming engagements, it needs not to be said that the approaching Triennial Festival at Leeds is foremost in the thoughts of everyone. The works to be produced are in active rehearsal, and the officers are deeply immersed in the enormous work of organisation and ticket selling. The Festival promises to be a great success.

Mr. Ford has announced a series of six popular Concerts, extending over the period between November 17 and March 16, the opening Concert being devoted to the production of Berlioz's "Faust." The principals named for the occasion are those who have usually been associated with the best performances of the work in England, and the Philharmonic Society will take part in the choruses. Mr. Hallé will occupy the conductor's desk. With one exception the rest of the Concerts will consist of chamber music, the exception being that announced for December, which will be given by Mr. Hallé's band. Herr Joachim is not to appear till the final Concert in March, when he will be accompanied by a quartet party, to include Signor Piatti. The Philharmonic Society, which continues under the conductorship of Mr. Alfred Broughton, has made arrangements for three Concerts. At the first, to be held in December, will be produced "The Light of the World" (Sullivan), and for the second, in March, Mozart's "Requiem," and Handel's "Acis and Galatea" are announced. The third, or extra Concert, as it is called, is the Christmas performance of "The Messiah," for which Madame Albani, Miss Hilda Wilson, Mr. Lloyd, and Mr. Watkin Mills are engaged. Herr Schiever (leader of Dr. Richter's band) is to officiate as leader at each of the three Concerts.

Mr. Edgar Haddock announces a third series of Musical Evenings, extending from November to March. The Temperance Choral Society is actively engaged in rehearsal, and other similar Societies are also at work on preparatory studies. Some indication of the progress which is going on may be gathered from the fact that two schools of music, with thoroughly equipped staffs of professors, are now at work in Leeds. The older Institution, the Yorkshire Training College of Music, has recently been located in new premises, and is under the direction of Mr. Whewall Bowling, who has succeeded his brother, the late Mr. J. P. Bowling. Of the late principal professor it may be remarked, in passing, that he was perhaps unsurpassed in Yorkshire as a pianist, and he had many other qualities which surrounded him with a wide circle of friends. Publicly he laboured unselfishly in the interests of music, and, although unostentatious, his presence will be very much missed. Herr Alfred Christensen is the director of the new school which has been dignified with the appellation of Conservatoire, and which is to be conducted on the principles of the leading Continental Conservatoires.

The prospect held out for the season at Bradford is pleasing. First and foremost must be mentioned the programme of the Bradford Subscription Concerts, which have done infinitely more than any other institution in the town

to foster music. An addition has been made this year to the number of the Concerts, and for the same subscription purchasers of tickets will have the privilege of attending seven instead of six Concerts. Three of the seven will consist entirely of orchestral music, in the last of which Herr Joachim will take part. Mdle. Antoinette Trebelli and Mdle. Schneider are announced as vocalists for the first and second Orchestral Concerts. Of the remaining four, two will be Choral, one Chamber, and one Ballad Concerts. "St. Paul" will be produced in December, and "The Spectre's Bride," and, among other items, a selection from Berlioz's "Childhood of Christ," in February. Mr. Lloyd and Mr. and Mrs. Henschel will take part in Mendelssohn's Oratorio, and the principals at the second Choral Concert will be Miss Marriott, Mr. Lloyd, and Mr. Santley. At the Chamber Concert, in November, the executants will be Madame Néruda, Mr. Hallé, Herr Straus, Signor Piatti, and Herr Protagatzky. For the Ballad Concert the services of Madame Valleria, Signor Foli, and M. Nachéz (violinist) have been retained. The approaching season will witness the introduction of a new venture in the shape of a series of Popular Concerts for Bradford, intended, so far as one can judge, to serve somewhat the same purpose as the Popular Concerts so excellently conducted by Mr. Ford at Leeds. Considering the standard of efficiency aimed at, they promise to be amazingly cheap from the public point of view. The series will comprise nine Concerts. At the first, which is announced to take place during October, the Chevalier Emil Bach and Miss Thudichum will appear. Without enumerating in detail the various Concerts, it may be stated that the December programme will consist entirely of works by English composers, and that at another Concert Dr. C. H. Parry's Suite, written for the recent Gloucester Festival, will be included in the programme. Mr. Cowen and Mr. Prout are to appear as conductors at Concerts which will include some of their compositions. A local orchestra, recently formed under the direction of Mr. Sewell, will play on each occasion.

The Bradford Festival Choral Society promise interesting Concerts, notably one at which C. H. Lloyd's Cantata "The Song of Balder," written for the Hereford Festival of last year, will be produced. Chamber music, in addition to that to be provided by the Subscription Concerts and the Popular Concerts, will be abundant, Mr. Midgley and Mr. Midale having made announcements which will doubtless gratify a wide circle of musicians. In November Madame Albani will give a Concert in St. George's Hall, on which occasion she will be assisted by several accomplished artists, including Signor Bottesini.

The Huddersfield Subscription Concerts will be resumed, and at Halifax, Keighley, and other smaller towns the season promises to be fruitful of interesting events.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

The approaching musical season in Bristol promises to be one of considerable and varied interest. The different Societies have already sent out notices of rehearsals to be begun almost immediately, in preparation for Concerts to be given during the winter, and an unusual number of novelties appear in their schemes. Whether all these will be eventually performed is not certain, but we furnish below as complete a list of the works intended to be given as can at present be obtained.

The Bristol Musical Festival Society announce two Concerts for November 26 and 27, when Berlioz's "Faust," Beethoven's "Egredi," and Rossini's "Stabat Mater," together with miscellaneous items, will form the programmes. The last two works are old favourites with the Festival Choir, and the "Faust," which was somewhat imperfectly given at the Festival last autumn, will doubtless obtain a more satisfactory rendering this year. The painstaking chorusmaster, Mr. D. Rootham, is doing his best to enforce thorough study of the work and punctual attendance at rehearsals on the part of the choir. Madame Albani, Signor Foli, and Signor Bottesini are announced as soloists.

As we have said before, there is to be a series of six Monday Popular Concerts during the autumn, as the funds of the Society do not warrant the Committee in promising

more at present. If these Concerts should pay their expenses, however, we may possibly look forward to another short series in the spring. A serious deficit, to the amount of £200, was exhibited in the accounts at the end of last season, and for this the Reserve Fund has to be drawn upon, and therefore the Committee does not feel justified in announcing more than six Concerts for the present. We must add that the "mind of Bristol" upon the subject of these excellent Concerts must finally be made up this year, whether to support them or to let them drop. There is the certainty of possessing one of the finest local orchestras in the country, with a choir to equal it, under one of the most enterprising and resolute of Conductors, open to the city, and it is for her to decide if she will keep them or no. If not, she will probably have to part with many of her leading musicians, who must naturally betake themselves where talent is more generously recognised. It should not be forgotten, moreover, that the three years for which Mr. George Riseley promised his voluntary services are now expired, and that were it not for his kindness in willingly resuming his position of honorary Conductor, the Concerts must even now have fallen to the ground. The dates fixed are as follows:—the 11th and 23rd inst., November 8 and 22, December 6 and 20. The Symphonies to be given are "Leonora" (Raff), "Roméo et Juliette" and "Episode in the life of an Artist" (Berlioz), New Symphony (E. Prout), No. 1 in F (Goetz), No. 7 in C (Haydn). Overtures—"In Memoriam" (Sullivan), "King Lear" and "Les Franc Juges" (Berlioz), "Dramatic" (Rosalind Ellicott). *Entr'actes*, &c.—Ballet Music, "Henry VIII." (Saint-Saëns); Ballet Music, "Sylvia" (Déliès); Ballet Music, "Colomba" (Mackenzie); Symphonic Poem, "Mazeppa" and "Les Préludes" (Liszt); Violin Concerto in E, and "Midsummer Night's Dream," the complete work (Mendelssohn). With such a varied and interesting list of works, surely the attendance at each Concert should fill Colston Hall to overflowing.

The Saturday Popular Concerts will again be continued, under the direction of Mr. George Gordon. Several of the programmes are to be, as usual, entirely miscellaneous, but two works are to be given for the first time—viz., "The Fairy Ring" (W. H. Cummings) and J. L. Hatton's Cantata "Robin Hood," as well as several old favourites, including Barnett's "Ancient Mariner" and Mozart's Twelfth Mass. The band will be the same as before, and Mr. G. Riseley will be the Organist.

Mrs. Viner Pomeroy's Classical Chamber Concerts are to be continued, and we trust that they may be more adequately supported. The works to be performed are not yet fixed. A series of four Chamber Concerts will also be given as last year, in the Victoria Rooms, with the same performers—viz., violin, Mr. Arthur Hudson; violoncello, Mr. E. Pavey; and grand piano, Miss Mary Lock, R.A.M.

There will probably be more than the usual number of Choral Concerts. The Bristol Madrigal Society will celebrate its Jubilee in January, on which occasion Mr. Henry Leslie, Mr. Samuel Reay, Mr. W. A. Barrett (of London), and Dr. Mann (of Cambridge) will probably be present to hear works of their own, composed especially for this Concert. The Orpheus Glee Society will hold its annual "Ladies' Night" on the last Thursday before Lent, and will doubtless present a most attractive programme.

Mr. John Barrett's choir will give the usual annual Concert, though the programme is not yet definitely fixed. At present Macfarren's "Lady of the Lake," Bruch's "Schön Ellen," and Jensen's "Feast of Adonis" are all under rehearsal, one of which will form the principal item of the evening, and the Conductor also intends to bring forward several works by local writers.

We fear that it is not intended that special Advent and Lent services, with band and augmented choir, should take place in the Cathedral, although the services formerly held were greatly appreciated. However, the grand old church of St. Mary, Redcliffe, seems to wish to fill the gap thus made by the mother church, and it is intended to give there, at the special seasons, the following works:—Sporh's "Last Judgment," Mendelssohn's "Hymn of Praise" and the 95th Psalm; Haydn's "Seven Last Words," and Stainer's "Daughter of Jairus." On each occasion there will be an efficient orchestra and largely increased choir.

The Society of Bristol Gleemen, which was formed early this year, will most likely give its first Concert in the spring. It is also proposed to form a Society, to be called "The Bristol Philharmonic Society," and three Concerts are to be given by this body at the Victoria Rooms during the winter.

Organ Recitals will be given at Colston Hall, as usual, by Mr. G. Risleley.

We hear with pleasure that the members of the Plymouth Vocal Association are now actively preparing, under their indefatigable Conductor, Mr. F. N. Lohr, for the winter Concerts. At the first of these Mendelssohn's "Elijah" will be performed, with Miss Anna Williams, Miss Eleanor Rees, Mr. Piercy, and Signor Foli as principal vocalists. "The Messiah" will be given at Christmas as usual, and Gounod's "Mors et Vita" will form the programme of the third. The artists on this occasion will be Mrs. Hutchinson, Miss Hope Glenn, Mr. Edward Lloyd, and Mr. Frederic King. Mr. Lohr has filled most worthily the post of honorary Conductor to this Society for nearly twenty years, and richly deserves the thanks of all lovers of music for his unwearied efforts to present, at each Concert, a fitting performance of the works selected.

At Exeter, the announcements, so far, for the coming season are Mr. Farley Sinkins' Subscription Concerts (morning and evening) on the 25th inst. In December, the Concerts of the Madrigal, Orchestral, and Oratorio Societies will be given. The latter Society has been reorganised, with new rules and officers, and will give the "Messiah" at the first Concert, under the direction of Mr. G. W. Lyon.

The Western Counties' Musical Association's Annual Festival Concerts will comprise Handel's "Judas Macabeus," and a miscellaneous orchestral and vocal Concert.

The Victoria Hall Organ Recitals, by Mr. D. J. Wood, will be resumed on the first or second Saturday this month.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE arrangements for the forthcoming musical season are being actively pushed forward. The Choral Union, under the direction of Mr. Manns, will, as usual, give a series of Orchestral and Choral Concerts, the principal items already announced being Mendelssohn's "Elijah," Beethoven's Choral Symphony, Dvorák's "Stabat Mater," and Schubert's "Song of Miriam."

Mr. Charles Hallé and Madame Norman-Néruda will give their accustomed series of Concerts, the first taking place early in November.

Dr. Hans Richter announces two Orchestral Concerts, also at the beginning of the season.

Mr. Kirkhope and Mr. Waddell announce that their respective choral societies will shortly resume practice, the former beginning with Mendelssohn's "St. Paul" and the latter with Max Bruch's "Odysseus."

Amongst Pianoforte Recitals, an early re-appearance of the talented young pianist, Mr. Lamond, whose performances last year created so much interest, is promised.

Music in the Exhibition has gone on uninterrupted during the whole summer, and has been principally supplied by military bands. Noteworthy among these have been the performances of the Royal Artillery Band, from Woolwich, under the conductorship of Mr. Xavertal. The selections played by this band, which combines strings with the usual military instruments, have been much appreciated by the visitors.

The death is announced of Mr. J. C. Paton, well known in this city as a teacher of music and a musician of considerable talent. His untimely decease is much regretted by all who knew him.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE Glasgow Choral Union has now completed, or nearly completed, its arrangements for the ensuing season. The Concerts will begin on Monday, December 6, and the last will take place on February 12, 1887. Thirteen of these will be subscribers' Concerts, four of which

will be Choral and nine Orchestral. There will be the usual Saturday popular nights.

Two new works will be performed at the Choral Subscription Concerts—namely, Sir Arthur Sullivan's Cantata "The Golden Legend" and Dr. Villiers Stanford's Ballad, for chorus and orchestra, "The Revenge," both written for the Leeds Festival of this year. These compositions will be produced together at the Concert of December 14. Other choral works not heard here for some time, and to be given on January 18 next, are Bach's "Thou Guide of Israel," Schubert's "Song of Miriam," and Rossini's "Stabat Mater." As will be noticed, variety and brevity will be characteristic features of the choral part of the scheme this year. Mendelssohn's Oratorio "St. Paul," which has not had a place in the Choral Union programmes for a considerable period, is to be performed on February 10, and there will be the usual New Year's Day performance of Handel's "Messiah," these two compositions adding some needed massiveness and breadth to the choral series. Details of the Orchestral performances are not yet completed, but it is understood that several important new works will be brought forward. The whole of Beethoven's Symphonies are to be produced during the season, concluding with, of course, No. 9, "The Choral."

The list of vocalists with whom engagements are concluded comprises Madame Valleria, Miss Anna Williams, Miss Marian Burton, Mr. W. H. Brereton, and Signor Foli, with other names less known in Glasgow. It includes, also, I am glad to see, Mr. A. Black, a really excellent baritone of local reputation, who, I am sure, will not disappoint the expectations formed of him. The solo pianists engaged are Herr Bernhard Stavenhagen, Mr. Max Pauer, and Miss Fanny Davies, the latter of whom made a good impression here last season, as elsewhere. Pan Franz Ondricek, and Herr M. Sons, are the solo violinists. Herr Sons will be the leading violin as formerly, the valuable services of Mr. Manns have again been secured as Conductor, and Mr. Allan Macbeth continues to fill the less noticed but nevertheless important post of chorus-trainer.

The Partick Choral Society, which is one of the oldest Associations of the kind in the neighbourhood of our city, intends practising Haydn's "Creation" and Mendelssohn's "Loreley," together with some part-songs. The choir of Queen's Park Established Church will practise Gaul's Cantata "Ruth." The Rutherglen Choral Society has taken up a new work, the composition of Mr. William Hume, entitled "Blind Bartimeus." The Kyrle Choir intends confining itself, meantime, at least, to part-songs, Mr. C. H. Woolnoth now acting as Conductor.

Haydn's "Creation" will be the leading choral performance at Paisley this season, by the local Choral Union. The Heckmann Quartet has been engaged for another Concert, also a vocal party from the Carl Rosa Opera Company, the Union appearing in some choral selections. The Paisley scheme will evidently be of rather restricted dimensions this season. The Girvan Choral Society is to produce Mendelssohn's "Lauda Sion" and Hume's "Blind Bartimeus." The latter work is likewise to be included in the arrangements for the season of the Johnstone United Presbyterian Musical Society, which is under the direction of Mr. Allan. At Airdrie Haydn's "Creation" will form the winter's study, in view of the usual yearly Concert.

Most of the Musical Societies in Glasgow and the district, however, have not yet fixed on their work for the new season, and information on the subject will thus have to stand over till next issue.

We are to have two Concerts by the Richter Orchestra in the first week of November. I need hardly give readers of THE MUSICAL TIMES the particulars of the programmes. Suffice it to say that Wagner has the usual large place in them. At the same time, it is gratifying to find that Mr. Mackenzie's Scotch Rhapsody is included.

Mr. Frederic Lamond, the talented young pianist, of whom his townsmen are naturally very proud, is to give a Recital at the end of October or beginning of November.

At one of the recent weekly social meetings of the Glasgow Society of Musicians a paper was read by Mr. Andrew Myles, President of the Glasgow Choral Union, descriptive of the late operatic performances at Bayreuth, attendance at which he had included in a holiday trip to

the Continent. Mr. Myles was enthusiastic in his praise of most of what he saw and heard, but he found "Tristan and Isolde" somewhat slow. Architectural drawings of the theatre were exhibited by Mr. Myles, who is by profession an architect.

OBITUARY.

JOHN L. HATTON.—This well-known musician passed away suddenly at his Margate residence, on Monday, the 20th ult. He had long been infirm, and compelled to take exercise in a wheeled chair, but otherwise his health was fairly good, no anticipation of speedy decease being entertained. Almost to the last the cheery old gentleman maintained his usual spirits. During the late Mr. J. W. Davison's sojourn in Margate, Hatton would sometimes be wheeled up to the York Hotel, and there the two veterans would fight their battles o'er again to the amusement of the listeners. Notable hands were they both at "spinning a yarn," and the memory of their stories will not soon die. Hatton was born in Liverpool, October 12, 1809, and picked up his musical education as best he could, under the stimulus of genuine artistic impulses. He came to London in 1832, soon making himself known alike by energy and talent. Both as composer and conductor he worked hard. After fulfilling an engagement at Drury Lane, where (1844) his first opera, "The Queen of the Thames," was produced, Hatton spent some time abroad, subsequently returning to share the glories of Charles Kean's Shakespearian revivals at the Princess's Theatre. Hatton presided over the orchestra throughout the series, and wrote incidental music for most of the plays produced. Much of his time was spent in connection with theatres; this, as may be supposed, not tending to the serious employment of his undoubted talent as a creative musician. In that capacity Hatton began very well indeed—a fact of which all who are acquainted with the set of songs published under the name of "Czapek" can testify. To these belong the famous "Anthea," and others less known but almost equally good. Their composer might have been the English Schubert had he persevered on the same high level, but he took to writing more for the many than the cultivated few, and was encouraged in this course by very great popular success. Among his best known songs and part-songs are "Good-bye, Sweetheart," which Mario loved so well; "Simon the Cellarer," "The Friar of Orders Grey," and "Our ship now goes." These, and others of their kind, will long keep his name alive. His works for the stage made but little mark, nor did his Cantata "Robin Hood," or his Oratorio "Hezekiah," survive. His church services and anthems were scarcely more fortunate. Hatton, in point of fact, was a lyrical composer, who had a sympathetic nature, the gift of tune, and enough musicianship for the effective handling of his subjects. In private life he was a boon companion and a favourite.

WE have received a circular from Dr. Henry Hiles calling attention to a series of papers now publishing in the *Quarterly Musical Review*, at Manchester, on the "Education of Cathedral Choristers," and stating that he would be glad to have a detailed statement of the present arrangements in each of our large choral foundations with respect to provision:—(1) For the efficient training of the choir-boys in music, in addition to their direct preparation for their actual work in the service; (2) For their general education; and (3) For their board and lodging. Information is also desired as to any help systematically afforded to the boys when they leave the choir, or any supervision exercised over their after-life. It is necessary that communications on this subject should be addressed to Dr. Hiles, Evington, Northumberland Street, Higher Broughton, Manchester, before Christmas.

THE competition for the John Thomas Welsh Scholarship at the Royal Academy of Music, took place on the 23rd ult. The examiners were Messrs. F. R. Cox, H. C. Lunn, Walter Macfarren, John Thomas, F. Westlake, and the Principal (Chairman). There were six candidates, and the scholarship was awarded to Aneurin Jenkins.

ORGAN Recitals have been given on the new organ at Canterbury Cathedral during the past month by Dr. Bridge, Dr. Longhurst, Dr. Warwick Jordan, Dr. Pringuer, and Mr. Jekyll.

THE prospectus of the thirty-first series of the Crystal Palace Saturday Concerts announces that the season will commence on the 16th inst., the principal points in the programmes of the ten Concerts before Christmas being as follows:—At the first Concert Beethoven's Symphony, No. 1, in C, Massenet's Spanish Ballet from "Le Cid" (first time in England), and Schumann's Pianoforte Concerto, with Miss Fanny Davies at the solo instrument; vocalist, Miss Ella Russell. The second Concert (23rd inst.) will be in memory of Franz Liszt, and will include his Symphonic Poems, "Les Préludes" and "The Ideal," the "Hungarian Fantasia," and the Pianoforte Concerto in A (No. 2); pianist, Mr. Walter Bache, and vocalists, Mr. and Mrs. George Henschel. At the third Concert (30th inst.) Mendelssohn's "Scotch" Symphony, the Prelude to the third act of "Tannhäuser" (first time at these Concerts), Overtures, "Coriolan" (Beethoven) and "Waverley" (Berlioz), and Volckmann's Violoncello Concerto, to be played by Herr Julius Klengel; vocalist, Miss Ella Russell. The fourth Concert (November 6) will be devoted to Dvořák's Leeds Festival Oratorio, "Saint Ludmila," conducted by the composer; principal vocalists, Miss Annie Marriott, Miss Hope Glenn, Mr. Edward Lloyd, and Mr. Santley; the choruses to be sung by Novello's Choir. At the fifth Concert (November 13) Gade's Violin Concerto, played for the first time, Mr. John Dunn being solo violinist; F. H. Cowen's "Festival Overture" (composed for the opening of the Liverpool Exhibition, 1885), Schumann's "Rhenish" Symphony, and Wagner's Introduction to "Tristan und Isolde," as adapted by the composer for performance at Concerts; vocalist, Mr. Sims Reeves. At the sixth Concert (November 20) Berlioz's Sacred Trilogy "The Childhood of Christ" will be given (for the first time at these Concerts), Miss Mary Davies, Mr. Henry Piercy, Mr. Robert Hilton, and Mr. Santley, being the principal vocalists. At the seventh Concert (November 27) F. Praeger's new "Symphonic Fantasia" (first time), a selection from Mackenzie's Opera "The Troubadour," and Beethoven's Violin Concerto, performed by Pan F. Ondricek; vocalist, Mdlle. Antoinette Trebelli. At the eighth Concert (December 4) Sir Arthur Sullivan's Leeds Festival Cantata "The Golden Legend" will be given, conducted by the composer; principal vocalists, Madame Albani, Madame Patey, Mr. Edward Lloyd, and Mr. Frederic King, the choruses by Novello's Choir. At the ninth Concert (December 11), conducted by Sir Arthur Sullivan, Overture "The Sapphire Necklace" and incidental music to "The Merry Wives of Windsor" (Sullivan), Beethoven's Symphony in B flat (No. 4), and Pianoforte Concerto in G; pianist, Mdlle. Clotilde Kleeberg, and vocalist, Miss Agnes Jansen. The tenth Concert (December 18), in celebration of the hundredth anniversary of the birth of Weber, will be exclusively devoted to the works of that composer; vocalist, Mrs. Hutchinson; pianist, Herr Bernhard Stavenhagen; clarinet, Mr. G. A. Clinton. With the exception of the fourth, sixth, eighth, and ninth, the whole of the Concerts will be conducted by Mr. August Manns. For the second ten Concerts of the series we are promised A. C. Mackenzie's new Cantata "The Story of Sayid," "The Revenge," for chorus and orchestra, by C. Villiers Stanford (both conducted by their composers); a new Symphony by E. Prout; an orchestral Scene, "The Forest of Arden," by H. Gadsby (performed at one of the Philharmonic Concerts last season), and a new Serenade for orchestra, by George J. Bennett.

THE opening Services at the Church of the Holy Trinity, Paris (concerning which we wrote last month), took place on Sunday, the 12th ult. The first was at nine o'clock, followed by one at eleven, when the Service was Dr. Garrett's in E flat, with Introit by Dr. Tuckerman. Even-song was at four o'clock, when Dr. Garrett's Cantate and Deus in E flat, and Barnby's Anthem "O how amiable," with processional Hymns, were sung. The whole of the music, which was excellently performed by the choir, was under the direction of Mr. Stedman. The precentor, Mr. Wright E. Post, will have the valuable assistance of Mr. Seker, who is well known in Paris as an admirable teacher of singing. The church, an excellent example of the late G. E. Street, is admirably adapted for musical purposes, and the new choir starts with every prospect of a great success.

WE quote the following from the *Daily Telegraph*:—"FRANZ LISZT.—The contents of the great composer's will have been made known through his lawyer and confidential adviser, Dr. Brichta, who went from Vienna to Weimar in order to arrange affairs. The will was dated August 15, 1861, and constituted the Princess of Sayn-Wittgenstein as 'universal heir.' It had been drawn up in solemn form, occupied only a sheet of letter paper, and had been deposited for safe keeping with the proper tribunal at Weimar, then the usual residence of Liszt. Both his daughters and his mother were then alive. The provisions which the will contains for the benefit of his mother have been discharged by her death in 1864. As to the daughters, the testator directs that their fortunes, which were deposited with the house of Rothschild at Frankfurt, shall be paid over to them. The interest of these capital sums was paid to Mesdames Blandine Ollivier and Wagner from the time of their marriages, and the capital sums were also paid over to them long since. The legatee is to have supreme discretion and control over the publication of any manuscript works which Liszt may leave behind, is to have all the presents made to him at various periods of his career, is to discharge his wishes in regard to friends which he may communicate to her orally or by writing, and may dispose at pleasure of all the scores and other manuscripts of various composers, and all other music which may be in his possession at the time of his death. It is believed that the value of what has been left is not considerable, except the presents, which are numerous and costly, and the music. By the wish of the Grand-Duke, Liszt's house at Weimar will be preserved in the condition in which he left it, as a memorial of the artist."

UNDER the auspices of the Llandaff Diocesan Church Choral Association, an interesting Festival was held on the 16th ult., at the Parish Church, Usk. Contingents were furnished from the choirs of Newport, Tintern, Caerleon, Usk, Marshfield, Abertillery, and other places in Monmouthshire, numbering about 450 voices. Mr. Richard Seaton, choirmaster, Margam Abbey, conducted as usual; Mr. C. C. Caird, Llanthwy, presided at the organ, and the auxiliary band, consisting of about twelve string and wind instruments, was led by Mr. Sewell, Pontypool. The anthems "O come let us worship" (arranged from Himmel) and "We never will bow down" ("Judas Maccabeus") were sung. In the course of an apposite sermon, the Very Rev. the Dean of Asaph said he often wondered whether favourite hymns so-called would be so if they were not identified with favourite tunes. There was such a thing as singing with the voice, without singing either with the spirit or the understanding. That solemn dialogue between the soul and the Saviour, "Art thou weary, art thou languid," was an illustration of beautiful words being set to worldly music. The music originally written for that hymn had long since been entombed in an Oxford church, where choral services were a thing of the past, and the hymn was wedded to a bright and cheerful tune which fell very far short of the solemnity of the words. Those on whom the choice of hymns rested should be careful about asking congregations to sing such verses, for English hymnology was full of glorious songs, not only strong and full in their tune, but lofty and noble in their meaning.

THE members of the St. George's Glee Union gave their 217th consecutive monthly Concert on the 3rd ult., in the Pimlico Rooms, Warwick Street. Although in the height of the holiday season, the audience was as large as usual, and the Concert was highly successful. Miss Amy Sargent, Miss Jeanie Rosse, Mr. W. Nicholl, and Mr. J. Donnell Balfe were the vocalists, and Mr. E. Stoeger played two pianoforte solos. The part-songs included compositions by Mendelssohn, Bridge, Reay, Stirling, Bishop, Martin, and Distin. Mr. E. R. Terry presided at the pianoforte, and Mr. Joseph Monday conducted.

THE annual Service of the Guild of St. Matthew was held at St. John's, Waterloo Road, on Monday evening, the 20th ult., when the sermon was preached by the Rev. Canon Shuttleworth, Rector of St. Nicholas, Cole Abbey. Barnby's setting in E was used for the canticles, and the anthem was Mendelssohn's "How lovely are the messengers." The musical portion of the Service was under the direction of Mr. Henry J. B. Dart.

THE prospectus of Mr. J. A. Mathews' Choral and Orchestral Society, at Cheltenham, promises three Subscription Oratorio Concerts during the season 1886-7, at the first of which, on November 23, Handel's "Messiah" will be given, with full band and eminent solo vocalists. The second Concert will take place after Christmas, in honour of the Queen's Jubilee, when appropriate music will be performed; and the third will be given in aid of a local object. The classes will be continued in Handel Hall (lately acquired); musical lectures will be given (the first by the President of the Society, Sir Herbert Oakley, Mus. Doc.); and the amateur division for instrumentalists will have separate practice for the public performances. The singing competition will take place in the spring, and will be open to members of the choral and elementary classes only. The annual examinations of vocal and instrumental music, in connection with Trinity College, London, are appointed for November 12 and 13 next, and those in musical knowledge for June 10, 1887. The practices commenced at Handel Hall on the 14th ult.

THE prospectus of the Institute Choral and Music Classes at the Bow and Bromley Institute, for the session 1886-7, announces that a Popular Concert will be given on the 19th inst., the proceeds of which are to be devoted to meet the loss on last season's Subscription Concerts. The programme will contain F. H. Cowen's "Rose Maiden," and Sir George Macfarren's Cantata for female voices "Songs in a Cornfield," with a miscellaneous selection. The meetings of the Institute Choir are on Tuesday evenings; and the Elementary Singing Class, for sight singing on the Tonic Sol-fa method, and the Intermediate Singing Class (for those who have already passed through an Elementary Class), on Fridays, the former at 8.15 and the latter at 7 p.m. In addition to the works already named, Sullivan's Cantata "The Golden Legend," "The Revenge" by C. Villiers Stanford, and other works composed for the Leeds Festival, as well as Mendelssohn's "First Walpurgis Night," will be performed during the season. Mr. W. G. McNaught continues to act as Conductor.

THE prospectus of the Finsbury Choral Association for its eighth season, 1886-7, promises three Subscription Concerts, in the Holloway Hall, the first, on December 9, being devoted to Gaul's "Holy City," and W. H. Cummings' Cantata, "The Fairy Ring"; vocalists, Madame Clara Samuelli, Miss Emily Davies, Madame Isabel Fassett, Messrs. W. J. Davey, John Probert, and W. G. Forington; the second on February 10, 1887, to Haydn's "Creation," the solos by Miss Bertha Moore, Mr. Iver McKay, and Mr. Frederic King; and the third, on March 24, to Mendelssohn's "Hymn of Praise" and Prout's Cantata "Alfred," Miss Mary Davies, Miss Mary Middleton, Mr. Charles Chiley, and Mr. Bantock Pierpoint sustaining the principal parts. The Conductor of the Society is Mr. C. J. Dale; but "The Fairy Ring" and "Alfred" will be performed under the personal direction of their composers. At an extra Concert, on Good Friday, April 8, 1887, "The Messiah" will be given, the solo parts by Miss Kate Fusselle, Miss Alice Heale, Messrs. Reginald Groome and Bridson.

THE London Symphony Concerts, under the conductorship of Mr. Henschel, will commence at St. James's Hall, on Wednesday evening, November 17. Sixteen Concerts will be given, extending to March 16, 1887. The orchestra will consist of upwards of seventy-four of the best resident performers; leader, Mr. Carodus. There will be thirteen evening and three afternoon Concerts, the first part of the programme, as a rule, consisting of an overture, a solo, and a symphony, the second part including music of a lighter style.

THE prospectus of Mr. Spark's Subscription Concerts, at Worcester, for the coming season announces the engagement of Madame Valleria, Miss Mary Davies, Madame Patey, Madame Laura Smart, Signor Foli, Mr. Josef Cantor's Operatic Concert Company; M. Tivadar Nachez, Herr Poznanski, and Mr. T. Shaw (violin), Mr. V. L. Needham (flute), Mr. J. Bell (cornet), and Signor Tito Mattei (pianoforte). Three Concerts will be given, commencing on the 25th inst.

THE prospectus of the Sunderland Philharmonic Society (under the direction of Mr. Kilburn, Mus. Bac., Cantab.) announces, for the season 1886-87, three Subscription Concerts. The programme of the first, on the 15th inst., will be miscellaneous, and includes Gounod's Anthem "By Babylon's Wave" and Mendelssohn's "Hear my Prayer." At the second, on February 14, 1887, Dvorák's Cantata "The Spectre's Bride" will be given, with full band and chorus, the principal vocalists being Mrs. Hutchinson, Mr. Harper Kearton, and Mr. John Bridson; and the third will consist either of a high class miscellaneous programme or of some choral work of interest. In addition to those named above, the following artists are engaged: Miss Agnes Larkcom, Miss Damian, and Mr. Lucas Williams (vocalists); Mr. Carodus (solo violin), and Dr. William Rea (solo pianoforte).

We have been requested to publish the following. This decision is most important for piano-dealers who send out their goods on this system:—"Birmingham Police Court, September 14, 1886.—The Pianoforte Case.—Dale, Forty and Co., of Cheltenham, *re* Brawn. Before Mr. Kinnersley, stipendiary magistrate. This was an application by Mr. C. J. Chesshyre, of Cheltenham, solicitor, on behalf of Messrs. Dale, Forty and Co., for an order of restitution of the piano (for the stealing of which the prisoner Brawn had been convicted), under the 24th and 25th Victoria, c. 96, sec. 100, which piano was, before conviction, *bona fide* purchased by one Stephen Ainge, of Birmingham. Mr. Hebbert, jun., appeared for Mr. Ainge. Order to restore the piano to Messrs. Dale, Forty and Co. was at once made by the learned magistrate."

The prospectus of the Sacred Harmonic Society announces that five Concerts will be given during the coming season as follows: December 3, "Judas Maccabæus," December 17, "The Messiah," January 21, 1887, "Elijah," February 25, Rossini's "Moses in Egypt," and March 25, Costa's "Eli." Engagements have already been made with many of the most eminent solo vocalists. Mr. W. H. Cummings retains the post of Conductor, and Mr. Fountain Meen is Organist. The council in the prospectus make an earnest appeal to all friends of the Society to use their utmost endeavours to extend the number of subscribers, and draw attention to the fact that in reducing the number of Concerts to five they have considered what they feel to be the best interests of the Society.

THE Highbury Philharmonic Society promises for the ensuing season four Concerts, the first of which will take place on November 29, when "Judas Maccabæus" will be given. At the second Concert, on January 31, 1887, Randegger's "Fridolin" and a miscellaneous selection. On March 21, Mendelssohn's Italian Symphony, Bach's "I wrestle and pray," Beethoven's "A calm sea and a prosperous voyage," and a selection from "William Tell." At the last Concert, on May 16, Dvorák's "Stabat Mater" and Mendelssohn's "Walpurgis Night." Dr. Bridge having, much to the regret of the Society, resigned the post of Conductor, which he has so long and so efficiently held, has been succeeded by Mr. Gilbert H. Betjemann, who will be assisted by Mr. David Beardwell.

THE 175th monthly Concert of the Grosvenor Choral Society was held at the Grosvenor Hall, Buckingham Palace Road, on Friday, the 17th ult., when a highly interesting programme of miscellaneous music was given. The soloists were Miss Meredith Elliott, Mrs. Woodhouse, Miss Gibbs, Miss Kelly, Mr. T. F. Davies, Mr. L. Frederick, and Mr. A. J. Reynolds. Amongst the part music was Schumann's Cantata "Gipsy Life" and Callcott's "Hark! hark! pretty lark!" Mr. A. Wood presided at the pianoforte, and Mr. David Woodhouse conducted.

THE Harvest Thanksgiving Service was held at St. Mary's, Horney Rise, on Friday, the 17th ult., the congregation being the largest ever known. The anthems were "Fear not, O land" (Goss) and Mozart's "Gloria" (12th Mass); and suitable voluntaries were played by the Organist, Mr. W. G. Wood.

MR. T. TALLIS TRIMMELL, who has for many years occupied a prominent position in musical circles in Sheffield, sailed, on the 23rd ult., for Auckland, N.Z., in which city he has decided to reside for the future.

THE Bach Choir will give three Concerts during the ensuing season, the programmes promising some interesting features. The first Concert, on December 14, at Prince's Hall, will be without orchestra, and will include Motets by Felice Anerio, M. Prætorius, and Chr. Bach. The second, on March 8, 1887, at St. James's Hall, will comprise Bach's Cantata "Hold in remembrance," Beethoven's Violin Concerto (played by Herr Joachim), and a selection from Schumann's Opera "Genoveva" (for the first time in England). For the third and last Concert, on May 17, Bach's Suite in D, a new work by Dr. C. H. Parry, and Berlioz's *Te Deum* will be the principal features. Dr. C. Villiers Stanford will resume his post as Conductor.

THE Harvest Festival was held at Christ Church, Charlton Street, N.W., on Friday, the 24th ult. The church, which had been very appropriately decorated, was filled by an attentive congregation. The service was fully choral, including Bunnett's Evening Service in F, the anthem being Sydenham's "Great is the Lord." The choir was under the direction of Mr. G. S. Smith. After the service the Organist, Mr. Albert Wood, gave a suitable selection upon the organ. The service was repeated on Sunday with slight alteration.

MR. HENRY WRIGHT (late of the Sacred Harmonic Society) announces a Vocal and Instrumental Concert, to take place at Neumeys Hall, on the 4th inst. The vocalists will be Misses M. Hoare and Buckland, and Messrs. Iver McKay, Kift, Sackville Evans, and Chaplin Henry; instrumentalists, Messrs. G. Horton, Clinton, Wotton, Naldrett, and W. H. Thomas. Recitations will be contributed by Mr. Fry. The Concert is under the patronage of Mr. A. Manns.

THE prospectus of the North-East London Choral Society, Morley Hall, Hackney, under the presidency of Ebenezer Prout, Esq., B.A., announces three Concerts, at the first of which, in December, Mendelssohn's "Athalie" and Handel's "Acis and Galatea" will be given; at the second, in March, 1887, Mr. C. H. Lloyd's new Cantata "Andromeda," and a miscellaneous selection; and at the third, in May, a new work by L. B. Prout, Mendelssohn's 42nd Psalm, and Sterndale Bennett's "May Queen"; Conductor, Mr. John E. West, F.C.O.

A SERIES of weekly Organ Recitals has been instituted at St. John's, Waterloo Road, on Tuesday evenings, those during the past month having been given by Mr. Henry J. B. Dart. All the Recitals have been largely attended, and the programmes have included compositions by Bach, Handel, Mendelssohn, Meyerbeer, Beethoven, Rubinstein, Guilmant, Smart, Hopkins, and Stainer. It is contemplated to continue these Recitals through the winter months, in the course of which many eminent London organists will perform.

THE prospectus of the Tufnell Park Choral Society for its fifteenth season announces that the following works will be put in rehearsal: Mendelssohn's "Christus," Corder's Cantata "The Bridal of Triermain," Dvorák's Oratorio "Saint Ludmila," and Sir A. Sullivan's Cantata "The Golden Legend." The rehearsals will commence on the 12th inst., and the first Concert will take place on December 14. Mr. W. Henry Thomas continues to hold the post of Conductor, which he has so long and ably filled.

THE Conductorship of the Tottenham Orchestral Society has been accepted by Messrs. R. J. Pitt and George F. Grover, who have started a Choral Society in connection with the same, which, for the future, will be known as the Tottenham Orchestral and Choral Society. The Committee is most sanguine of success with this new departure in so popular a suburb.

HARVEST Thanksgiving Services were held in Christ Church, North Finchley, on Sunday, the 19th ult. The anthem at each service was "O Lord, how manifold are Thy works" (Barney). The sermons were preached by the Vicar, the Rev. H. Stephens. Mr. C. Vere, the Organist, presided at the organ.

WE are informed that Miss Agnes Zimmermann intends leaving London immediately for a few weeks, that she will play at the Gewandhaus Concerts, Leipzig, on November 11, and return to London shortly after that date.

MR. G. ERNEST LAKE, Organist and Musical Director of All Saints' Church, Kensington, has been presented by the churchwardens and gentlemen of the choir with a handsome service of Wedgwood china, upon the occasion of his marriage. The presentation was made by Mr. Barker, head master of St. Alphege's Choir School, in the unavoidable absence of the Vicar, the Rev. Canon Trench.

THE Clapham Amateur Orchestral Society announces four Subscription Concerts for the twelfth season at Clapham Hall, the date of the first being November 26. At the general meeting, held on the 20th ult., it was announced that a balance remained in hand after paying all expenses. Mr. Ammon Winterbottom is the hon. Conductor.

THE twenty-ninth season of the Monday Popular Concerts is announced to begin on November 1, and will continue, with a short interval at Christmas, to April 4, 1887. The Saturday Concerts will extend from November 6 to April 2.

No fewer than 1,500 students have entered the School of Music connected with the Birmingham and Midland Institute. There are classes in all branches of the art, including orchestral instruments, the fee for elementary study of the violin being as low as one penny per lesson.

A FESTIVAL will be held at St. Augustine and St. Faith's Church, Old Change, E.C., on the evening of St. Faith's Day at 7.30. Evensong, which will be fully choral, will be followed by Dr. Stainer's Cantata "The Daughter of Jairus."

THE St. Peter's Choral Society, Brockley, will commence its second season, under the conductorship of Dr. C. J. Frost, on Tuesday, the 5th inst., when Mendelssohn's "St. Paul" will be put in rehearsal.

REVIEWS.

Rainbow Musick. By Lady Archibald Campbell.
[Bernard Quaritch.]

THIS short pamphlet of thirty-four pages, devoted to the discussion of "harmony in room-decoration," exhibits within its narrow compass the furthest possible divorce of sense from sound, of words from worth, of which "a person of quality" may be deemed capable who is possessed of a considerable command of fantastic phraseology and an imperfect appreciation of the proper use of philosophical terms. There is a sentence on p. 5 which seems to us admirably to describe the general character of this *brochure*. The author is really speaking of modern room-decoration and its shortcomings, which she sums up finally as "confusion everywhere, a jumble in which we may seek in vain the *dénouement*! for theme, or plot, there is none." The rainbow comes in for a much larger share of notice than music, or *musick* as it is spelt on the cover, which fortunately limits the task of the critic to the consideration to those few pages which are devoted to an enthusiastic account of the various projectors who strove to give practical shape to observed "sentic (*sic*) correlations of colour and sound." The first of these whom she discusses in detail was the Jesuit Father, Castel (born at Montpelier in 1688), who published, in 1725, his theory of the ocular harpsichord, based on Newton's discovery "that the breadths of the seven primary colours, produced by the refraction of the sun's rays through a prism, are proportional to the seven differences of the lengths of the eight musical strings." Castel's harpsichord was described by its designer as "an instrument to play upon, analogous to the auricular organ, composed of as many octaves of colour by tones and half-tones, destined to give to the mind, by the eyes, the same agreeable sensations of melody and harmony of colour as those of melody and harmony of sound which the ordinary harpsichord communicates to the ear." The learned Jesuit, however, never perfected his instrument, though it was "theoretically ingenious to a degree," and Lady Archibald Campbell passes on to speak of the treatise on "Colour Music" of a Mr. D. D. Jamieson, published in 1844. This author accounted for the failure of Castel's method on the two following grounds, which we recommend to the careful consideration of our readers:—"1. The spaces of the colours were not commensurate to the time of the notes,

2. It was found impossible, by any practicable extension of inherent colours, to produce a sentic effect equivalent to that of aural music." But Mr. Jamieson claimed to have obviated both these difficulties by his own "mode of illustration." Mr. Jamieson's instrument, as described in his own inimitable style, is strangely suggestive of the dark room of a photographer's studio, fitted up with the glass bottles which stand in a chemist's window, the colours of which are "evolved" singly or in combination by the percussion of the keys of a pianoforte. This and another colour-organ of American origin—melancholy instances of the distorted ingenuity of the human intellect—provoked Lady Archibald Campbell to further speculations on "Colour-audition" and kindred topics. Finally, for the benefit of those whose "soul-feeling is stirred by Nature's harmonies," Lady Archibald Campbell publishes a setting of some words of Tennyson's in a key which she incorrectly gives as B minor, and which we take to be a specimen of rainbow music. This composition is not otherwise remarkable. As to the convertibility of the sensations of colour and sound, and the desirability of combining them through the medium of some instrument, we may be allowed to remark that there is a pretty general consensus of opinion amongst competent critics that a great deal of the charm of music resides in its invisibility, and that the incoherent and rambling rhapsodies of the author of "Rainbow Musick" are about as likely to shake this conclusion as a popgun is calculated to make an impression on the Great Pyramid.

Catholic Hymns, with accompanying tunes. Edited by A. E. Tozer. [Novello, Ewer and Co.]

ALTHOUGH hymnology is a branch of sacred art specially appertaining to Protestant forms of worship, it must not be forgotten that many of the most familiar hymns now sung in church, if not in chapel, are adaptations of lyrics by Roman Catholic writers, and in the work before us they reappear in their original form, or at any rate in translations more literal than those to which we are accustomed. Beside the direct appeals to the Virgin and the Saints, which of course are not permissible in the Church of England, these hymns abound in glowing imagery, and are pervaded by a spirit of sensuous realism which would certainly give offence to the average Protestant mind. But other ideas prevail with our brethren of the Church of Rome, and Mr. Tozer's collection of hymns ought to receive a cordial welcome from them. It consists of eighty lyrics of which all, save seven, are in English. Among the tunes are a number of fine modern examples reprinted from the Hymnary and other collections, and a large proportion of new tunes written expressly for the work, among the composers' names being those of Mr. C. Harford Lloyd, Dr. E. M. Lott, Mr. G. F. Cobb, Dr. A. H. Mann, Mr. Luard Selby, and others of equal rank. The average merit of these is very high, and we have not discovered one example unworthy of its place. The book may be warmly commended to the notice of those for whom it is intended.

Original Compositions for the Organ. No. 54.
[Novello, Ewer and Co.]

THERE would be no great rashness in predicting that the present number of this publication will be one of the most generally popular of the series. It contains a remarkably pleasing Postlude in B flat, by John E. West, written in minuet form and measure, but sufficiently dignified for church use. The middle section, or Trio, is especially melodious and charming, and the comparative simplicity of the piece is not the least important point in its favour.

An Autumn Song. Words by Arthur Platt.

Versailles. A Song in Minuet form.

Composed by Gerard F. Cobb.

[London Music Publishing and General Agency Company.]

THESE songs are so much alike in character—both having flowing accompaniments, in two and three parts, against simple themes in triple time—that we cannot but fear that their composer may fall into a mannerism unless he turn his undoubted talents into another direction. The song in "minuet form" is, we think, the better of the two, but artistic feeling and musicianlike treatment are quite as apparent in the "Autumn Song," which is a very fair setting of some exceedingly musical verses.

Stabat Mater Dolorosa. Set to music by William H. Hunt, Mus. Doc., London. [Novello, Ewer and Co.]

APART from all question of musical merit, this work is interesting as being the exercise of the first successful candidate for the degree of Mus. Doc. at the London University. It has been published by subscription, among the list of 250 names being those of the principal officials of the University. The general idea of a degree exercise is that of a work in which all individuality of expression is sacrificed to the stern necessity of observing established rules, and we can imagine the composer of this "Stabat Mater" being called upon by examiners of the old school to name his authorities for many of the striking progressions to be found in various parts of the score. Not that there is any lack of mere science; on the contrary, every one of the twelve movements shows the hand of the scholar, and the final eight-part fugue is all that can be desired as a proof of its composer's mastery of counterpoint. It is in the earlier movements, however, that we discover the most decisive traces of independent thought. This shows itself in certain very bold sequential transitions of key rather than in mere freshness of theme. It was almost inevitable that a setting of the "Stabat Mater" should betray the influence of Dvořák, whose sublime music has exercised so much fascination over musicians, and we find it in this instance in the strong rhythmical swing of the subjects. A salient example will be found in the duet for soprano and bass, "Fac me cruce," which recalls the Bohemian composer's "Eia Mater," though there is no actual plagiarism. It is difficult to judge of the true effect of a work from merely reading the vocal score, but it would be strange indeed if Dr. Hunt's "Stabat Mater" did not repay the attention of choral societies, and we hope to hear it performed in London.

The Arrow and the Song. Words by Longfellow. Music by Ch. Gounod. [Metzler and Co.]

LONGFELLOW's well known verses have here received a most sympathetic setting, and one which, in spite of the many which have preceded it, will doubtless attract the attention of our best vocalists. The semiquaver accompaniment, which runs throughout the song, with a rarely interrupted succession of *legato* crotchets for the left hand, is highly effective, and the harmonies are in admirable keeping with the feeling of the words. Amongst the many salient points in the composition, we may especially mention the enharmonic modulation on the phrase "I breath'd a song," which is most happily suggestive of the poetry.

Three Idylls. For Violin, or Violoncello and Pianoforte. By Charles W. Pearce, Mus. Doc. [Weekes and Co.]

MUSIC for violin and pianoforte is now in great request, and Dr. Pearce's efforts to meet the demand are not likely to be received with chilling indifference. Nevertheless his characteristic pieces are not all equal in merit. The first is vague and discursive, with a sense of striving after an effect which never comes. The next, on the other hand, is bright and charmingly unsophisticated; and the third, though more ambitious, is very well written for both instruments. The descriptive titles might surely have been dispensed with. A first-rate musician need not borrow the stock-in-trade of the charlatan.

Novello, Ewer and Co.'s Pianoforte Albums. Nos. 17, 18, and 19. *Compositions by Fritz Spindler.* Edited by Berthold Tours. [Novello, Ewer and Co.]

THE publication of these Pianoforte Albums offers a tempting opportunity for amateurs to form an excellent library of music of varied character at a very small outlay. A glance at the contents of the numbers which have preceded those before us will show that the compositions selected, although of a nature appealing to the popular taste, have always been chosen with the view of elevating that taste; and there can be little doubt that the three Albums now issued, devoted exclusively to the works of Fritz Spindler, will be most cordially welcomed. Those who know the charming and graceful pieces of this composer will be glad to find all their old friends in these numbers; but strangers to them may be told that those named "Murmuring Rivulet," "Butterfly," "Verbene," "Mon Petit Ange," and "Columbine," in No. 17; "Prim-

rose," "The Forest Hermitage," "Heartsease," and "Valse Aérienne," in No. 18; and "Un Conte de Fées," "Dahlia," "Valse Mélodieuse," and "Autumn Leaves," in No. 19, can be selected as very fair specimens of the style of the composer—although when these have been played listeners will be certain to wish to hear all the rest. It should also be mentioned that each number contains an excellent Transcription from one of Wagner's Operas—No. 17, "The Pilgrim's Chorus" from "Tannhäuser"; No. 18, "The Evening Star" from the same Opera; and No. 19, "The Spinning Song" from "The Flying Dutchman."

Ora pro nobis (Pray for us). Song. Words by A. Horspool. Music by M. Piccolomini.

[Orsborn and Tuckwood.]

WE are glad that this composition is not included amongst the "Songs that captivate the Universe," a list of which is placed by the publishers on the title-page, because it might seem presumptuous to dissent from so widely expressed an opinion. An orphan child who, although "banned by the hoot of the churlish owl," steals into a church on a stormy night, and afterwards dies in the street, is too old-world a tale to inspire interest save by some freshness in the music, and this M. Piccolomini has failed to impart.

The Office of the Holy Eucharist in D, by John Storer, Mus. Doc.; *Communion Service in E flat,* by W. H. Higgins. [Novello, Ewer and Co.]

DR. STORER's Communion Service is obviously intended for churches in which full ritual prevails, and it may be commended in general terms, though it has no distinctive character. The best section is the Gloria in excelsis, which is very spirited and energetic. We think that the composer has not well considered his metronome marks. Sung at the pace indicated, some of the passages would be nothing more than an irreverent scramble. The setting of Mr. Higgins is, on the whole, more attractive, and more modern in melody and harmony. All the sections are brief, but the composer has managed to introduce many strikingly effective passages. His service has all the elements necessary to secure general approval.

So she went drifting. Song. Words by Walter C. Smith. Music by Ethel M. Boyce.

[Stanley Lucas, Weber and Co.]

THIS is really a charming song. The words tell a simple tale in simple words, and the music throughout is most sympathetic with the text. The several changes in the character of the accompaniment show that the composer has well thought out her task, and introduced nothing for mere effect; one good point amongst the many in this composition being the lazy pianoforte part to the phrase "So she went drifting," on each occasion of its frequent occurrence. We shall be glad again to meet with Miss Boyce.

The Cavalier. Song for Baritone. Written by Constance Lacy. Composed by Stephen Kemp. [London Music Publishing Company.]

BARITONE singers (who are by no means well supplied with modern songs) will, we are certain, welcome this spirited and artistic composition, which is thoroughly vocal, and contains much dramatic feeling. Miss Lacy tells us an exciting little story in her excellent verses; and Mr. Kemp has coloured them in a kindred spirit. The accompaniments throughout are such as only an accomplished musician could write.

Songs for Little Singers. A collection of Sacred and Secular Songs for Little Folks. By George Fox. [Edinburgh: Paterson and Sons.]

A QUOTATION from the Scriptures stands at the head of each song in this collection as a text upon which the verses are written. The original music supplied to all these by Mr. Fox is most appropriate, both in the voice part and accompaniment. From the twenty songs in the book we may especially mention "Little drops of water," "The Lord my pasture shall prepare," "Little bird, little bird," "Let dogs delight to bark and bite," and "From Greenland's icy mountains," as worthy of much praise.

Songs. Composed by L. Van Beethoven. Vol. I. The English version by the Rev. Dr. Troutbeck. [Novello, Ewer and Co.]

No more effectual protest against the meretricious vocal works of the day can be devised than the publication, in a cheap form, of this volume of songs. We should, of course, not think of enlarging upon the exceptional beauties of such compositions as "Adelaide," "A Song of Penitence," "A Song of May," "Mignon's song," "Hope," and many others contained in the book before us were we only appealing to musicians; but amateurs—even those who profess a real love for the art—as a rule, know but little of the rich legacy bequeathed to them by the great writers; and we are certain, therefore, that they will thank us for directing their attention to the songs of one who, like Shakespeare, has written "for all time." We may also say that the English version is not only an excellent translation, but truly sympathetic with the music.

I cried unto God. A Sacred Cantata. By John William Jackson. [Novello, Ewer and Co.]

THE words of this brief Cantata are taken from the seventy-seventh and the hundredth Psalms, Bible version. It consists of nine numbers, of which the final fugue is the most important. In this the composer displays some fairly good musicianship; but, speaking generally, his writing is rather feeble and colourless. The music flows on smoothly enough and gives no offence, though it is expressive of nothing in particular. Mr. Jackson is not to blame for this, as individuality is a gift, and those who have it not can only make up for its want by industry and learning. This Cantata is dedicated to the Macclesfield Philharmonic Society; by whom it will be performed on the 19th inst.

FOREIGN NOTES.

THE Bayreuth Festival performances, as has now been definitely decided upon, will be resumed in 1888, when, in addition to "Parsifal" and "Tristan und Isolde," that most charming, and likewise most truly popular production of Wagner's genius, "Die Meistersinger von Nürnberg," is to be included in the model representations of the master's music dramas. The necessary guarantee fund has, it is said, already been subscribed for, among the contributors being several French admirers of the reformer's works. Thus, the perpetuation of an altogether unique undertaking would seem to be financially assured for the present, while the difficulties attendant upon an annual re-assembling in the small Bavarian town of the *élite* of German executive artists, together with the special preparations necessary for the mounting of so elaborate a work as "Die Meistersinger," sufficiently account for the decision on the part of the committee of the "Festspiele" to postpone their resumption over next year. It is stated, that notwithstanding the greatly increased expenses, the recent Bayreuth performances have yielded a clear profit of some 15,000 marks; a result signifying an increase on the average attendance at the Festspielhaus which is largely owing to the steadily growing appreciation of Wagner's works on the part of music-lovers of all nationalities, and especially of France. We have referred before now to the propaganda for Wagner which is being actively, though of late not very noisily, carried on in the French capital, and, notwithstanding the numerous opponents, on "patriotic" grounds, to the movement, there are many signs that the works of the German master will find, ere long, a home on the French stage, and will be at least as much appreciated in this, their proper sphere, as they already are in the concert-rooms of that country. Whether M. Lamoureux, the zealous exponent, in concert-form, of Wagner's music in Paris will be the first to lead the way in the above direction appears as yet uncertain, his scheme of producing "Lohengrin" and "Die Walküre" during the coming winter at the Eden Theatre having, it is rumoured, been abandoned for the present. In the poet-composer's native country, on the other hand, his music-dramas continue to be by far the most attractive in the *répertoires* of operatic stages. Even the gigantic "Nibelungen" Tetralogy forms no exception to this experience, the recent twice repeated performance of which at the Dresden Hof-Theater, before crowded audiences, created the utmost enthusiasm. At the Berlin Opera, the con-

cluding part of the same work, "Götterdämmerung," is to be produced during the present season, "Siegfried" having been brought out here last year, while the performance of the entire Tetralogy—already repeatedly accomplished by the majority of the leading lyrical establishments of the fatherland—still awaits its realisation on the foremost operatic stage of its capital.

Richard Wagner's widow, Frau Cosima, has presented a set of jewellery to Frau Materna and a valuable goblet to Herr Winkelmann, in recognition of the services rendered by these artists at the recent Bayreuth performances, and for which they had accepted no pecuniary remuneration.

The Berlin Opera re-opened its doors on August 26, with a performance of Wagner's "Lohengrin." Heinrich Hofmann's new operatic work "Donna Diana," to be brought out during this month, will be the first novelty of the season.

Some interesting details are stated in German papers relative to the origin of the Spanish National Hymn, the composer of which, it appears, is no other than Frederick the Great, the warrior-king of Prussia. It was after a gala reception at Berlin, so the story goes, that the versatile monarch, in a jocular way, presented to the Spanish ambassador a manuscript composition of his own—a military march. The diplomatist, feeling flattered, and desirous of pleasing his majesty in return, at once forwarded the document to Madrid, where it was engraved, and shortly after executed by all the military bands. Here the complimentary part of the transaction ended; not so, however, the historical record of the royal composition, which became rapidly popular with the Castilians, and under the name of "Marcha Real" remains the representative National Hymn of Spain to this day. Some two decades ago, indeed, Marshal Serrano opened a competition for the composition of a *marcha nacional*. Five hundred musicians sent in their manuscripts, but not one of them was found worthy of being awarded the prize, and thus the musical talents of the royal amateur of Prussia remain conspicuously *en evidence* in the southern peninsula.

While on the subject of national hymns, we may quote the following interesting narrative, quoted in the *Pall Mall Gazette* from the *Strassburger Post*, anent the origin of the music wedded to verses representative of that newly resuscitated nation of whom we have heard so much lately—the Bulgarians:—"In the summer of 1876," says the journal in question, "during the exciting interval for the Balkan people between the Servian-Turkish and the Turkish-Russian wars, a German musician was employed at Adrianople in teaching a dozen Turkish recruits to play the horn. The place of instruction was the court of a half-ruined mosque in the valley between the Tundscha and Maritza. The heat was fearful; the Turkish recruits made such hideous sounds with their instruments that the German master was in despair, and declared that the Turks must be the most unmusical people in the world. He patiently repeated his lessons day after day, but his scholars made hardly any perceptible progress. In the intervals of his lessons he used to indulge himself with playing his own favourite melody—one much in vogue in Southern Germany—

Dein Wohl, mein Liebechen, trink ich in goldenem Wein,
Könt'ich, ach, könt'ich, bei dir, du Holde, sein.

His musical longings to be near his fair one were heard and enjoyed by the Christian natives. He soon noticed that all the young Bulgarian lads were whistling and singing the German melody in the fields and lanes. The words, of course, they could neither catch nor understand. But the tune exactly fitted the metre of the new political and national song, "Dschumna Maritza"; and by some unknown person, or by a popular impulse, it was appropriated and acclimatised to the Slav verses."

The name of the composer of this German song is not mentioned in the above narrative, neither can we find the lines quoted in our copious collection of German Volkslieder. Perhaps one of our readers can furnish some information on this subject. The song in point probably is of comparatively modern production. The question is interesting enough in itself, and will become more so if, as it is to be hoped, the Bulgarians will be able to maintain and consolidate their separate national existence. Numerous pens have been employed from time to time in search of the true

author of the music of our own National Anthem; while of late years the share with which Rouget de Lisle has long been credited in the composition of the stirring strains of the "Marseillaise," has been repeatedly, and not altogether unsuccessfully, disputed.

Active efforts are on foot in influential circles at Weimar for the removal there of the remains of Franz Liszt, whose genius has added fresh lustre to the classical associations of that town. Meanwhile, the apartments occupied by the master will, by order of the Grand Duke of Saxe-Weimar, be preserved in the same condition in which they were found after his death. Among his literary remains is said to be a "Pianoforte School," which will be edited by his biographer, Fraulein Lina Ramann, and the publication of which is, of course, eagerly anticipated.

A commemorative Concert, in honour of Franz Liszt, was given, on the 9th ult., at the Church of St. Paul, by the Leipzig Liszt-Society, when the following compositions by the lamented master were performed—viz., Requiem, for male voices, with organ accompaniment; "Angelus," for string quartet; 23rd Psalm, for tenor solo, harp, and organ; and the Organ Fugue on the name of "Bach."

A grand Liszt-commemoration is to take place, on the 17th inst., at Berlin, with the co-operation of the Philharmonic Orchestra, under direction of Herr Carl Klindworth. The proceeds are to be handed over to the "Liszt Fund," initiated by the Grand Duke of Weimar.

Anton Rubinstein's recently completed sixth Symphony, which is to be first publicly produced at the Leipzig Gewandhaus, was performed at a private Concert in St. Petersburg a short time ago, where it was greatly admired. The new work is said to be full of vigour and originality, and to present a most grateful task to the instrumentalists. The pianist-composer is about to leave the Russian capital for Prague, where he will superintend the final rehearsals of his opera "Ferramors," and conduct its first performance.

A pianoforte virtuoso nine years of age, Josef Hofmann, a native of Warsaw, has attracted some attention in German musical circles during this summer.

Dr. Hans von Bülow will give a series of four Concerts devoted to Beethoven's pianoforte works, arranged in chronological order, in the leading German towns during the winter season.

Mr. Goring Thomas's opera "Esmeralda," having met with so favourable a reception last year both at Hamburg and Cologne, the same composer's "Nadeshda" has been accepted at the Stadt-Theater of the latter town for performance during the coming winter.

We have received the annual report of the Dresden Conservatorium, from which we gather that during the past academical year that institution has been attended by 790 pupils. Amongst the list of professors figure the well-known names of Theodor Kirchner and Felix Dräseke.

Several of Sir Herbert Oakeley's compositions have recently been performed by the orchestra of the Kurcapelle at Ragatz (Switzerland), amongst them the Festival March "Edinburgh" and several of his Chorals, including that composed for Her Majesty's recent visit to the International Exhibition at Edinburgh.

A romantic opera, constructed upon the old operatic lines, and entitled "Ramiro," has been most favourably received at the Leipzig Stadt-Theater on its recent first performance. The composer, Herr Eugen Lindner, is as yet unknown to fame, the present being his first operatic production.

Herr August Kindermann, the veteran German singer, has just celebrated the fiftieth anniversary of his connection with the operatic stage. Kindermann has been a member of the Munich Hof-Theater for forty years, during which period he has sung 2,990 times in operas.

Another opera having the Spanish national hero, the "Cid," for its subject, and composed by Herr W. Bohme, is to be brought out next month at the Hof-Theater of Dessau.

The Imperial Opera of Vienna is actively preparing a cycle of performances of Weber's operas, in celebration of the centenary of that genial composer's birth, in December next, comprising his four principal operatic works—viz., "Abu Hassan," "Freischütz," "Euryanthe," and "Oberon."

Herr Goldmarck's new opera, "Merlin," will be first produced in January next at the Vienna Hof-Theater; Herr Winkelmann, the eminent German tenor, having been chosen to create the part of the famous sorcerer and prophet.

Herr Franz Von Suppé has completed a new operetta entitled "Joseph Haydn," which is to be produced at the Josephstadt-Theater of Vienna on the occasion of the forthcoming unveiling, in the Austrian capital, of the statue of that composer.

M. Massenet's opera "Le Cid" will be one of the principal novelties of the season at the Frankfurt Stadt-Theater, where also M. Joncières's "Le Chevalier Jean" is shortly to be produced.

At the Paris Grand Opéra, Weber's "Der Freischütz" is just now being remounted with much care. A newly engaged soprano, Mdlle. Sarrailh, has been cast for the part of *Aennchen*, in which she will make her *début* at that establishment, the rôles of *Agathe* and of *Max* having been assigned to Madame Caron and M. Sellier respectively. It is said that M. Benjamin Godard is engaged upon an Opera, "Ruy Blas," founded upon Victor Hugo's drama, which will be brought out at the same establishment later in the season.

It is stated, in Italian journals, that the directors of the Paris Opéra have applied to Verdi for the composition of an opera, to be produced during the projected Exhibition in 1889, and the subject of which should have some bearing upon the centenary of the great revolution. The Maestro, whose new Opera "Iago" (or "Othello") still awaits its first performance, has, however, declined the task.

The Paris Conservatoire will, it is said, before long undergo a complete reorganisation.

The opera "Flora Mirabilis," by the young Maestro, Signor Samara, successfully brought out some time since at Milan, has just been produced with equal success at the Teatro Argentina of Rome. *La Riforma*, in summing up an article on the performance in question, says: "Here is a work which should be heard, and heard again, written by a Maestro who, unknown but yesterday, is well-known to-day, and will probably be famous to-morrow."

A young Italian composer, Signor Pizzia, a pupil of the late Amilcare Ponchielli, has written an opera entitled "Guglielmo Radcliffe," the libretto of which is founded upon Heine's drama, which has already served as the subject for an opera composed by the Russian musician, César Cui.

Glinka's Opera "Rousslane et Ludmilla" was recently revived with much success at the Marie Theatre of St. Petersburg.

A new, critically revised pianoforte score edition of Mozart's "Don Giovanni" is to be published by Messrs. Gutmann, of Vienna, as a worthy commemoration of the centenary of the first production of that immortal masterpiece next year. The arrangement of the score has been placed in the hands of the Viennese capellmeister, Herr J. N. Fuchs, and the German version of Da Ponte's words will be that by Herr Max Kalbeck, which has obtained the sanction of several of the leading German operatic stages. The net profits resulting from this interesting publication are to be devoted to the projected Mozart monument to be erected in the Austrian capital.

A "Method of Pianoforte Instruction," from the pen of the eminent Berlin pianoforte pedagogue, Professor Emil Breslau, is about to be published by the firm of Simrock, of Berlin.

Messrs. Breitkopf and Härtel, of Leipzig, have just published a small volume entitled "Friedrich Kuhlau," in commemoration of the centenary of the birth of that once popular composer of pianoforte music, and of several operas (amongst them a "William Shakespeare") the most successful of which, "Die Räuberburg," has, however, like the rest, been long since forgotten.

A statue has just been erected to Amilcare Ponchielli, at his native Paderno Cremonese.

A monument was unveiled last month, at Dresden, to Julius Otto, the composer of numerous popular four-part songs, and for many years cantor at the Kreuz-Gymnasium of that town. Otto died in the year 1877.

At Paris, died on the 6th ult., at the age of seventy-seven, Stéphane Louis Nicou-Choron, a composer of church music much esteemed in France.

Belgian papers announce the death of Etienne Ledent, a professor of the pianoforte at the Liège Conservatoire, and the composer of some charming pieces for his instrument.

The death is also announced, at Berlin, of Professor Hugo Schwartz, the director of a musical conservatorium in that capital.

CORRESPONDENCE.

FRANZ LISZT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly grant me a little space for a few remarks respecting my article on Liszt in last month's *MUSICAL TIMES*? When writing the article in question I was withheld by the fear of seeming impertinent from concluding the portion dealing with the difficult and necessarily briefly-discussed subject of Liszt as a composer with a request to the reader—namely, that he should not allow his partiality for, or antipathy to, the master to wrest my words into a meaning not intended by me. What I dreaded has come to pass; for not only do I find that extremists are displeased because they miss in my criticism the absolute laudation or abuse which alone can satisfy them, but that to the qualifications of my praise and blame an interpretation is given which I did not at all contemplate. However, I have no intention to restate my opinion, knowing well that even the most exhaustive disquisition, couched in the most precise language, is no security against misunderstandings of this kind. The open question of Liszt's position as a composer can, indeed, only be settled practically—i.e., by demonstration—æsthetic arguments and authoritative assertions are of no avail, nor, as a rule, of much value. Let once the prejudice be removed that Liszt was unvisited by inspiration, and destitute of the sense of beauty and form, and the battle will be won, and this king will soon come to his own. Now, to remove this prejudice nothing is needed but an acquaintance with Liszt's simpler compositions—with songs like "Das Veilchen," "Es muss ein Wunderbares sein," "Mignon's Lied," "Der du vom Himmel bist," "Die Lorelei," &c., with pianoforte pieces like the "Consolations," and many a number from the "Années de Pèlerinage," and with symphonic poems like "Les Préludes," "Orpheus," "Mazeppa," and "Die Ideale." And if the prejudice is once removed, I have no doubt that many other more exacting vocal and instrumental, choral and orchestral works, will be found palatable. As to the above-mentioned songs and pianoforte pieces, even the most classical of the classicists, unless he be at the same time an out and out pedant, cannot but admit their beauty. And though he may at first be taken aback by the divergence of forms in the symphonic poems, he must before long recognise, besides other excellences, their easy intelligibility. Several of Liszt's Rhapsodies have become great favourites with the public. If they are sometimes treated by critics *de haut en bas*, I think the view taken is a mistaken one. They ought not to be compared with Beethoven's symphonies and similar works. They are something very different, something *sui generis*, and something well worth having. Even were they nothing more than mere *jeux d'esprit*—and they are more—they would have a *raison d'être*. But enough of this.

A friend of mine has accused me of having made a scornful allusion to Berlioz, of having glorified Liszt at his expense. I am unable to see how this is borne out by my words. Certainly nothing was further from my mind than the intention of saying anything in disparagement of the great French master. I wished only to point out that, in my opinion, the totality of Liszt's works which are likely to live would turn out to be more valuable (considered quantitatively as well as qualitatively) than that of Berlioz's. I shall not quarrel with anyone whose calculation differs from mine. That I selected the long-neglected and only lately-appreciated French master for comparison can hardly surprise, seeing that his and his contemporary's fortunes as composers offer some points of resemblance. And the great number of diverse works composed by Liszt—Berlioz's are few and less diverse in kind—seems to me to justify my supposition.

In conclusion, I should like to correct a misprint which found its way into the tenth line of the second paragraph of my Liszt article, where, of course, "Eisenach" should be "Eisenstadt."

I am, Sir, yours truly,

FR. NIECKS.

DR. HANSLICK ON MUSIC IN ENGLAND.

TO THE EDITOR OF "THE MUSICAL TIMES."

DEAR SIR,—Whilst agreeing with your correspondent's remarks concerning the onesidedness and recklessness of Dr. Hanslick in his criticism, I would like to ask him if he is not going a little too far when he says: "Dr. Hanslick knows perfectly well that the fashion in which the orchestral chief directs his forces matters no more, provided the results be satisfactory, than the colour of his whiskers or his tie. He may sit down or stand up, &c." I certainly think that a great deal depends upon the "fashion" of the conductor, if he desires a "satisfactory result." I certainly believe that a conductor, who is standing and is able to take his eyes from the score to watch his men, is more likely to achieve success, than one sitting down or rivetting his eyes on the music. Indeed, I think it quite necessary that a conductor should prompt and animate every instrument or set of instruments by his special notice, were it only to prevent mishaps. He should be in some way omnipresent; and this he can without going to the extreme of "wild gesticulation."

I have frequently had the pleasure of listening to the Gewandhaus Orchestra in Leipzig, one of the best in the world. As a matter of course, only good conductors have access to the *bâton* there, yet the difference of power and skill of these leaders was quite noticeable, and never did I hear more music brought out in the old house than when Brahms conducted. He seemed to be truly omnipresent, electrifying every player and plucking the very notes from each instrument. It is needless perhaps to say that if I have made the above remarks, it is without any reflection on Sir Arthur Sullivan or his *confrère*. Far be it from me.—I remain, dear Sir,

Yours respectfully,

CH. BEHR.

Southsea, September 11, 1886.

[Our correspondent's argument goes to show that "a great deal depends upon the 'fashion' of the conductor if he desires a 'satisfactory result.'" We never said anything to the contrary, but simply declared that, provided the result be satisfactory, the fashion matters nothing. Cannot our correspondent see the distinction?—ED. M. T.]

CONVERSION, INVERSION, REVERSION,
RETROVERSION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I thank the reviewer for pointing out, on page 548, the passage in which he conceives that I "propose to call inversion conversion." I find that I make no such "proposal," but used *conversion* in a translation where he would prefer *inversion*, and where I should now prefer *retroversion*. Helmholtz says (page 498 of his fourth edition) that the mode of the minor sixth (in tempered notes C D^b E^b F G A B^b C') is the direct *Umkehrung* (turning about—(1) upside down, *inversion*; (2) right side left, *reversion*; (3) ascending and descending, *retroversion*) of the major mode. His meaning was that the ascending intervals of the first are the same as the descending intervals of the second, which is true for tempered, but not for just intonation, unless the grave second is used in descending. As this did not seem to be *inversion*, I used the logical term *conversion*. Thus, "all mortals are men" (false) is the conversion of the direct proposition, "all men are mortals" (true). I beg to disclaim any intention of calling musical inversion conversion. I still fail to see how my harmonic cell (a major and minor chord having the same prime and fifth) contains a true reversion, but do not wish to occupy space on that matter.

Yours truly,

ALEXANDER J. ELLIS.

25, Argyll Road, Kensington, September 9, 1886.

TONIC SOL-FA MINOR SCALE.

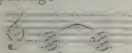
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with interest Mr. Ellis's history of the Tonic Sol-fa Minor Scale, but do not understand the whole of it.

There is, I imagine, some inaccuracy in the notation given for E^b major, which makes the order of intervals T T S T t S T, instead of the acknowledged order T t S T t S; where T = $\frac{9}{8}$, t = $\frac{8}{9}$, S = $\frac{16}{15}$ equal 102, 97, and 56 respectively in the scale of 600 equal intervals to the octave.

If there is not another inaccuracy in the last paragraph, Mr. Ellis is, apparently, anxious to make us acquainted with the tonic major of the relative minor. If Mr. Ellis will kindly make the necessary corrections, or assure us that no correction is necessary, I will try again to realise his meaning.

The difficulty of "dislocation" of fifths on the "voice harmonium" may, I think, be met by the consideration that melodic progression requires no change of pitch on a holding note. Therefore, if the change of harmony indicated by E^b in this passage—



were confirmed by subsequent progressions, the outer parts would adopt the necessary pitch by modifying their melodic intervals. On a *pedal* note, a "dislocation" might well take place at the confirmation of a harmonic change. It would be interesting to have other opinions on this subject.—Yours faithfully,

JOSEPH GOOLD.

Stratford House, Nottingham, Sept., 1886.

MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have been told that it might be inferred from my communication on this subject in your August number that the University of London was the first to require a preliminary test of general culture. I did not intend to make any such claim, but, to prevent misunderstanding, I may state that Sir Robert Stewart informs me that this requirement was first introduced, at his instance, at the University of Dublin in 1862, since which date all the Musical Degrees given there have been preceded by such a test. Sir Robert also tells me that he long urged the advisability of the same measure on the English Universities, but it was not adopted by them till many years later.—Yours obediently,

WILLIAM POLE.

September, 1886.

THE "MARSEILLAISE."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Concerning the subject of "The Marseillaise," I read the following in the June number of *Cæcilia*, the organ of the Alsatian Society of St. Cecilia (published at Colmar, Alsace), under the heading "Various" (I translate from the German:—"The melody of the 'Marseillaise.'") The *Kölnische Volkszeitung* writes: "Few of our readers are perhaps aware that the air of the 'Marseillaise' is of German origin. That it was the Credo of a Mass is maintained and proved by J. Scherr in his work 'Blucher, his life and times.' He says: 'The original copy of the Mass, which is one of Holtzmann's, bears the date 1776. It was discovered by Hamma in the musical library attached to the parish church of Mersburg. This discovery recalled to my mind an incident of my youth, which removed all my doubts on the matter. Many years ago, in the Catholic Church of a Suabian village, I sang, on Christmas night, a part in a composition, then performed for the first time. On leaving the church a friend of mine, an old soldier who had served in many of the revolutionary wars and had followed Napoleon from 1805 to 1814, said to me: 'Do you know what you have been singing?' The 'Marseillaise.' I knew it by the very first sound." This struck me very much, for the old soldier had often told me of the meaning which the 'Marseillaise' had had in its day. I therefore told the organist (who was my own father) all about it. 'The Marseillaise,' said he, 'why, the music to which I set our

new hymn is a piece of an old Mass.' We ourselves have repeatedly heard from the vicinity of Lake Constance that the 'Marseillaise' was taken from one of Holtzmann's Masses, not, indeed, from the Credo, but from the Benedictus. Holtzmann's Masses were well known in the former diocese of Constance, but they are now almost entirely forgotten."

If your inquirer will prosecute the subject further, I think there is ample information in the above for him to do so.

Yours truly,

J. HEIN.

15, Carysfort Avenue, Blackrock,
County Dublin, September 16, 1886.

TO CORRESPONDENTS.

* Notices of concerts, and other information, supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in not obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BOLTON.—There has been a complete dearth of Concerts and musical meetings during the summer. Now, however, there are signs of awakening. The Organ Recitals in the Town Hall have been resumed, and on the 11th ult., and again on the 18th, Mr. Mullineux, F.C.O., the borough organist, played before fair audiences. On the 15th ult. about thirty certificates, won by students and given by the authorities at Trinity College, London, were publicly distributed, under the direction of Mr. Filmeroff, F.C.O., &c.

BURNLEY.—After undergoing extensive repairs, the ancient Parish Church of St. Peter was re-opened at Evensong on the 1st ult. Special psalms and hymns were sung by the choir, under the direction of Mr. W. A. C. Cruickshank, Mus. Bac., Organist of the church, and an impressive address was given by Canon Pigou, Vicar of Halifax.

—An interesting and instructive paper on Church Music was read by Mr. Charles Everson before a meeting of the Burnley Church Union on the 4th ult.—The new Assembly Rooms and Opera House were opened on the 14th ult. with a grand concert, Mlle. Trebelli and M. de Pachmann being the chief artists. The former received great applause for her rendering of Meyerbeer's aria "Omnia leggersia," and M. de Pachmann was heard to much advantage in pieces by Raff, Henselt, and Chopin. Solos and part-songs were well rendered by members of the Leeds and Scarborough Harmonic Society. Mr. Fred. Myers (Burnley) officiated as accompanist with his well-known ability. The choir, directed by Mr. E. S. Myers, has commenced rehearsals for the season with Mendelssohn's *Elijah*.

CANTERBURY.—An Organ Recital was given in the Cathedral by Dr. H. T. Pringuer, F.C.O., on the 15th ult. The programme included compositions by Bach, Merkel, Spohr, Guilman, Smart, and Bennett. Recitals were given on the 22nd and 29th ult. by Dr. A. L. Peace and Dr. Longhurst.

DEAL.—Two Organ Recitals were given in St. Andrew's Church, on the 1st ult., by Mr. W. H. Higgins, L.Mus., Organist of St. Margaret's, Canterbury. The programmes, which were well selected, included works from Bach, Handel, Mendelssohn, Liszt, Lemmens, Mailly, Guilman, Batist, and Wely, the performance of which reflected much credit on Mr. Higgins. He was assisted in the vocal department by Miss Mary Beare, R.A.M., who gave an excellent rendering of several songs.

DUNSTER.—On Friday, the 3rd ult., Mr. Warriner, L.Mus., T.C.L., gave an Organ Recital at the Assembly Rooms, before a large audience. The programme included Mendelssohn's Organ Sonata, No. 2, Handel's Overture to *Julius Cæsar*, and Guilman's Grand March in D.—On Thursday, the 16th ult., the fifth Festival of the Dunster Choral Union was held in St. George's Church. About 200 voices rendered the service-music with much effect and precision. The Processional and Recessional Hymns were sung respectively to tunes composed by Tillard and Havergal, and the Magnificat and Nunc dimittis to the well-known setting of J. B. Dykes in F. The anthem was Elvey's "Rejoice in the Lord." The Revs. W. Hook and H. A. Cockey intoned the Prayers; the sermon was preached by the Rev. W. P. Anderson, B.D., after which the Benediction was pronounced by the Rev. J. Utten Todd. Mr. Warriner, Organist of the Church, presided at the organ, and gave a short Recital after the Recessional.—On Friday, the 17th ult., Miss Janie Uppington, R.A.M., gave a pianoforte Recital at the Assembly Rooms. The programme was admirably selected and performed, and included excerpts from Bach, Beethoven ("Moonlight" Sonata), Mendelssohn, Chopin, and Liszt, and a Balade in G minor Moscheles ("Chromatic" Study), and Liszt's Fantasia on

Wagner's *Flying Dutchman*.—On Sunday, the 19th ult., the annual Harvest Festival was held in Dunster Church. There were large congregations, and the musical portion of the service was well rendered by the choir. Mr. Warriner presided at the organ, and gave a short Recital after Evensong.

EASTBOURNE.—Two Organ Recitals were given in All Souls' Church by Mr. Henry Baillie, the Organist and Choirmaster, on August 31. Mr. Baillie played Lemmens's Fantasia "The Storm," Bridge's G minor Fugue, and works by Stephens, Bennett, Rossini, Bach, &c.

ENNISKILLEN.—Mr. Arnold's third *Matinée Musicale* and Tenth Evening Concert were given on the 13th ult., in the Protestant Hall, before large audiences. Miss Fannie Sellers sang with much effect several songs, which were warmly received. A string quartet, consisting of Captain Muntz, Master C. Haydn Arnold, Mr. Arnold, and Colonel Griffith, performed a Quartet in G specially composed for the *Matinée* by Captain Muntz. A piano Quartet (with Master Arnold at the piano) by Kalkbrenner was very much appreciated. Pianoforte solos were played by Master Arnold and Miss Usher, and Captain Muntz gave Papini's Gavotte on the violin. The trio for piano, tenor, and violin (Schumann) was well performed by Miss Usher, Mr. and Master Arnold. Miss Eunice Evans was encored in her violin solo. Songs were sung by Miss McKeague, Miss Lockneane, Messrs. W. C. Trimble, Myatt, and Whittle, and the church choir gave with good effect several part-songs. Mr. Matthew Arnold conducted.

FALMOUTH.—On the 18th ult., the annual meeting of the Royal Cornwall Polytechnic Society was brought to a close, when a very attractive concert was given. The principal feature was the appearance of Miss Anna Duckham, a child of twelve years, and a student at the Guildhall School of Music, who played violin solos, "Romance and Bolero" (Dancía), "Zigeunerweisen" (Sarasate), and Tarantelle (Dancía), and pianoforte solo, "Rondo Brillant" (Weber). The other artists were Miss F. Banks, Miss Carter, Mr. Bishop, Mr. C. Broad, and Mr. C. W. Robinson.

FARRINGTON GURNEY (BATH).—The organ in the Parish Church, after being repaired and enlarged by Mr. Vowles, of Bristol, was reopened on Saturday, the 4th ult., by Mr. F. Hodges (Organist of Queen Camel Church) with a Recital in the afternoon, and after Evensong on the following day.

Fiji.—On Friday, July 2, the Suva Dramatic and Operatic Society gave a very successful concert, which was attended by the Lieut.-Governor, the Hon. J. B. Thurston, accompanied by his daughter and his private secretary. Sterndale Bennett's *May Queen* was the chief performance of the evening, and the Society must be commended for its efforts in putting before the public a class of music, the appreciation of which becomes the more marked in proportion to the frequency with which it is presented. The following ladies and gentlemen did full justice to the parts respectively allotted to them:—Mesdames Hartenstein, Sturt, Farr, Collet, Forster, Misses Moore, Ambler, Robertson, Harness, E. Harness, and Walker, Rev. L. W. Renison, Messrs. G. Moore, Irvine, Forth, Baxendale, Fuller, L. E. Brown, Dufty, Smythe, F. Riemschneider, E. Moore, H. Stevenson, and Steele. The second part was miscellaneous, including vocal and instrumental selections. "Home, sweet Home" was most sweetly rendered (as an encore), by Mrs. Farr, and the evening closed with "God save the Queen," the solos by Miss Moore and Mr. H. Stevenson; Mr. H. G. H. White officiated at the piano with care and ability. Mr. Wilfred Collet directed the rehearsals, and conducted the *May Queen*, taking part also in the vocal music of the second part.

FOLKESTONE.—An evening Concert was given in the Town Hall, on Tuesday, the 21st ult., by Miss Margaret Gyde, A.R.A.M., assisted by the following artists:—Mlle. Marie de Lido, Madame Marian Mackenzie, Signor Riva, and Signor Giulio. The Marquis de Lenville recited two original poems, and Mr. H. C. Tonking conducted.

GAINSBURGH.—One of the most successful Concerts ever held here took place in the Temperance Hall on the 16th ult. The entertainment was promoted by the Rev. W. W. Robinson, and artists of high repute were engaged for the occasion. The programme was attractive and varied, and contained selections from the best masters. The following ladies and gentlemen took part in the entertainment:—Mrs. Mason, Miss Tallents, Mr. W. D. Foxon (silver medalist, R.A.M.), Mr. Arthur E. Godfrey, a gentleman who has gained distinction as a Composer; Dr. Wright, and Miss Winifred, Miss Kate, and Rev. W. W. Robinson, who all sang. Vocal solos were also given by Gainsburgh by justly proud. Miss Winifred Robinson created a marked success by her excellent violin-playing, especially in Mendelssohn's Concerto, the pianoforte playing of Mr. Godfrey was much admired, and all the vocal solos were warmly and most deservedly applauded.

GLASGOW.—On Sunday, the 19th ult., at St. Joseph's Catholic Church, Mr. C. Hildesley and Miss Annie Harding (members of Mr. D'Oyly Carte's Opera Company) assisted in the choir. The former sang "Cujus Animam," and the latter (who is a pupil of Signor Randegger, and daughter of L. L. Harding, Esq., Organist of St. Mary's, Haverfordwest) Mendelssohn's "Hear my prayer."

GLOSSOP.—On Sunday, August 29, a new organ from the factory of Messrs. Young and Sons, of Manchester, was opened at Ebenezer Chapel, by Mr. W. A. Young, whose selection of works displayed the fine qualities of the instrument to great advantage.

HUDDESFIELD.—An excellent Concert was given by the Glee and Madrigal Society at the Town Hall, on the 11th ult., before a large audience. The utmost taste and refinement were shown in the rendering of the excellent selection of part-music contained in the programme, the test pieces sung by the choir in the choral competition at the Liverpool Exhibition being especially well given, and producing a marked effect. Vocal solos were also successfully sung by Miss Gertrude Turner, Miss Emily Smyth, Miss E. England, Mr. Herbert Sandwell, Mr. W. Martin, and Messrs. H. and F. Haigh. Mr. North, who conducted the Concert in his usual admirable manner, was, during an interval in the programme, presented with a beautiful

ivory *báton*, ornamented with gold, and bearing a suitable inscription, subscribed by the members in appreciation of his valuable services. The presentation was made by Alderman Woodhead, M.P., President of the Society, and suitably acknowledged by the recipient.

LUTON.—Since the opening of the organ at Christ Church, on Ascension Day, several Recitals have been given by eminent organists, all of which were much appreciated by a large number of people. The performers were Messrs. Haynes, F. Davostan, A.C.O., H. S. Trego, Mus. Bac, F.C.O., W. Carling, Mus. Bac, and F. Gatward; Mr. Lambert, Organist of the Church, bringing the series to a close on the 15th ult.

MURHEAD.—Mr. Warriner, L.Mus., T.C.L., &c., of Dunster, gave an Evening Concert at the Assembly Rooms, on Thursday, August 26, with the assistance of Miss Janie Uppington, R.A.M., and Mr. Fred. Winkley, A.C.O. (pupil of Mr. Warriner).

NEWCASTLE-UPON-TYNE.—Rogers' Cantata, *The Pilgrim's Progress*, was given at Clarence Street Wesleyan Chapel, on the 15th ult., before a large audience. The choruses in this work are extremely effective, and they were excellently rendered by the choir, augmented for the occasion to seventy voices, the principal vocalists—Miss Lizzie Bell, Miss S. A. Stevenson, Mr. J. Thirlwall, and Mr. J. Robinson, joining giving the solos with much effect. Being a kind of harvest thanksgiving, the gallery was festooned, the pillars wreathed, and the pulpit tastefully ornamented with flowers.

NEWTOWN.—On the 10th ult. an excellent Concert was given in the Victoria Hall, in aid of the Crescent Chapel Building Fund. The principal vocalists were Miss Mary Owen, Miss Marion Price, Miss Annie Williams, Mr. Maldwyn Humphreys, and Mr. Lucas Williams, all of whom were highly appreciated. The programme comprised a selection of airs from well known oratorios, with miscellaneous songs, ballads, trios, and quartets. There was also some fine part singing by an effective choir of forty voices. Mr. G. H. Bell acted as accompanist throughout, and contributed several classical pianoforte solos, which were executed with marked ability. Mr. J. C. Gittins conducted.

PENZANCE.—Mr. J. H. Nunn gave an evening Concert at St. John's Hall, on the 8th ult., before a large audience. The principal vocalists were the Misses Henrietta and Gertrude Nunn and Mr. Sims Reeves. In the instrumental department Miss L. M. Nunn (violin) and Miss G. Nunn (violin) were highly successful. As an encore for "Tom Bowling," Mr. Sims Reeves substituted "My pretty Jane."

ROWINGTON (WARWICK).—An excellent Concert was given on Friday evening, the 3rd ult., on behalf of the choir. The vocalist was Mr. Frank May (Evill Prize Holder and Medalist of the R.A.M.), and Mr. Courtenay Woods, Organist of Solihull Parish Church, was solo pianist. Mr. May's songs, "I'm a Roamer" (Mendelssohn) and "The Raft" (Pinsuti), were warmly encored, and the skill and execution of Mr. Courtenay Woods were heard to much advantage in the Ballade in A flat (Chopin) and the Rondo in E flat (Weber). Several part-songs made up the programme, and were thoroughly appreciated by the audience.

SOUTHEAD.—Mr. C. J. C. Boddington, Organist of St. Saviour's Church, Stoke Newington, gave a second Organ Recital at the Wesleyan Chapel, Park Road, on August 31, in aid of the organ fund. The performance was excellent, and the audience most appreciative. The programme comprised selections from Bach, Handel, Mendelssohn, Wely, Batiste, Braga, Mailley, and others.

TORQUAY.—Mr. Thos. Craddock, Mus. Bac, Oxon., gave an Organ Recital in St. Mary Magdalene Church, on August 30, when he was assisted by Miss Adelaide Clarke, who possesses a fine voice. The programme was well selected and much appreciated.

ORGAN APPOINTMENTS.—Mr. Reginald Steggall, A.C.O., to St. Anne's, Soho.—Mr. Charles E. Miller, to St. Bartholomew's, Lostwithal.—Mr. Oliver Edward Fleet Cobb, Organist and Choirmaster to the Church of St. Stephen, Canonbury, N.—Mr. James H. Loveless, Organist and Choirmaster to the Parish Church, Woodbridge.—Mr. Alfred J. Gosden, Organist and Choirmaster to Holy Trinity Church, Bridgewater.—Mr. G. E. Bateman, Organist and Choirmaster to the Parish Church, Droitwich.—Mr. E. Pitman, to Holmbury St. Mary, Dorking.—Mr. F. Fettel, Organist and Choirmaster to St. Mark's, Bromley, Kent.—Mr. R. Morgan-Tamplin, B.A., to St. Jude's, South Kensington.—Mr. Hubert W. Hunt, to Christ Church, Clapham.

CHOIR APPOINTMENTS.—Mr. David Strong, Gentleman of Her Majesty's Chapel Royal, St. James's Palace.—Mr. R. E. Miles (Bass), to St. Paul's Cathedral.

BIRTH.

On August 25, at 49, Grosvenor Road, S.W., the wife of JOSEPH MONDAY, of a son.

MARRIAGES.

On August 4, at the Parish Church, Poynton, GEORGE ERNEST, only son of the late GEORGE HANDY LAKE (musical critic of the *Sunday Times* and editor of the *Musical Gazette*), to KATE EMILY, second daughter of Thomas Wise, Esq., L.R.C.F., Lond., and M.R.C.S., of Crescent Poynton, Cheshire.

On August 5, at Balham, HARRY EDWIN, youngest son of ALFRED HART, to CHARLOTTE AMELIA (LOTTIE), daughter of WILLIAM GREGORY, of Balham.

DEATHS.

On the 23rd ult., of paralysis, EDOUARD DE PARIS, of 82, Montpelier Road, Brighton, aged 38.

On the 23rd ult., at his residence, 47, Sloane Street, LORD GERALD FITZGERALD (Wandering Minstrel), aged 67.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

SULLIVAN, ARTHUR.—“The Golden Legend.”

Adapted from the poem of LONGFELLOW by JOSEPH BENNETT. Composed for the Leeds Festival, 1886. Paper cover, 3s. 6d.; paper boards, 4s.; scarlet cloth, 5s. (Ready October 11.)

DVOŘÁK, ANTONÍN.—“Saint Ludmila.” An

Oratorio (Op. 71). For Soli, Chorus, and Orchestra. Written by JAROSLAV VACHLIK, the English version by the Rev. Dr. TROUTBECK. Composed for the Leeds Festival, 1886. Paper cover, 5s.; paper boards, 6s.; scarlet cloth, 7s. 6d.

MACKENZIE, A. C.—“The Story of Sayid.” A

Dramatic Cantata (Op. 34). For Solo Voices, Chorus, and Orchestra. The libretto by JOSEPH BENNETT. Composed for the Leeds Festival, 1886. Paper cover, 3s.; paper boards, 3s. 6d.; scarlet cloth, 4s. 6d.

STANFORD, C. VILLIERS.—“The Revenge.”

A Ballad of the Fleet by ALFRED, LORD TENNYSON. For Chorus and Orchestra. Composed for the Leeds Festival, 1886. Paper cover, 1s. 6d.

ARGENT, W. I.—Mass in B flat (“St. Benedict”).

2s. 6d.
BUNNETT, EDWARD, Mus. Doc., Cantab.—
(In E). Cantate Domine and Deus misericorditer. 3d.

NOTTINGHAM, SPENSER, and REV. J. W.

DORAN.—Benedicite, omnia Opera. Set to Tonus Peregrinus, according to the Sarum form, with an Intermedial Hymn. 1d.

THORNE, E. H.—(In G.) Magnificat and Nunc

dimittis. 6d.
LOARING, JAMES.—“Awake, awake, put on Thystrength.” Full Anthem. 2d.
HUDSON, CHARLES M.—“I will bless theLord at all times.” Anthem. 4d.
PEACE, A. L., Mus. Doc.—“In the days of

Herod.” Anthem. Introduction, Recitative, and Eight-Part

Chorus, with Organ or Pianoforte accompaniment. Arranged from the full score from the Church Cantata, “St. John the Baptist.” 9d.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1886.

ANOTHER USE FOR CATHEDRALS.

IN THE MUSICAL TIMES for October we were able to announce the intention of the Dean of Gloucester to open his Cathedral once a fortnight, throughout the winter, for the gratuitous performance of sacred compositions. The few remarks we then made upon the subject expressed the entire and hearty approval of every man who looks at Dr. Butler's step in the light of a liberal and commonsense mind. Naturally, therefore, we were not surprised when some of our daily contemporaries took the matter up, and a correspondence arose in which representative men of various interested classes, clergymen among them, agreed to praise the sagacity and philanthropy of the late Master of Harrow. Since then the movement has fairly been set on foot, and an experiment, watched by the eyes of foes as well as friends, is now in progress at Gloucester, the issues of which may be very important.

The nature and end of that experiment should be very clearly understood, and, therefore, we will state them here in words of the plainest character. In the course of a sermon preached at the opening of the late Gloucester Festival, Dr. Butler dwelt most emphatically upon the comforting power of sacred music, above all in the case of those who suffer through poverty or affliction. We will not stop to enquire into the implied assumption that sacred music is able to comfort—to draw the spirit of man upwards and, for the time, away from earthly cares. No demonstration of this can be needed, because it is a fact in the experience of most of us. Taking the fact, Dr. Butler urged upon his congregation the duty of spreading abroad so benign an influence. He called upon the rich to make provision, in this respect, for the poor, and upon the musically gifted so to employ their talent as that the humblest may benefit. But the Dean did not stop short at pulpit exhortation. Hardly was the Festival over before it appeared that he had made up his mind to set a practical example, and prompt a general use of available means by turning to account those lying within his own reach. Dr. Butler's letter to the local journals clearly showed that he contemplated performances of sacred works in his Cathedral, not to promote the interests of the art *per se*, but to use its power for the spiritual edification and comfort of the people. He asked the poor and needy to attend, that the music, tinged by sacred subjects and surroundings, might lift them for the nonce out of themselves, arouse tender feelings, excite aspirations after the beautiful and good, and generally soften nature hardened by contact with a rough world. The Dean's scheme, therefore, nowhere conflicts with musical enterprises of the ordinary kind. It is not designed to cultivate art, but to improve humanity by the application of art. We believe that, in this regard, good results must follow abundantly. Such an issue belongs to the very nature of things, for the answer of even a hardened spirit to the tender appeal of music, as heard in a great Cathedral, follows as inevitably as effects follow the working of a cause. No perceptible good may appear all at once, but in the instant experience of many some consolation will be conveyed, some susceptibilities awakened, and some sense imparted of higher and better things than the common concerns of a struggling life.

It follows from the general design of the Gloucester performances, that the music given must be simple. To fly over the heads of the people whose benefit is chiefly sought would be worse than folly, especially when it is considered that, as a general rule, the simplest music is the most touching. None but the cultured few can penetrate to the inner chambers of the art and receive in all their fulness the communications which mighty masters convey through elaborate means. Such places are closed to the masses, who, if admitted, could only indulge a vague wonder, imparting no sense of satisfaction. But all, learned and unlearned alike, can feel the power of an eloquent melody, and of plain and solid harmonies. Such things come, more or less, within the universal perception, and it is upon their power that men and women who take music to the "common people" must rely. Dean Butler and his excellent organist, Mr. C. L. Williams, both see and act upon this fact, if we may judge by the programme of the initial performance. After a collect and the Lord's Prayer, intoned by the Precentor, Mr. Williams played, as an organ solo, a selection from the "Creation," and the volunteer choir of near upon 100 voices sang Malan's simple anthem, "O Lord my God, hear Thou the prayer Thy servant prayeth." These were followed by Beethoven's Funeral March (organ); "O rest in the Lord," sung by an amateur of the neighbourhood; the Pastoral Symphony, in "The Messiah"; "I know that my Redeemer liveth," with the chorus "Since by man came death"; and a selection from the "Hymn of Praise" as an organ solo; the whole musical function ending with a hymn in which the vast congregation heartily joined. Nothing in this programme could have missed its mark, since each piece is, by its very nature, interesting to the least cultured of those over whom music exercises any power at all. Who can measure the healthy impression made as the divine music of great masters sounded through that solemn Cathedral in the ears of a hushed assembly? More eloquent than the sermons of the finest preacher must have been the consolation of "O rest in the Lord," and the supreme faith of "I know that my Redeemer liveth." So was the good Dean's principal object gained.

Another aspect of the case now presents itself. Though the purpose of these gatherings is not chiefly artistic cultivation, it must needs be that they do much to promote genuine musical taste among the masses. Observe the character of the Gloucester programme. While nowhere above the comprehension and sympathy of the people, it contains the illustrious names of Haydn, Handel, Mendelssohn, and Beethoven, the force of whose genius was brought to bear, mainly for emotional impressions, but inevitably, also, for culture. It is the happy fortune of our art to possess countless works which all can appreciate though they show the mark of highest talent. Hence the repertory of an enterprise like that started at Gloucester is practically unlimited. There is not, and never will be, the smallest need to draw upon the simple commonplace, so much do simple masterpieces abound. Here is an immense leverage for the raising of those whom the Dean of Gloucester attracts to his Cathedral. The influence of the building and of religious sentiment will make the hearer's nature susceptible, and throw it open to the working of music than which, though never elaborate, nothing higher or more moving of its kind exists. It follows that while men who seek the moral and spiritual welfare of their fellows may assist or emulate the Gloucester enterprise with a certainty of resultant good, others can do the same who desire to increase amongst our people love of a pure and ennobling art.

Passing from considerations and conclusions which are so obvious that we ought to apologise for dwelling upon them, let us point out that the new machinery set in motion on Severn bank needs careful handling. Very little unwisdom would serve to wreck it, and we earnestly entreat all who may venture upon the enterprise to think of what they do. Undertakings of the kind are often started well yet fail, because the original lines are soon departed from. What are the points about which the utmost anxiety should be shown? In the first place, musical performances in cathedrals and churches should be regarded as primarily intended for those to whom other musical opportunities are denied. Amateurs who can afford to attend concerts, or who have the gift of making good music in their own homes, must clearly understand that deans and chapters, rectors and organists, are not working for their good. Some one may ask: "Are we to understand that the upper and middle classes should hold themselves apart from the enterprise?" Certainly not. They can help it by consecrating whatever musical gifts they possess to its service. Let them join the choir, or, if capable, offer their aid as soloists. They can help it, also, by urging their dependents and humble neighbours to avail themselves of the benefits open to them. In this field of labour, we are glad to say, there are willing workers at Gloucester. Mr. C. L. Williams himself visited the slums of the city, armed with bills and programmes, and strove his utmost to make the poor and ignorant clearly understand a movement which, to their suspicious minds, doubtless seemed inexplicable. But while the "betters" of those for whom the performances are intended thus actively exert themselves, they should be careful to refrain from influencing the choice of music and its general presentation by reference to their own tastes. Here lies the great danger. Everything should be done in the exercise of simplicity and humility. There should be no desire to "show off" anywhere or anyhow; no longing after artistic display for its own sake or the glory of those who make it. To use the beautiful old figure, the performers should "become as a little child," and minister in child-like fashion to those whose tastes in music have not grown with their growth and strengthened with their strength. By keeping this cardinal point in view a sure guide to success is obtained. So long as they are impressed by, or interested in what is done, the attendance of the poor may be looked for, but once lose touch of them through going whither their appreciation cannot follow, and "Ichabod" may be written on the enterprise. These facts will not be lost sight of at Gloucester, where the intelligence and discretion of the Cathedral Organist give ample surety for wise management.

We are glad to know that the first Cathedral performance was largely attended by the class whose benefit is chiefly sought, and that the reverential bearing of the vast gathering was all that the most exacting in that matter could have desired. This is a most important point, because indulgence in conduct which, though harmless *per se*, is unbecoming under the roof of God's House, would certainly tend to hinder, if it could not altogether prevent, a spread of the movement inaugurated by Dean Butler. We believe that the people may be trusted here as elsewhere. We will go farther, and say that they are less likely than others to forget where they are, since custom, it may be assumed, has not blunted their sensibilities. There remains but to urge upon all who have control over our cathedrals and churches the necessity of doing as the Dean of Gloucester has done. We are sometimes told that the masses are slipping away from

the Church, and every observant man knows that there is an appalling amount of truth in the statement. Under such circumstances it is folly to neglect any legitimate means by which the movement may be counteracted. We would say, above all, try the power of sacred music—not as in regular religious service, but alone, save for the prayer that invokes a blessing. Its voice will attract within sacred walls many who would resist all other influences to the same end, and it may be depended upon to soften the heart, refine the nature, and open up a new source of enjoyment the after-taste of which is not bitter.

MAZZINI AND WAGNER.

It is useful, in writing about an art, to turn sometimes aside from the beaten track of specialists and technical experts to the broad highway trodden by men whose lives and thoughts were animated by wider and more general aims, and thus to relieve art from its splendid but barren isolation, history from its dreary, unintelligible monotony. If there was one man who moved in the very mid-stream of modern European progress it was Mazzini. He, if any man, was typical of the political and literary tendencies of the age in which he lived; but he was no musician; no niche is scooped out for him in Sir George Grove's *Pantheon*; Mr. Gurney dismisses him with an angry sneer for speaking of Beethoven as a mystic, and of Donizetti, then a young musician, as promising great things. Yet Mazzini had his views on music, and they were views which were substantially the same as those which were destined, some years later, to exercise the deepest influence over the course of musical development.

It was in 1833 that Mazzini's "Philosophy of Music" first appeared; it is now republished in Vol. IV. of the English Edition of his *Life and Writings*. It is to this republication that reference will be made in the following remarks.

Mazzini, like Wagner, strove after "a new music," "a European music," "the art of the future," "the music of the future" (pp. 51, 19, 32, 54). Like Wagner, he sought to obtain this object by bringing music into nearer relation with other arts, other arts into nearer relation with life. "Music," he said, "must be reconsecrated to a mission; we must connect that mission with the general mission of the arts of the epoch, and seek its character from the character of the epoch" (p. 36). And the regenerated art which should serve as a golden bridge between art and politics was to be opera, or as Mazzini and, in later years, Wagner re-baptised it, "musical drama."

But in what sense was "musical drama" to make itself an influence in the social and political arena? In the first place, it must be earnest. Schopenhauer—Wagner's philosophic master—regards earnestness as the fundamental characteristic of all music. Both Hegel and Wagner distinguish music from other arts by attributing to it "an elemental might," "a demoniacal might." Music is a serious, forceful reality; it is belying its own inmost nature if it attempts to assume an attitude of elegant, trifling neutrality in the world. And secondly, it is language—"the sole language which, by being common to all nations, is explicitly prophetic of humanity" (p. 13). This is no mere metaphor in Mazzini and Wagner's writings. Wagner recurs to it again and again as the key-note of his philosophic system. "Music is the true, natural, living world language." "President Grant's dream of a single language which all men should speak is realised in the waking world; it exists in music." "Music fulfils Schiller's aspiration, 'Seid umschlungen Millionen.'" Some of the significance of regarding

music as language may be illustrated by a passage from Hegel. "Colour," said Hegel, "tries, like music, to escape from the external world, and to fascinate us by its almost unsubstantial supernatural character; but there is this difference between colour art and musical art—the latter is far more intimately bound up with our mind and character, for it is the echo of our own voice, of the very accents in which we speak our feelings day by day, moment by moment." Both are mystical in their character; but music is nearer and more akin, and therefore comes more home to us than colour. Thirdly, music, like language, is especially adapted to express a national type of character. Through music, said Mazzini, Italy will fulfil the mission of Italy in the world; its mission is to show how one man (which is melody) can sacrifice himself on the altar of country (which is harmony), and by that sacrifice do the greatest thing which the greatest man can do. Wagner persistently repeats that it was not so much Beethoven who spoke through the immortal Nine Symphonies, but rather the spirit of Germany which spoke through him. He regards Lessing, Herder, Schiller, and Goethe as the founders of German drama, and therefore the fathers of German patriotism (yet Lessing and Herder ridiculed patriotism), and now he says the time has come for music-drama to assert the German character, and fulfil the German mission (Beruf) in the world. Wagner's conception of the character and mission of his fellow-countrymen is not clear cut and definite like Mazzini's conception. At one time it meant "the spirit to do a thing for the thing's sake, and for the pleasure of doing it" ("Kunst und Politik," xi.). At another time, this ideal resembles that which Fichte proclaimed to his fellow-countrymen when the French were in Berlin: "Germans," said Fichte, "possess a deep spiritual capacity to believe in national unity, although the signs of it in the political world were flickering, vanishing, or extinct." "It is a characteristic," wrote Wagner, "of German life that it builds from within; the everlasting God lives in it long before He raises from it the temple of His glory" (Burlingham's "Wagner," p. 274). Wagner's theory that in order to discover the essence, you must strip off the attributes of the national character, that in order to discover the pure elementary German character, you must revert to a period before German history began, sounds like the dim far-off echoes of a philosophic age that had gone by for ever. But Wagner's pervading dominant theory that the national ideal is the rallying point for national unity, and that the national ideal is most vividly impressed upon a nation by its artists, is a theory which was in harmony with the best teachings of Schiller in German poetry, Stein in German statesmanship, Fichte in German philosophy, and finally, of Mazzini as the exponent of the general drift and tendency of European culture. Self-reliance, self-assertion are the indispensable qualities of an artist's character. Anything that saps these qualities menaces the very existence of Art. Wagner inveighed against France as the source of the artistic degradation of his country. Napoleon's motto, "Dépayser," was fatal to self-respect, and therefore to artistic creation as well as to patriotism. The imitative, receptive, indiscriminating Germans who looked to Paris for their manners, fashions, can-cans, dramas, and even for their "William Tells" and "Fausts," played into his hands, and into the hands of those who thought with him: "As a reward we are the sport of Paris salons, and we deserve it" ("Der Freischütz in Paris," ii.). Mazzini also took up his parable against Parisian influence in art; it was enough for him that Italians who imported or copied Parisian art gave up self-help; were denationalised

and, therefore, demoralised: "and even those whom you weakly seek to copy, repay you with reproaches, epigrams, or still more insulting pity" (p. 16). Wagner then was not the only "anti-Gallicist" in musical art. Mazzini preceded Wagner in urging Italy to renounce France and all her works. Both Mazzini and Wagner urged their fellow-countrymen to be above all things true to their native country in their art. Nor were the best French artists strangers to this sentiment. The same impulse which saddened and maddened Wagner when he saw "Der Freischütz" murdered in Paris, moved Madame de Stael to tears when she saw Racine hissed off the St. Petersburg stage. "What German," said Arndt, "would have taken it to heart if some German dramatist had been dishonoured?" Arndt regarded artistic patriotism as peculiarly French, peculiarly un-German. Yet both the French and the German artists wept over the "Song of Sion" sung in a strange land. In this sense Madame de Stael, no less than Wagner and Mazzini, was a patriot in Art.

Mazzini's criticism of the opera of his day was twofold. It had no earnestness; it was like the confused sounds which saluted Dante's ear in the "Inferno." We are reminded of that passage in the "Deutsche Kunst und Deutsche Politik," where Wagner says: "If the good spirits are not summoned, and with a good heart too, the furies from hell, in the shape of everything that is common and unclean, will be let loose" (vi.). Secondly, it was a patched mosaic; "fragmentary, unconnected, interrupted" (p. 24). "It is a series of cavatine, choruses, duets, terzetti, and finali"—a series, not a coherent whole. Particular effects were aimed at. "But the effect, the one general dominant effect, that should be irresistibly produced by the *ensemble* of the work? Who thinks of that? Who ever looks for a general idea in a musical drama?" (p. 10). Most assuredly Wagner insisted that the adoption of the attitude indicated by Mazzini was the condition without which no artistic opera could be produced. For this reason he inscribed "Lohengrin" with the Schumannesque title "Warum"; he meant to represent "the obstinate questionings of sense and outward things, fallings from us, vanishings." And not only in "Lohengrin," but in every other play he discards what he ironically calls "theatricalities," "effect pieces." His one aim is to present some central thought. True, similar criticisms had been passed before Mazzini or Wagner. Gluck pruned trills and superfluous ornaments; Hegel laid it down that unity was the life and breath of all music; raggedness (Zerrissenheit) was the bane of the Italian Opera. Neither, however, realised, as Mazzini and Wagner realised, the necessity that there was for a comprehensive, far-reaching reconstruction of operatic forms.

The first rule that Mazzini laid down for the reconstruction of operatic forms was, that the equal rank of Poetry and Music must be recognised. "I am speaking," he said, "of a time when poetry will no longer be the servant but the sister of music" (p. 47). Elsewhere he emphasises the womanly character of music (pp. 16, 30, &c.). Hegel and Schopenhauer each thought that one of these two arts must occupy a position of inferiority in the union or "sistering" (aufsichwestern) of the two. Wagner regarded the womanly character (das Ewig Weibliche) of music as furnishing a more equitable solution of the difficulty. The receptive power of music—what Mr. Gurney calls "its facility, 'se accaparer'"—its dependent yet all-embracing, its vague yet intensifying and ennobling nature—rendered union upon equal terms with the more masculine element of poetry possible. Both are in the drama slaves of Fate, yet in their mutual

relations one is not before or after the other. They marry, but do not rule one another.

The second reform advocated by Mazzini was that the unrestricted dominion of melodies—"framed Melodies," Wagner would have called them—must be rebelled against. "We must emancipate ourselves," he said, "from the exclusive predominance of melody, and the exclusive representation of individuality, by which the Rossinian school is condemned to sink into that materialism which is the destruction of every form of art, learning, or enterprise" (p. 37). Realism, according to Wagner, was ruining art: "the slaves had revolted" (*Kunst und Politik*, vii.); riotous, disorderly equality prevailed; there was anarchy, not culture. He too attacked melodies in the name of artistic idealism.

But melody confers "form" or unity upon a piece. If melody is suppressed, some substitute must be devised to prevent music from becoming chaotic. One of Mazzini's suggestions was that the *recitativo accompagnato* should be restored to the importance and efficiency of which it was capable. The Aria represents the results, *recitativo accompagnato* reveals the inner springs of action; dramatic propriety demands that far more stress should be laid upon the latter than upon the former (p. 46). Another suggestion is even more strikingly Wagneresque: "Why not vary the nature and character of the melodies and accompaniments according to the nature and character of the personages on the stage? Why not, *through the well-timed repetition of a special musical phrase, or of certain fundamental and striking chords*, suggest the disposition of each, or the influence of the circumstances or natural tendencies that urge him along?" (p. 42). Wagner is often paraded both by his admirers and his enemies as the first to perceive new possibilities of musical development arising out of this principle (e.g., Gurney's "Power of Sound," p. 499). It would, perhaps, be more accurate to say that Wagner's originality as a critic consisted in the peculiar colouring which he gave to this conception by asserting that it was the specific function of music to convey "forebodings and reminiscences" (*Ahnung und Erinnerung*). Yet even here there is a curious coincidence between Mazzini's and Wagner's theories. Mazzini's accusation against German music was that it was only "music of preparation" (p. 31); or, as he says elsewhere, it was "elegiac; the music of remembrance" (p. 30), a sort of "paradise lost" (p. 17). There must be something more than blind chance in the fact that Mazzini's description of specifically German music and Wagner's specific description of all music are identical. Another suggestion for restoring unity to the musical drama was that "the chorus which, in the Greek drama, represented the unity of impression produced upon the judgment and conscience of the majority" should be assigned a leading place. No one can have read many pages of Wagner without becoming convinced of the profound effect which the position of the chorus in the Greek drama produced upon his critical tendencies. But Wagner's attitude upon this question was very bold and original. "Man errs in all his striving," or "Life is not the highest good," no longer need be said; music presents these ideas to the listener more directly and forcibly than words" (*Burlingham's "Wagner,"* p. 214). "The Greek chorus is the orchestra" ("Music of the Future," translated by Dannreuther, p. 48). Mazzini had a dim idea that more use must be made of instrumentation and concerted music in order to revive the part which the chorus used to take in Greek tragedy; but he did not go straight to the root of the matter like Wagner. Wagner's observation has the ring of a genuine critical discovery.

There is much in Wagner's critical writings to which Wagnerites attach great value, and of which Mazzini made no mention, and we have made no mention here. "Music is the art from which the world explains itself to any consciousness as distinctly as the most profound philosophy," &c. ("Beethoven," translated by Dannreuther, p. 41). Here, and in a hundred other places, Wagner confuses speculative and artistic attitudes of mind, apparently without reason. Again, the dream theory of Wagner's, which he borrows from Schopenhauer, is a fine metaphor, equally applicable, however, to every art. "Poetry," said Keats, "is like the dream of Adam; we awake and find it true." Schopenhauer, however (and Wagner behind him), first limits it to music, then rides it to death. Again, about verse and voice: Wagner reverses Voltaire's (or Addison's) dictum, and declares that the essential test of good poetry is that it can be put to music. This can never be regarded as anything but the merest paradox.

There are many theories of Wagner which seem very wild in the abstract, although his special application compels admiration. There is, as we have seen, his fallacious hankering after the "free, strong, noble man as nature made him." The heroes of legends and myths lived—if Sir Henry Mayne, "et id genus omne," are to be believed—in a highly artificial age; but the artistic impulse which impelled Wagner to choose legends and myths may well have been not their natural, but their national import, not because there alone human nature is unmasked, but because human nature is hidden there behind a dreamy mystic veil (*cp.* "Music of the Future," p. 38). Did not Hegel say—"The subject for music should be some collective interest" (*die Gemeinde*). "No better subject could be chosen than Enchantment" (*Zauberei*, "Æsthetic," pp. 207, 203). The philosophic motive which induced Wagner to make dramatic action, as represented by words, to dictate order in the same way as the dance rhythm upon which old "framed melodies" were based dictated order to a piece of music, may have been radically unsound; it may be necessary in a drama to make both words and music disobedient, and disobedient in different directions, to the order of events. It is obviously inaccurate to say with Schopenhauer, Wagner, and Mr. Hueffer that harmony has nothing to do with space (space means co-existence; co-existence includes harmony), or that time and rhythm are intruders in music (without time and rhythm, music is an abstraction); still Wagner's multitudinous "forest melodies," his perpetually changing harmonies which make you almost forget melody and rhythm, have a weird irresistible fascination all their own, and may well be compared, as Wagner compared them, to that impossible, yet magical art of almost shapeless, almost subjectless, pure colour-painting of which Hegel dreamed, and at which Turner tried to arrive, or to a religion without dogmas (see "Beethoven," p. 33, translated by Dannreuther). Such a development of music may be regarded as inspiring and entrancing without being invested with a deceptive finality. Art would lose vitality of spirit if it attained finality of form. Further, Wagner's observation that poetry must soon pass into philosophy or direct itself towards music ("Music of the Future," p. 30), may not be accepted as a declaration of what was absolutely and necessarily true, but it betrays a profound insight into the characteristic tendencies of modern poetry.

There is much bad philosophy and fine artistic instinct in Wagner of which not a trace can be found in the essay of Mazzini's, which is the subject-matter of these remarks. Yet the writings of Mazzini and Wagner are alike in that noble partiality "which is a man's best quality." Each thought that

salvation would come neither from the north nor from the south, but from his own loved native land. Each thought that the prospects of music were beyond hope unless music allied itself to the other social forces and entered the "social synthesis." Music, they thought, could only break its prison chains and enter into the daylight, provided that it looked beyond itself, entered into some external alliance. More width was their cry. Otherwise music would be condemned to those esoteric arithmetical exercises, "that development of an exhausted idea" ("Mazzini," p. 2) which Hegel (see "*Æsthetic*," pp. 139, 213, &c.) no less than they deplored; those foolish, elaborate trivialities for which Carlyle, no less than they, expressed detestation (Carlyle's "*Opera*" *Miscellanies*, vol. vii.). Both Mazzini and Wagner looked in a similar direction to purify "the standing pool" ("*Kunst und Politik*," vii.), to set free "the perfume, the sacred incense of our civilisation" ("Mazzini," pp. 7, 51), to make "the Dew of Life" (Lebens Thau, Burlingham, p. 222) glisten once more. "Look outside you; the inner oracle is dumb; let in light and air from without, then you will be restored to health." Yet a wide view of things—the panacea of the high priests of culture—often distracts, and yields no solid fruit. Often, too, reform comes spontaneously from within. Musical idea is demanded by musicians for the sake of music, as well as by social reformers for the sake of adapting music to the circumstances of the century—by Schumann as well as by Mazzini. There are two paths to the same goal.

Goethe had no hesitation in advocating a method the opposite of that adopted by Mazzini and Wagner. "To restrict yourself to a trade is best. For the narrow mind, whatever he attempts, is still a trade; for the higher an art; and the highest in doing one thing does all" ("William Meister," ii., 178). "The musician, ever shrouded in himself, must cultivate his inmost being that so he may turn it outwards" (p. 252). According to Goethe, depth more often brings with it width of view than width of view brings depth. Plato, too, believed that strict exclusive concentration was the only path by which a large heart and a large mind might be attained. But we cannot lay down laws. The river of progress is not fed from a single source. "God fulfils Himself in many ways."

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XIX.—GEORGES BIZET (continued from page 585).

BIZET had contracted to deliver the score of his "*Jolie Fille de Perth*" at the end of 1866, but he had to work very hard to accomplish the task, since the necessity of living compelled a liberal employment of his pen upon "pot-boilers." Writing to a friend he said: "I am going to bed. I have not slept for three nights, and am looking too much at the black side of things. And I have lively music to make to-morrow." Later on he wrote: "If you knew my life for a month past! I work fifteen or sixteen hours a day, more sometimes, for I have lessons to give, proofs to correct—one must live. However, I am tranquil; there are four or five nights more (in the year), but I shall have finished. I am satisfied with myself, the opera is good, I am sure of it, for it is an advance." On December 29 the score was sent to M. Carvalho, and an arduous six months' task closed.

But Bizet was by no means "out of the wood." It is one thing to place an opera in a manager's hands, and quite another to see it brought out. So our composer found, and his troubles can be traced in a series of extracts from letters included by M. Edmond Galabert in his little brochure. In January,

1867, Bizet wrote: "We shall rehearse from March nearly to the end of May. Nilsson will go to London for two months, and make her *rentrée* here on August 15, in the '*Jolie Fille de Perth*.'" In a letter dated February we read: "I am about to begin rehearsal. There are difficulties without number still in the way. . . . To be a musician now-a-days one needs to have an assured and independent means of living, or genuine diplomatic talent. I shall be heard, no doubt, in April, but can tell you nothing more. The theatre is a shifty place, where nobody can be certain of the morrow." In March he wrote: "The copyist is at work. . . . My *première* will come at the end of May; so put it down June 15, and there an end." In April there were still delays, and the composer resolved to put the work off, if possible, till the following winter. Then the leading rôle was given up by Nilsson, and handed over to Devriès; the summer passed, October came, and with it such hope of the longed-for day that Bizet wrote to a friend in the highest spirits: "I am completely satisfied. Never was an opera better announced; the general rehearsal produced a great effect; the piece is really most interesting; the interpretation is very excellent; the costumes are rich; the decorations new; the director is enchanted; the orchestra, the artists, are full of ardour, and, what is better than all, dear friend, the score of '*La Jolie Fille*' is a good thing. I say this because *you know me*." Such exaltation of spirit often goes, like pride, before a fall, and poor Bizet soon found that this is a disappointing world. Speaking of the first performance he professed to have enjoyed the lively happiness of moving an audience not brimful of benevolence towards himself. Doubtless he enjoyed also the encomiums of the press; but the general public decided the fate of "*La Jolie Fille*" by regarding it with persistent coldness. The opera ran for twenty-one nights and then disappeared from the stage. A reason for this may perhaps be found in the words of M. Galabert: "He made the least possible concession to the false taste of the public, having respect, in the highest degree, for his art, and disdaining the success obtained by means which his artistic conscience reproved."

During the course of the events just recorded, M. Busnach opened the *Athénée* for comic opera, and produced a four-act piece, "*Malbrough s'en va-t'en-guerre*," of which one act was written by Bizet, one by Jonas, one by Délibes, and one by Legouix. The work was a great success, but Bizet, according to some authorities, had quite enough of that particular style of writing, and could not be induced to resume it. It is a fact, however, that in 1868 or 1869 he composed anonymously an *opérette-vaudeville* for the same manager. It was called "*Sol-si-ré-pif-pa*," and produced at the *Menu-Plaisirs*. The properties of this theatre being sold some years after Bizet's death, M. Busnach bought the parts for twenty-five francs—the score had been destroyed or lost—and handed them over to M. Puget, who had undertaken to write out a new score from them. Unfortunately the vocal parts were found to be missing, and that, of course, brought the enterprise to an end.

Bizet's next appearance was as a musical critic. In 1867 the *Revue Nationale et Étrangère*, since dead, made important changes in its appearance, character, and *personnel*, enlisting the services, amongst others, of our young composer. Bizet's first article appeared in the number dated August 3, of the year just named. It is thus described by M. Pigot: "This article possesses very great interest, beyond its qualities of style and dash, for it contains a double profession of faith—critical and æsthetic. Bizet tells us, with customary frankness, what he loved in art; declares

himself the enemy of cliquism; a lover of broad ideas, without prejudice or party feelings; the opposite, in a word, of that which his detractors would have us believe he was—a crazy Wagnerian." The article contained a vindication of his conduct in taking up the critical pen, and then went on to say: "I shall tell the truth, nothing but the truth, and, as far as possible, all the truth. I belong to no coterie, I have no comrades, I have only friends, who will cease to be my friends on the very day when they cease to respect my freedom of judgment, my complete independence. Confining myself to an examination of things purely artistic, I shall study works and not concern myself with the label upon them. Respect for all—such is my motto. Neither an adulator nor an insulter—such is my line of conduct." After this prologue, Bizet went on into the heart of his subject, the nature of which and, also, his manner of treating it, are worth showing by extracts. He claimed for every composer a frank consideration, as what he is, not as what he might, could, would, or should be:—

"A poet, a painter, a musician consecrates the purest qualities of his mind and soul to the conception and execution of a work; he believes, doubts, becomes enthusiastic, despairs, rejoices, suffers, turn by turn, and when, more anxious and nervous than a criminal, he says 'Look and judge,' in place of allowing ourselves to be affected by his creation, we ask for his passport, we examine into his opinions, his relations, and his artistic antecedents. But this is not criticism; it is the action of a policeman. The artist has no name; no nationality; he is inspired or he is not inspired; he has, or has not, genius and talent; if he have, we are bound to adopt, love, and acclaim him; if he have not, it is our duty to respect, pity, and forget him. Name whom you will—Rossini, Auber, Gounod, Wagner, Berlioz, David, or Pitanchu, what matters? Make me laugh or weep, picture for me love, hate, fanaticism, crime; charm me; transport me with delight, and I certainly will not be such a fool as to class you and label you like a specimen in a museum."

In another place we read: "Let us then be unaffected and true; not asking, in a great artist, the qualities he lacks, but seeking to benefit by those he possesses. When a temperament passionate, violent, brutal even—when a Verdi endows art with a strong and living work, kneaded with mud, hatred, and blood, let us not say to him coldly, 'Dear Sir, that lacks taste; it is not *distingué*.' *Distingué*! Michael Angelo, Homer, Dante, Shakespeare, Beethoven, Cervantes, Rabelais—were they *distingués*?"

Subsequently, Bizet discusses various classes of musical critics: "Believe me, partial criticism is a cruel, terrible, mortal weapon. I have been the pupil and friend of Halévy, and more than once have received his confidences on this matter. Neither his high position nor his indisputable glory could console him for the odious and unjust attacks to which he was subjected. Did he not suffer all his life from the ridiculous accusation of Wagnerism, to which he was particularly sensitive." Concerning pedantic criticism he thus speaks: "I have a horror of pedantry and sham learning. Certain third rate or fourth rate critics use and abuse a technical jargon, as unintelligible to them as to the public. I shall guard myself carefully against such a ridiculous course. Here you will find no talk about octaves, fifths, tritones, false fifths, dissonances, consonances, preparations, resolutions, suspensions, inversions, broken, interrupted, or evaded cadences. I shall send the lovers of such talk to the scholastic articles of M. de L—, there they may learn, among other things of the same palpitating interest, that

Nicoli has written the "Rendezvous Bourgeois" in non-reversible counterpoint; that it is needful to hear Mendelssohn's instrumentation with scrupulous attention, the author of the 'Midsummer Night's Dream' treating the part of the second bassoon as melodiously as that of the first violin," &c. The article ends thus: "Of a truth, I tell you, composers are the pariahs, the martyrs of modern society. Like the gladiators of old, they fall crying, 'Salve popule, morituri te salutant.' O music! what a splendid art! but what a sad vocation! However, let us wait!—let us wait!—above all, let us hope!"

Bizet's first literary effort shows that he had a brilliant and incisive pen, but, obviously, the article was written, not by a critic, but by a composer desirous at once of vindicating himself and assailing his enemies. This fact may have struck the editor, and had consequences. Anyhow, Bizet's first effusion in the pages of the *Revue Nationale* was his last, and not even his most intimate friends could say why the journal and its musical critic so soon parted company.

Soon after the "Jolie Fille de Perth" vanished from the stage, Bizet was requested to complete a Biblical opera, "Noé," left unfinished by his old master, Halévy. He accepted the thankless task, out of consideration for an honoured memory, but soon found that it tried him severely. Halévy left little better than a sketch behind him, and his pupil was not of the plodding sort who can patiently strive to penetrate the intentions of another, and in his personality sink their own. Once the wearied Bizet abandoned his uncongenial labour, but was induced to take it up again, and then to endure to the end. At this time instrumental music very much engaged his attention in various ways. He arranged "Mignon" and "Hamlet" for the solo pianoforte, and threw himself with ardour into the work of composition for the same instrument, being stimulated thereto by his friend, Henri Delaborde. Amongst other things, Bizet composed his "Grandes Variations Chromatiques," declared by himself to be "very audacious" in treatment; and also a Nocturne. It was our composer's duty, moreover, to read at the piano the various operas sent to M. Carvalho for acceptance at the Lyrique. This he did with wonderful facility, his power of playing from score being as great as his command of the instrument. Several stories are current regarding the ability in question. For example, M. Armand Gouzien testifies that when Offenbach brought from London the MS. score of Gounod's "Jeanne d'Arc," Bizet sat down, without previous examination, and played it from beginning to end with as near an approach to orchestral effect as the instrument would allow; often singing passages with the friends who looked over his shoulder. M. Pigot relates an anecdote to the same effect. In 1861 Halévy entertained at dinner several intimate friends, including Franz Liszt, and Georges Bizet, then just returned from Rome. After the meal, Liszt sat down to the piano and played a new composition bristling with difficulties of the most astounding character. He was, of course, warmly congratulated upon a wonderful display of executive skill, and, in answer to some remark about the difficulties of the piece, said, "Yes, it is difficult, horribly difficult; and I know in Europe only two pianists who can play it as it is written and at the required speed—Hans von Bülow and myself." Presently, Halévy went to the piano and called Bizet's attention to a passage which had excited his curiosity, at the same time striking a few chords. Bizet at once sat down and played the passage from memory without the slightest mistake. Liszt, astonished, exclaimed, "Wait, young man, I have the manuscript; that will aid your memory."

The manuscript was placed on the desk, and the gifted Frenchman proceeded to play the piece through in a manner best estimated by its composer's words of congratulation: "My young friend, I believed that there were only two men capable of struggling against the difficulties of that piece, but I was deceived. We are three, and I am bound in justice to add that the youngest of the three is, perhaps, the most audacious and most brilliant."

The question naturally arises why a pianist, gifted in so remarkable a measure, did not perform in public? M. Pigot suggests that Bizet hesitated to come within range of the popular prejudice which limits pianists to their own specialty, and refuses to believe that they can do anything out of it. He avers that many great artists have had to struggle a long time against this feeling before conquering it, and puts forward Saint-Saëns, Liszt, and Rubinstein as cases in point. There is, no doubt, something in this. A feeling does exist against recognising a virtuoso outside his virtuosity; but whether it is strong enough to deter a sensible man from assuming that character lest he should be disqualified in others is a moot point. There may be another explanation of Bizet's conduct. Although, as years went on and his fame grew, the composer appeared more and more in society, his nature was evidently a retiring one. That of the really great artist is often so. Its fibre is too delicate and sensitive for contact with the world, and it can find little gratification in the conventional usages of society.

Bizet's next task was the composition of an opera entitled "*La Coupe du Roi de Thulé*." The circumstances were somewhat peculiar. It appears that, in 1867, the French Government resolved in a practical manner to encourage young composers for the lyric stage, whether *prix de Rome* or not, by means of a competition for the honour of producing a piece at the Grand Opéra, the Opéra Comique, and the Théâtre Lyrique. M. Diaz carried off the Grand Opéra prize with his "*Coupe du Roi de Thulé*"; M. Leneveu's "*Le Florentin*" was successful at the house in the Rue Favart; and M. Philipot's "*Magnifique*" at the Lyrique. Bizet at first hesitated to take part in the contest. The conditions were open to suspicion, and men who respected themselves shrank from submitting to the judgment of a tribunal which failed to command confidence. At last, however, he entered upon the task, and, aiming as high as possible, began setting to music the libretto issued from the Grand Opéra. His heart, however, was not in the work, and when, as he busied himself with the second act, a commission came to him from the Opéra Comique, Bizet abandoned the competition—luckily, no doubt, for M. Diaz. Our composer's friend, M. Galabert, also began setting the same libretto to music, and his *brochure* contains some interesting quotations of the counsel he received from Bizet. These may be looked at as, so far as they go, a confession of their author's musical faith. "One of his first recommendations," says M. Galabert, "was not to cover up the text with too full an accompaniment when the action or the words demanded a clear expression." In such a case Bizet preferred an accompaniment of detached chords. He insisted, further, upon constant regard for form. "Reverie, incision, spleen, discouragement, disgust, should be expressed, like other sentiments, by solid means. It is essential that this be done always." "I repeat again and again . . . without form, no style; without style, no art." Then follows a careful study of the characters and situations in the opera on which both the friends were engaged. It is too long for quotation here, but to read it is to see with what intelligence and regard

for true dramatic expression Bizet approached his work.

The order of events now brings us to the Symphony "*Souvenirs de Rome*," already mentioned more than once. Our composer's original idea was to write a work modelled on the symphonies of Mendelssohn. "But," says M. Pigot, "certain modifications soon appeared necessary. He thought, reasonably enough, that he ought not to cleave absolutely to the forms which had immortalised the Masters—that he ought to make innovations—if only in part—and thus give to his work some original and personal features." Hence, he composed a first movement on the plan of an air with variations. Nothing could be more injudicious than this, and Bizet soon recognised the mistake. He removed the variations, at the same time making such other important changes from the first design that the Symphony became rather a "grand descriptive Fantasia" than what was originally intended. When it was completed he wrote to M. Galabert:—"I have finished the Symphony. The variations have been given up. The first movement, I think, will be fine. It is the old theme, preceded by an important introduction of a calm character, which returns in the middle, in the midst of agitation, and again to conclude the piece in complete tranquility. This is new and I reckon upon a good effect. The middle of the Andante is the second theme of the Finale, which lends itself marvellously well to that broad movement. Curious! Music is *Satanée*. We understand nothing whatever about it."

The Symphony, described in the programme as "*Souvenirs de Rome, Fantaisie Symphonique*," was first played, February 28, 1869, at a Concert given by M. Padeloup in the Cirque Napoléon. It consisted of three movements, which were thus labelled:—"1st, A Hunt in the Forest of Ostie; 2nd, A Procession; 3rd, The Carnival at Rome." But, according to M. Pigot, none of these movements, the last excepted, were written to the titles above given. The titles were fitted to the music, according to the plan deliberately followed by Schumann. It would seem that the reception of the work, though not enthusiastic, contented Bizet. He wrote to Galabert:—"My Symphony has gone well. First movement: a round of applause, some *chuts*; second round, a hiss; third round. Andante: a round. Finale: much effect, three rounds of applause, *chuts*, three or four hisses. In short, success." But the Symphony was never again played while Bizet lived. After his death it was published with some modifications, the general title being changed to "*Roma*," the descriptive headings of the first two movements being abolished, and a Scherzo, written in Rome, introduced, according to the composer's original intention. In this form the Symphony was a second time played by M. Padeloup (October 31, 1880), and has since met with considerable success.

On June 3, 1869, Bizet married Geneviève, daughter of Halévy—an event not unnaturally followed by resumed work upon the Biblical opera, "*Noé*," left incomplete by his wife's father. The piece was to have been brought out at the Lyrique, but a difficulty arose. No proper bass or *prima donna* could be obtained, and, said Bizet, "If I cannot find them, '*Noé*' must wait." "*Noé*" did wait, till the war of 1870 broke out, and all hope for it vanished. In 1885, however, the Halévy-Bizet opera made a *début* at Carlsruhe, concerning which event the Paris *Figaro* published a despatch as follows:—"Yesterday, first performance, at the Grand Ducal Theatre, of '*Noé*,' opera in three acts and four tableaux, by Halévy and Bizet. Execution uncommonly good; *ensemble* remarkable, under the direction of Félix

Motte, with his admirable orchestra. Stage effects splendid; the Deluge made a deep impression. Managers and directors of theatres attended the performance, which was a triumph."

With "Noé" out of hand, our composer took up the commission entrusted to him by the Opéra Comique, where M. du Locle then reigned. For this he accepted two books—"Griselidis," by Sardou, and "Clarissa Harlowe," by Philippe Gille—beginning work upon both in May, 1870. The war broke out shortly afterwards, and, in the end, neither was completed. Bizet was profoundly afflicted by the opening of that tremendous conflict. He had the eye of a seer, and wrote: "And our poor philosophy, our dreams of universal peace, our world-wide fraternity, our federation of peoples! Instead of all this, tears, blood, heaps of carcases, crimes without number, without end. I cannot tell you, my dear friend, into what depths of sadness all these horrors plunge me. I am a Frenchman, and do not forget it, but I cannot altogether ignore the fact that I am a man. This war will cost humanity 500,000 lives. As for France, she will leave all in it. Alas!" These remarkable words were penned, it should be observed, in the midst of a national delirium, and before a shadow of disaster had fallen on the French arms.

Bizet's next work was "Djamileh," with the composition of which also he was entrusted by Du Locle. The book had been written by Louis Gallet to meet some ideas, supposed to be regenerative, of the manager. Its poetry was extatic; its construction *antisécenique*, and its whole character such that the composer's biographers are at a loss to account for his acceptance of it. As a matter of fact, Bizet, who disliked the prevailing style of opera, tried to induce a reaction against one extreme by going to the other. The move was a false one, and did him little good, but there can be no doubt that it was honestly made, and with the benefit of art in view. The first performance took place on May 22, 1872, and was thus commented on by the composer: "'Djamileh' is not a success, nevertheless I am extremely satisfied with the results obtained. The press notices have been very interesting, for never has an *opéra-comique* in one act been more seriously and, let me add, passionately discussed. . . . Reyher (*les Débats*), Weber (*Le Temps*), Guillemot (*Le Journal de Paris*), Joncières (*La Liberté*), that is, more than half the force of the daily press, have been very warm. Saint Victor, Jouvain, &c., have been favourable in the sense that they allow inspiration and talent, all spoiled by the influence of Wagner. That which satisfies me more than the opinion of all these gentlemen is the absolute certainty that I have hit upon my right course. I know what I am doing."

Here we will leave Bizet for a time. In our next we shall see him doing better and more lasting work.

(To be continued.)

AN ANCIENT MANUSCRIPT OF FRENCH MINSTREL SONGS.*

IN a recent historical sketch of the Sienese School of Music, I mentioned, among the many valuable unpublished works which adorn the archives and public libraries of Siena, an ancient MS. of French Minstrel Songs; and so little is known of this, in some respects, unique collection, that I need not apologise if I notice its salient features somewhat more in detail.

The term "minstrel" is, as we know, usually and indiscriminately applied to the bards or poet-singers of the south of France, the "troubadours," and to those of the north of France, the "trouvères." Both are happy and expressive terms, signifying that the minstrels, properly so called, "found"—viz., were the authors of the songs they sang; but there is this fundamental difference between them, that the troubadours, who flourished in the eleventh and twelfth centuries—and some of whom, such as Lordello of Mantua, Betramo of Bormio, and Arnaldo Marvello, have been immortalised by Dante in his "Divina Commedia"—sang in Provençal, the "langue d'oc"; whereas the trouvères, whose fame reached its zenith in the thirteenth century, and endured even in the fourteenth, when the troubadours had already vanished from the scene, sang in the Romance language of northern France, the "langue d'oïl" or "d'oui," from which sprang the French language of our own day.

Owing to a palpable misnomer on an old label, the MS. preserved in the Municipal Library of Siena was for a long time regarded as a collection of Provençal or troubadours' songs. As a matter of fact, however, there is not a single troubadour song in it, and the MS. is made up entirely and exclusively of trouvères' songs of the thirteenth century, collected and written out in the early part of the fifteenth century. The hundred and one compositions it contains are written in Gothic style, in vogue at that time, on fifty-four leaves of parchment in quarto form; and the first letter of each song is very beautifully and brilliantly illuminated in red, blue, and gold; the first letter of each succeeding verse, as also the margin of each page being similarly, and with great taste, ornamented in red and blue.

The music, for solo voice, is written in the old notation, to the first verse of each song; the notes being black, on four red lines. Although the MS. has no title page, it yet forms a compact and complete volume; the text and the colours are preserved in all their pristine freshness; the illuminations are perfect and intact; and the MS. has had the rare fortune of escaping the fate of similar works which, like the famous Vatican MS. of 1490, have been mutilated and rendered incomplete by rapacious and ignorant collectors of miniatures. The Siena MS. is handsomely and elegantly bound, the maroon covering being ornamented with griffins, dragons, and fleurs-de-lis, from which latter M. Louis Passy, who examined the MS. in 1859, drew the inference that it must have been bound in Italy about the sixteenth century. This, however, is little more than a fanciful speculation; for as the fleurs-de-lis might point to the arms of Florence, so might the griffins and dragons point to the "ambrogette," or designs on terra-cotta, which at that time were a famous specialty of Sienese art. It is much more probable that the MS. was bound in France, and came to Italy in its present state; for its figured covering is the exact reverse of the plain white parchment binding then in vogue in Italy; moreover, the volume altogether has a decidedly French "cachet" about it. But how it came to Italy and to Siena is a mystery which, so far, the most diligent research has not solved; all that I have been able to establish with tolerable certainty is that it formed part of the library of Uberto Benvoglianti, an eminent Sienese philologist and antiquarian of the eighteenth century, and that, as part of that library, it was left to the Municipal Library by his daughter. The costly, finished, and elegant form of the MS., the purity and beauty of the text, and the evident care bestowed on the notation warrant the conjecture that the collection was either written by order of, or

* Codice di Canzoni in antica lingua francese, con note musicali H.X. 30.

presented to, some noble family or person of high rank as an album containing a choice selection of *trouvères* songs of the thirteenth century.

The value of the Siena MS. is enhanced by the fact that it contains some fourteen compositions which do not exist in any of the other MS. collections that have been handed down to us; such as those of the Vatican of 1490 and 1522 (that of 1490 being the celebrated, but incomplete, "Fauchet" MS., which Queen Christina of Sweden lent to the Vatican); of Modena, Paris, Arras, Montpellier (this last also contains compositions in Provençal), Berne, the Hague, Copenhagen, Stockholm, and of Oxford (Bodleian). The genuineness of the Siena collection as an original MS. is, therefore, placed beyond doubt; and it is almost inconceivable that, with the exception of an able, but somewhat complicated and unwieldy analysis by M. Louis Passy in the "*École des Chartres*" (1859),* nothing should hitherto have been published on a MS. so interesting both from an artistic and historical point of view.

It would be impossible to understand, much less to appreciate, the peculiar and intrinsic merits of the Siena MS., without having an adequate idea of the influences and surroundings under which the *trouvères* composed and sang their lyric poetry. As in the south of France and throughout Europe, so also in northern France, the revival of the spirit of chivalry at the time of the crusades gave a powerful impulse to that heroic poetry which, in imitation of the Arab poets with whose works the Christian knights became acquainted in the East, took the form of ardent devotion to the fair sex, and, as such, became the fashion, not to say the mania of the age. The cultivation of lyric poetry was, moreover, favoured by the courts and sovereign princes of the time, notably by St. Louis, and most of all by Thibaut IV., Duke of Champagne and King of Navarre (1201-1253), himself a poet-singer of no mean order. The leading *trouvères* belonged chiefly to the nobility and gentry, though, later on, also to the middle class; and most of them accompanied their own songs on the harp, lyre, or other instruments of that kind, while those who were not musicians themselves, retained in their service professional players of lower social position, the so-called "*jongleurs*" or "*bastard-trouvères*." It was these latter who, through time, became the true "wandering minstrels"; nay, whatever may be said against their pluming themselves with the feathers of their masters and dragging art into the market place, they were the real means of popularising that lyric poetry which, till then, had been the almost exclusive possession of a privileged class.

The vigorous impulse imparted to music and poetry by the *trouvères* culminated in the so-called "*Puys*" or High Courts ("*Puy*" being literally an eminence or high place, from *podium*)—viz., meetings or festivals which were held periodically in the different cities of Picardie and Artois under the auspices of the nobility and gentry, forming a kind of literary and musical co-fraternity or society. The original and avowed object of these meetings was the glorification of the Virgin, being the "Lady most noble and sublime"; indeed, the "*Puys*" were under the patronage of the Virgin, and were known as "*Notre Dame du Puy d'Arras*," of Caen, Rouen, Boulogne, Evreux, and other cities. No doubt, however, this uniform praise of "Our Lady" as the sole object of these meetings, became, in the long run, rather monotonous, more especially in assemblies so merry and festive as those that

gathered round the brilliant Court of Thibaut IV., at Arras; and hence the proceedings were gradually and ingeniously varied by songs in praise of "The Lady" simply (by tacit consent the fair sex generally), until each *trouvère* came to sing in praise of his own special lady-love, "my lady," whose name, although not mentioned, was generally well known, either from his love adventures, or from his devotion to the fair lady for whose good graces he was sighing at the time.

These musical and literary festivals generally began with a procession and mass in honour of the local Notre Dame, after which the proceedings of the *Puy*, properly speaking, were opened in the meeting hall, where seats of honour were reserved for the president, called the "*Prince du Puy*," for the judges, the ladies, and other persons of distinction. The solo performances of the *trouvères* whose compositions (reduced to writing by scribes or clerks) had been accepted, and who, on these occasions, generally represented officially the *Puys* of their respective cities, consisted of "*pastourelles*," "*sirventes*" (a kind of satire), "*ritournelles*," "*lais*" (songs of an elegiac character), and the like, and were followed by the famous "*jeux-partis*"—viz., tournaments or contests in lyric poetry.

These latter generally constituted the great feature of the programme, the more so as, not unfrequently, three or four of the leading *trouvères*, and even the president, took part in them as competitors for the prize.* The *jeu-parti*, like the "*tenson*" of the troubadours, always opened with a challenge in due form, the challenging *trouvère* throwing down the gauntlet and calling upon his adversary or adversaries to answer, in rhyme and song, a given question; the answer was met by a rejoinder, and thus the contest was kept up by alternate verses and amidst the growing excitement of performers and audience alike, until one of the contending parties stopped and called upon the judges, previously agreed upon, to pronounce judgment, crown the winner as "King" of the *Puy*, and award the prize, which generally consisted in a silver chaplet or a rose of gold, not to speak of the sweet smiles and tender glances of the fair ladies, some of whom, not unfrequently, even acted as judges.† I need hardly add that these festivals always wound up with a more or less sumptuous banquet; and no doubt, later on, in the fourteenth and fifteenth centuries, when the glory of the *trouvères* was on the wane, the *Puys* were feasts quite as much as festivals, perhaps more so. The contest, of course, turned invariably on some love subject or other; and the prize questions which have been handed down to us are, as a whole, typical examples of that art of combining frivolity with ingenuity for which our neighbours across the Channel have ever been remarkable. To quote an example—Which of two admirers of the same lady will carry the day: the one who lavishes sweet speeches, or the other who lavishes beautiful presents upon her?‡ Or this—Which do you prefer: that your lady should regret her first cavalier, or that she should regret having chosen you?§ Or this—Which would you prefer: that the lady you admire should tell you plainly "there's no hope for you," or that she should give you a rendezvous and dissemble?|| Or, to give one more example—Which of two jealous lovers is more to be

* As an instance, I may quote a *jeu-parti* (in the Vatican MS. 1490) in which Jehan Bretel, the "Prince du Puy," challenges no fewer than three *trouvères* at the time: "Cuneliev, e vous Ferri, e vous aussi Grievlier, espondez."

† The *jeu-parti* between Bretel and Cuneliev, "Cuneliev or i para," Vatican (1522) MS., is an instance of this, the "judges" being "Demoiselle Eudes et Madame Margot."

‡ "Grievlier ja en ma vie." Vatican MS. 1522; Siena MS., No. 83.

§ Jehan de Grievlier, s'aveuc celi. Vatican MS. 1522.

|| Ferri, à vostre enscoint." Vatican MS. 1490.

pitted: the one who suspects his lady of deceiving him, or the other who has proofs of her deception?*

Some writers have contended that the Puy or "Courts of Love" of northern France were tribunals in which lovers' quarrels and domestic differences were settled by a code of honour. In truth, however, they were nothing of the kind, but simply tournaments in lyric poetry, in keeping with the character and spirit of an age at once chivalrous, frivolous, and sentimental. Moreover, the distinctly and essentially musical character of these meetings is proved, if proof were wanted, by the Siena MS., in which not only the solo songs, but all the jeux-partis, without exception, are set to music as they were originally sung.

One of the earliest and foremost trouvères was undoubtedly Le Châtelain de Coucy who died in the East, in 1192, from a wound received in battle. He was eminently representative of his class, and carried his sentimental devotion to his lady, Madame de Fayel, so far as to order his heart to be conveyed to her after his death. Unfortunately, his shield-bearer, when on the point of executing this order, was caught by the lady's jealous husband, who seized the "memento" contained in a box and, after causing it to be cooked and served at table, had the grim satisfaction of seeing the lady eat it; whereupon he told her the history of the dish. She retaliated, we are told, by taking a vow never to touch another morsel, and starved herself to death.—The twenty-four songs which have been handed down to us as the compositions of this celebrated trouvère were edited, in a beautiful collection, with modern notation and pianoforte accompaniment, in 1830, by M. Francisque Michel,† who, since then—viz., in 1837—has also edited Roland de Roncevaux's famous song,‡ dating, like De Coucy's songs, from the twelfth century.

To return now to the Siena MS. Of the hundred and one compositions it contains, seventy-seven are songs properly speaking, while the remaining twenty-four are jeux-partis, all by trouvères of more or less fame in the thirteenth century, including Thibaut IV. of Champagne, surnamed "le Chansonnier," some of whose songs figure in this, as they do also in other MSS., at the head of the collection. With the exception of nine songs by Colart le Bouteillier, whose name is added in red letters at the end of each song, the Siena MS. (which has no index) does not indicate the names of the composers; and these can, therefore, only be ascertained by a comparison with the other extant MSS. to which I referred at the outset. It is this comparison or concordance, carefully worked out by M. Passy, which not only established the absolute authenticity of the Siena MS., but also revealed the fact that ten of the songs and four of the jeux-partis are unique, in the sense that they are not to be found in any other MS. of trouvères' songs so far discovered. Although, owing to the very fact of their being unique, the names of the composers of the ten songs can only be stated with tolerable, not with absolute, certainty, yet the position assigned to these songs among, and as forming part of, the several series of authenticated songs, no less than the identity of spirit, character, and individuality, leave little room for doubt; and, as regards the four jeux-partis, the names of the contending trouvères respectively head each alternate verse, thus authenticating the composers beyond dispute. Strange to say, no list has ever been compiled or published of the trouvères who figure in the

MS.; and I shall therefore give, at foot, a summary of the several series, enumerating, for the sake of greater clearness, the fourteen unique songs and jeux-partis separately, though, as mentioned above, in the MS. they form part of the series of the respective composers.

Apart from its poetical and musical merits, the Siena MS. claims the privilege of bringing into due prominence no less than ten distinguished trouvères, whom Fétis,* in his list (as recent as 1876) of the leading bards of northern France, ignores altogether; while, on the other hand, three of the trouvères of the Siena MS.—to wit, Guiot de Dijon, Thibaut de Blason, and Prieus de Bouloigne do not figure, as composers, even in the celebrated Vatican collection (1490). No doubt the large number of trouvères and pseudo-trouvères, and of their compositions, good, bad, and indifferent—their name is legion—renders it difficult to draw a hard-and-fast line. But Fétis's list of the trouvères who adorned the twelfth and thirteenth centuries is more than incomplete as long as there are wanting in it such names as Jehan de Grieviler—who was not only a brilliant trouvère, but also an eminent judge of the Puy of Arras, and belonged, moreover, to the flower of Artesian nobility, being styled the "bel chevalier" by so great an authority as Jehan Bretel, the Prince du Puy; or Robert du Chastel, Guillaume and Gilles le Vinier, Thibaut de Blason, Robert de le Pierre, Perrot de Nesle, Philopot Verdier, Gaidifer, Lambert Ferri, and Prieus de Bouloigne. Most, if not all, of these not only gained prizes—that is, were "crowned" for their songs—but, on many occasions on record, were pitted against their great contemporary Jehan Bretel, and must therefore have been deemed worthy of his steel, for a trouvère of his fame and authority would never have condescended to enter the field against second-rate competitors.

Of the fourteen unique compositions, M. Passy has published the text, with the exception of the two songs "Bien doit chanter liement" (No. 25, Grieviler) and "Entre regart e amour e biauté" (No. 45, Robert du Chastel), as also the jeu-parti No. 80, "Jehan très bien amérés," which he has only published in part. The jeu-parti No. 91, between "Sire Prieus de Bouloigne" and Jehan Bretel, one of the best numbers, derives additional interest from the fact that this was the first appearance of Prieus for the purpose of competing with Gérardin, another trouvère from Boulogne, for the honour of representing his native city at the Puy d'Arras. Of the remaining compositions contained in the Siena MS., twenty-six songs (from the series of the King of Navarre, Perrin d'Angecourt, Robert du Chastel, Guillaume le Vinier, and Colart le Bouteillier), and two jeux-partis have been transcribed by various writers from the concordant text of other extant MSS.; so that of a total of a hundred and one compositions of the Siena MS. only thirty-nine numbers, representing about one third, have, so far, been published. And this, be it observed, applies to the text only, for the collection of De Coucy's songs, edited by M. Francisque Michel, is, to my knowledge, the only instance in which a laudable and highly successful effort has, so far, been made to do full justice to the trouvères by publishing, in a modern garb, not only the poetry, but the music to which they sang it.

The merits of that music cannot, of course, be judged by our modern standard of excellence. The airs, in themselves plain and simple, of the trouvères, besides being written in the old notation, often anomalous and hence not always easy to transcribe, are freely charged with that elaborate and arbitrary

* "Grieviler, un jugement." Vatican MSS. 1490 and 1522.

† "Chansons du Châtelain de Coucy," en notation moderne, avec accompagnement de piano, par M. P. P. Paris, Crapetel, 1830.

‡ "Chanson de Roland de Roncevaux." Paris, Silvestre, 1837.

* J. F. Fétis, "Histoire Générale de la Musique," tome V., chap

figuration which, in common with other things, was due to eastern example and influences. But they are the more remarkable when we consider how scanty and limited were the means at the disposal of the trouvères, and that they were composed at a time when music, no less than poetry, had just emerged from six centuries of utter darkness; nay, it may be doubted whether those simple strains, combined with the soft accompaniment of harp and lyre, did not perhaps accord, much more than the clang and clash of our modern compositions, with Jean Jacques Rousseau's most admirable and adequate definition of music as "the art of combining sounds in a manner agreeable to the ear." At all events, as the compositions of the "Minnesänger" and "Meistersänger," whose festivals Wagner has brought so vividly before us in "Tannhäuser" and the "Meistersinger of Nuremberg"; so also the poetry of the trouvères who graced the merry Court of Thibaut of Champagne was in the true sense of the term lyric poetry—viz., it was intended to be sung, and invariably was sung. The great defect of the printed reproductions—and, comparatively speaking, they are few and far between—of that lyric poetry is that, with the exception of Michel's collection, they are incomplete, because they reproduce the text without reproducing the music, and thereby separate that which was intended to be inseparable; in short, they give the letter without the spirit.

CONTENTS OF THE SIENA MS.

Sixty-six Songs.—Fifteen, Thibaut IV., King of Navarre; six, Blondel de Nesle (trouvère of Richard Cœur-de-Lion); one, Gautier de Dargies; four, Jehan de Grieviler; nine, Perrin d'Angecourt; three, Cunelier d'Arras; six, Robert du Chastel; ten, Guillaume le Vinier; one, Guiot de Dijon; one, Thibaut de Blason; nine, Colart le Bouteillier; and one (No. 47), anonymous.

Twenty-one Jeux-partis.—Seven, between Jehan Bretel (Prince du Puy d'Arras) and Lambert Ferri; one, Cunelier and Grieviler; one, Robert de le Pierre and Lambert Ferri; seven, Grieviler and Jehan Bretel; one, Gaidifer and Jehan Bretel; one, Cunelier and Gamars de Villiers; and one, Guillaume and Gilles le Vinier.

On the other hand, the unique compositions, together with the names of the trouvères to whom they must be attributed, are as follows:—

Ten Songs.—25. "Bien doit chanter liement," Jehan de Grieviler; 33. "Ongues à faire chanson," Perrin d'Angecourt; 40. "Jà tant mercis ne sara demourer," 41. "Amours me tient envoisée," 42. "J'ai longement pour ma dame chanté," Cunelier d'Arras; 45. "Entre regart e amour e biauté," 49. "Trop sont li mal cruel à soutenir," 53. "Ben s'est en mon cuer reprise," 51. "A bel servir convient eur avoir," 56. "Tant ai amé, tant aim, tant amcre," Robert du Chastel.

Four Jeux-partis.—80. "Jehan, très bien amérés," Jehan Bretel (Prince du Puy) and Lambert Ferri; 91. "Sire Prieus de Bouloigne," Prieus de Bouloigne and Prince du Puy; 96. "Lambert Ferri, drois es ke m'entremete," Lambert Ferri and Prince du Puy; 97. "Grieviler j'ai grant mestier," Jehan de Grieviler and Prince du Puy. C. P. S.

KEY COLOUR

BY FRANZ GRØENINGS.

THE renewed attempt of the Society of Arts to fix a "Standard Pitch" may bring this vexed question before the musical public again, and as many of the objections to it are based on a wrong conception of so-called "Key colour," a ventilation of this subject in a practical manner may be justified. Discussions

on key colour generally go in a circle and leave things as they were before, because opponents argue from different instruments or combinations (voices included) without sometimes even mentioning their respective basis or ignoring their difference, and then they both generalise the observations or impressions received from a certain sound producer.

Key or scale colour in the abstract does not and cannot exist, as there is no key or scale fixed or attainable in nature, and anything that has been said in favour of it was in the mind at least of the speaker or writer deduced from certain sound producers without application to, and verification from, other sources of a different character.

With natural phenomena the pitch of sound varies with the volume and force (or velocity) of the sound producer, and we find that a gradual increase of volume and decrease of velocity or force deepens the sound, and a gradual decrease of the former and increase of the latter raises the sound just as gradually—i.e., the sound from the sea waves and a rippling brook, from the cracking of a carrier's whip and a boy's whip, from an eagle's flight and a swallow's flight, from the fall of a piece of rock and of a pebble, &c.

As regards vocal expressions, the case stands thus: Human beings as well as animals contract in a state of excitement the muscles of the upper part of the body, the natural consequence of which is a slight rising of the larynx, a greater tension of the vocal ligaments, and quicker pulsations, hence a higher pitched voice and quicker time for the expressions of joy, terror, &c., whereas in depression of spirits the same parts become relaxed, and the vocal expressions in grief, &c., lower in pitch and more measured in time. Here again, the same as with natural phenomena, a gradual rising and falling of pitch takes place parallel with the gradations of excitement or depression. This tendency is second nature with us, and requires no tuition; hence no one would entrust a piping male alto voice with the representation of Hamlet's ghost, or a Russian basso profundo with the rôle of a Romeo. Here we have a law of nature if ever there was one, and it will remain one so long as we are constructed as we are; but if our nature changed, so that joy relaxed our muscles, and grief contracted them, we would naturally pitch our expressions in a reverse manner. This natural law excludes key colour in the abstract as generally propounded, because keys assimilated in character are a good deal removed in pitch according to the exponents' showing, and some widely differing in character are close together. Moreover, a marked difference like grief and joy cannot exist in the abstract at a semitone's difference in pitch, otherwise what has been said formerly about, e.g., A flat, would now apply to G, or the present A scale would be endowed with the characteristics of the former B flat. What a nice confusion there would be among the keys "expressive of grief, majesty, joy, pompous or womanly feeling" formerly and now! E major is characterised as "the brightest and most powerful" key, and A major as "redolent of simple genuine cheerfulness." There may be something in this if applied to the piano (the reasons for which I shall show later on), but it cannot be generalised, as according to our law of nature any music in A must impress us as brighter than if performed under the same circumstances a fourth lower (in E). I also find E major endowed with "joy and highest brilliancy," but the next higher F as expressive of "passing regret and mournful feeling." If this were true in the abstract, the consequences might be serious. How perplexing it would be for a midnight serenader, who had forgotten

his tuning-fork, to find afterwards that, whereas he meant to touch the tender chords of "womanly feeling," or to express the "wailing of an oppressed and sorrowing heart," he must have roused feelings of anger and contempt through serenading by mistake in a key expressive of "pomp, majesty, and pride!" If key colour in the abstract existed, Mendelssohn's "Barcarole," at the end of the first book of his "Songs without Words," would be heard in the Philharmonic pitch in a key which "adapts itself well to funeral marches!"

In a *relative* sense key colour exists, but it is artificially produced, and varies according to the characteristics and manipulation of the respective instruments and combinations. How much manipulation can alter the character and effect may be judged from the solitary village bell, which gives notice of church service, and serves as wedding and funeral bell as well; it is the manner of ringing it, not a certain pitch, which informs the neighbourhood unmistakably of its meaning on each occasion. Where a peal of bells is at disposal, it matters not to the bridal pair whether they ring in D or in D flat, and the strongest believer in key colour in the abstract would hardly go to be married in another parish, because the bells in his own are pitched in a scale which some authority or he himself credits with a doleful meaning. Would the Dead March from "Saul" sound to him like a Festival March if a brass band played it with the A crook substituted for the usual B flat crook?

To be correct about *relative* key colour, we must always be careful not to shift the ground during the argument, but stick to the sound-producer we argue from for the time being.

Let us examine the relative effects of some *stringed* instruments first.

Berlioz is often misrepresented as an advocate of key colour in the abstract. Those who quote him thus do him the injustice of unwarrantably *generalising* what he has distinctly expressed as referring to the *violin only*. He says at the end of the second chapter of his "Treatise on Modern Instrumentation and Orchestration":—

"Violins are more brilliant and play more easily in keys which leave them the use of the open strings. The key of C alone appears to form an exception to this rule, as regards its sonorosity, which is evidently less than that of the keys of A and E, although it keeps four open strings, while A keeps but three, and E two only.

"The timbre of the various keys for the violin (*sic*) may be thus characterised, together with their greater or less facility of execution," &c.

Berlioz's observation about the C scale seeming less sonorous or uneven on the violin explains itself, when we consider that in E the tonic and subdominant at any rate are open, namely, the two highest, most penetrating, and most used strings, and that in the keys of A and D the tonic lies as an open note between the open dominant and open subdominant, but that in C neither the tonic nor subdominant is an open note, and the open dominant is only the lowest note, but seldom used, whereas the less important 2nd, 3rd, and 6th of the C scale are open, and the chords in which they occur receive therefrom an undue importance and a preponderance over the tonic, dominant, and subdominant, not given to them in other scales. All these characteristics of the scales on the violin are therefore due to its peculiar uneven construction, and they would disappear if the hard ebony nut, which so firmly determines the beginning of each string at the scroll end, were replaced by one of india-rubber or some soft material of a pressure similar to that of the fleshy finger-ends,

which give all the stopped notes a slight vibrato. Had such a thorough master of instrumentation as Berlioz carried his characteristics through the whole treatise, he would have varied them according to the construction and manipulation of each instrument, and even the viola and cello would have received a slightly different treatment to the violin, as the absence of the E string and the addition of a lower string, C, shifts the effect of the open strings in chords and scales in which E and C are important factors.

The A flat movement in Beethoven's C minor Symphony is also often referred to by key colour advocates. With regard to the construction and tonality of the principal instruments employed in it, I may be forgiven in calling it, for explanation's sake, an "Air with Variations for strings," interspersed with short Symphonies in happy contrast by the wind. Beethoven, therefore, had the *strings* in view in this case, and chose for them the most appropriate key to express what he wanted. If he could hear it played now (in the pitch of A natural in his time) I think it would sound to him just as lovely through the absence of open notes in the string; but if it were played to him now in the real pitch of his time—namely, in G—he would astonish orchestra and conductor with his remarks.* Had it been the custom in his time to tune the string to the pitch of B flat instead of to A natural, I think he would have written it in A natural to produce the effect he desired. We see from this again that, though we may to some extent endow a *certain* key (in this instance A flat) with a *certain* characteristic, when played in by a *certain* group of instruments, one cannot endow the key of A flat in music *generally nor in the abstract* with that characteristic.

A guitar is more evenly constructed, as the semitones are marked off as firmly as the open strings through cross metal bars the same as the nut, and I doubt whether the finest ear can detect a difference in character if a piece were played on a guitar as it is, and then a semitone higher but with the same fingering, through affixing the "capodaster" before the first cross bar (which virtually means shifting the nut a semitone), because, through this contrivance, character and manipulation in both keys remain exactly the same.

Who would argue for a marked difference in tonality in the *accompaniment* strings of a zither in any key and a semitone higher, as the notes are all open?

There is also no difference in the harp for the same reason (except the regular gradation up and down, innate in nature as explained in the beginning), provided the harp be tuned in equal temperament, of which more later on, when speaking about organs.

The banjo is endowed with a very hard nut and is fingered similarly to the violin, but it differs a little from the latter through being often operated upon with a metal scraper instead of a bow, and having a piece of pigskin for a sound-board; the strings are also different in number and pitch; slight modifications of the violin characteristics may therefore be expected, and as the said instrument is so mightily manipulated at present, I hope that soon a competent exponent will reveal to its devoted students in which scales to scrape for the various shades of key colour from "manly earnestness" and "deepest religious feeling" to "simple grace" and "passionate intensity!"

* On the violin Berlioz qualifies—

A D = not very difficult, *soft*; *veiled*; *very noble*.

G = *easy*, *rather gay*, and *slightly commonplace*.

Sullivan's "Lost Chord" has been searched for on all instruments, and in keys possessing all manner of characteristics according to abstract key colour advocates, but it has never been found yet. The other day a street piano tried over and over again to grind it out in E natural; round the corner I found a solitary cornet-player before a tavern yearning for it in a most imploring manner in E flat (playing in F on the B flat cornet), and in the next street a boy tried very hard (minus a few accidentals) to get it on a D whistle—all with the same result: it remains lost!

(To be continued.)

LEISURE to look through our collection of "Curiosities of Criticism" once more enables us to present our readers with a few specimens. At a Concert which, it is said, commenced with "an orchestral overture from the 'Bohemian Girl,'" we are told that a "pianoforte solo 'Concertstück' was played by a lady amateur." Regarding this composition, the critic says, "We must own to a suspicion that the piece was not 'Concertstück' pure and simple, as we thought we could detect strains from 'Oberon' running through it, and fragments of other well-known numbers. The introduction did not detract from the performance, but it rendered it unusually long, and apparently tired out the clever pianist." Another item is thus spoken of, "The chorus, 'Fair land, we greet thee,' was a splendid chorus, and, notwithstanding the palpable want of variety in the voices, there being, as far as we could judge, an almost total absence of tenors and contraltos, the number was one of the gems of the evening." In a notice of the performance of Haydn's "Creation," one vocalist is said to have been "chaste and discriminating to the full of those adjectives," and another to have shown, in rendering the "Introduction and Recitative" to the third part of the Oratorio, "a knowledge of nice distinctions in themes, and the power to exhibit them," the accompanist to the work being credited with "exact and responsive playing." Another writer, in a criticism upon "The Messiah," thinks that "But who may abide" is "rather heavy," and would like the obligato to "The Trumpet shall sound" to be played with the "trumpet alone." In conclusion, we read that one of the examiners appointed by an Academic Board was "Mr. H. J. Stark, Mossbank, Oxon.," and that at a Church Service the music was Redhead's Creed and "the rest of the Service 'Battiste's calkin.'" We leave these little puzzles to be unravelled by the well-known professors to whom they undoubtedly apply.

SOME very pertinent and sensible remarks appeared in the *Globe* of the 18th ult., concerning nationality in music. They were inspired by the immense and undoubted triumph of English art at the recent Leeds Festival, and so aimed as to combat the absurd notion that there is a kind of "Jingoism" in standing up for native talent. A spirit of self-appreciation has, we rejoice to say, lately appeared in this country as regards music. We no longer decry the efforts of our own people. Talent amongst us has, at last, fair play. It is invited to come out of holes and corners, and show what it can do in the presence of a sympathetic public. All this implies an immense gain to the prospects of English music, yet, from time to time, we hear protests against it. Voices cry out that music knows no country, and that we should cordially welcome musical talent, come whence it may. The people who talk like this do not seem able to distinguish between things that differ. Their protest is *per se* unassail-

able, but it does not happen to apply. We shall always, it is to be hoped, have a welcome for foreign talent—if it be superior to our own, and we can derive benefit therefrom. If we have talent as good, or better, in our own ranks, then we mean to be guided by the maxim "charity begins at home." In this Germany sets an example. Some years ago, when our foremost violinist, Mr. Carrodus, wished to make an artistic tour on Teutonic soil, he was advised to stay in England, because the Germans did not want him. The tables apparently will soon be turned, and our foreign friends be made to know that we are no longer dependent upon them for our musical supply. The Leeds Festival, essentially English as it was, emphasised the change that has taken place, and the organs of public opinion do good service when, like the *Globe*, they draw attention to it.

ONE more attempt is to be made to remove the disgrace under which England has lain for the last 190 years in suffering the greater part of the compositions of her greatest composer to remain unpublished. Germany has given us monumental editions of Palestrina, Bach, Handel, Mozart, and Beethoven, Belgium is busy with the publication of the works of Grétry, and even Holland has lately bestirred itself to revive the forgotten name of Sweelinck, while England has remained satisfied that Purcell should be little more than a name among us. The Purcell Society, which was founded in 1876, has only published two works in the ten years of its existence, and since 1882 has given no signs of life. But the circular issued last month shows that the Society has only slumbered, and is not, as most of its members must have imagined, defunct. According to this document, the continuation of the publications was prevented by the difficulty of finding editors; but this has now been surmounted by the generous offer of Mr. W. H. Cummings, who is willing to undertake the sole labour of preparing Purcell's works for publication—no light undertaking, when it is remembered that at least twenty-seven odes and forty-five operas, besides an immense amount of Church music, remain to be published. The success of the undertaking now rests solely with the public, and there ought to be no difficulty in obtaining a sufficient number of subscribers who are willing to pay a guinea a year for the honour of England's reputation as a musical country.

DR. STAINER'S Cantata "The Daughter of Jairus" was performed at Special Festival Services at St. Marylebone Parish Church, on the 20th and 27th ult., under the direction of the composer. In a brief address delivered by the Rector, the mighty power of music to kindle religious feelings was dwelt upon in eloquent terms. The seed sown by the Dean of Gloucester in his memorable sermon at the recent Festival is already beginning to bear rich fruit.

LEEDS MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE MUSICAL TIMES for October contained descriptive and partly critical notices in advance of the five new works produced at Leeds on the 13th and three following days of the same month. We have now to act the part of a chronicler, and lay before our readers—with due regard for their patience and the space at command—an important chapter in contemporaneous musical history.

There are certain respects in which one Leeds Festival so closely resembles another that brief words regarding them serve to convey all that is needed. Thus we need not be precise concerning the executive force gathered

together under the leadership of Sir Arthur Sullivan. Everybody understands that it was large (440 performers); that the orchestra, numbering over 100 players, consisted of the best available men, nearly all of them Englishmen, with a Yorkshireman (Mr. Carrodus) at their head; that the chorus of more than 300 picked voices had for long been under the careful training of Mr. Alfred Broughton, and that engagements were made with excellent solo vocalists, including Mesdames Albani, Williams, Hutchinson, Patey, Wilson, Damian, Messrs. Lloyd, McKay, McGuckin, King, Brereton, Mills, and Santley. The resources, in point of fact, were complete and, perhaps, the best of their kind that money could buy. Nothing less was expected; nothing less would have been excused under the conditions of a Festival in the midst of a wealthy community, where large profits are certain to be made. One feature in the arrangements deserves special note. We refer to their thoroughly English character. Apart from three or four artists in the orchestra, such as Mr. Svendsen and Mr. Lebon, everybody concerned represented native talent. In a sense, we do not except Madame Albani, who may stand for the Greater Britain beyond the sea, and who is a born subject of the Queen. Looking at the result achieved, we say that the almost exclusive nationality of the Leeds Festival, in its executive capacity, should be a source of patriotic pride. The most cautious connoisseur might have backed that chorus and orchestra and those soloists against the world, with a certainty of not imperiling his judgment. This should teach us to rely more upon ourselves than we have done. We want no "protection"—no coddling of native art to its own injury; but we do urge at least a fair regard for the talent which springs up within our borders. It should have our first attention and, other things being equal, our preference.

After two days of exhausting rehearsal, which told heavily upon the female chorus, public work began (Wednesday, the 13th ult.) with Handel's "Israel in Egypt." There was a large attendance, the Victoria Hall being full in every part. This was the rule throughout the week, but had the first gathering proved exceptionally big we should have said "No wonder." Yorkshire folk love Handel with unabated love. To parody Tennyson's couplet:—

Men may come and men may go,
But he goes on for ever.

Handel is the one unchanging fashion of the great northern county. Its musical population are reared upon the Saxon-English master's strong meat, and from the custom of their youth they never think of departing. "Israel" was, of course, a happy choice. It brought the chorus into play in connection with music of the broad and massive character which the genius of Yorkshire singers best loves, and it enabled the entire executive to start with a *coup de théâtre* which could hardly fail to exercise an influence upon the rest of the week. We should say that nearly all anticipations of good results were realised in the performance. It is true that the female divisions of the chorus fell somewhat short of what was expected. There was less volume of sound than ordinary, and the attack was sometimes wanting in confidence and readiness. But later experience showed this to have been partly due to the excessive labour of the previous days. Many of the ladies appeared to be quite young, and lacking the full physical development of womanhood. Hence they were fatigued by the strain of arduous work executed with enthusiasm; and a tired chorister is certain to fail in precisely the respects noted above. On the other hand, the basses were magnificent—beyond hope of improvement; while the tenors, though with a strong admixture of baritone quality, ran them close in the race for supremacy. All this the chain of choruses in "Israel" made clear, but it is a question whether, beyond professional critics, anybody cared to do more than enjoy an imposing *ensemble*, and marvel at the genius of a mighty composer. The solos were safe in the hands of Miss Anna Williams, Mrs. Hutchinson, Madame Patey, Mr. Lloyd, Mr. Brereton, and Mr. Santley. They were, however, completely dwarfed by the colossal choruses—even more dwarfed, we think, than at the Handel Festivals. A novel feature in the performance was the speed at which Sir Arthur Sullivan took many of the numbers. The entire first part of the Oratorio

was got through in forty-five minutes, the gain in time being proportionate throughout. Sir Arthur may be credited with a good reason for what he did, and we are ready to admit that the more scholastic choruses, such as "And believed the Lord," benefited by extra speed. Many of the more descriptive numbers, however, lost in dignity and grandeur to an appreciable extent. At any rate, that is our opinion upon a matter which, no doubt, comes within the range of individual taste.

The evening Concert was made notable by the production of Mr. A. C. Mackenzie's "Story of Sayid" under the composer's personal direction. This was the Scottish musician's first appearance in Leeds, and some curiosity was felt as to the reception which his music would obtain. Mr. Mackenzie has a style of his own—one which demands a measure of familiarity in order to perfect comprehension and appreciation. Wherefore, the *cognoscenti* were not unprepared for a certain degree of hesitancy on the part of an unaccustomed public—hesitancy quite free from the smallest element of disapproval, and born of contact with a manner and method scarcely at first understood. The "argument" of the "Story of Sayid," and some remarks upon the general character of the music, having already appeared in THE MUSICAL TIMES, we may pass on to the impressions created by the performance upon those previously familiar with the composer's works. Mr. Mackenzie's present transition state was marked even more strongly than we looked for, but the change is, in most respects, a modification rather than an abandonment. Throughout the work the composer's distinctive style so appears as that none can mistake it. The general principles of his orchestration happily remain unaffected; the character of his melodies has undergone no transformation, and the peculiarities of accent and rhythm, always so large an element in original expression, are as easily traced as ever. Such change as the "Story of Sayid" exemplifies lies in an approach to greater simplicity of outline, directness of utterance, and symmetry of form. In these respects, we see Mr. Mackenzie gravitating towards the classical masters, while retaining his original characteristics in other respects. We trust that the movement will continue, with due caution to the end of preserving individual qualities. It is our opinion, after deliberate thought upon the matter, that Mr. Mackenzie may gain by a further advance towards simplicity, above all in his airs and vocal solos. These are still somewhat over-elaborated, and wanting in definiteness. Should they, in the composer's next work, share more freely the modifications which have so vastly improved his choral music, we may be able to say that the transition stage has passed, that the gifted musician has found his exact *metier*, and that the lesson of experience and accumulated observation, missed by so many others, has been well learned by him. The foregoing are all the general remarks called for in addition to those previously made, and now we pass on to notice the particular numbers which, in performance, commended themselves to observation. Among these was the opening chorus, "Alas! our land is desolate," with its attractive "local colour" and strong, though restrained, expression. The orchestral part in this chorus is a fine study of means well adapted to a particular and unusual end. Without being imitative, it is beautifully suggestive. In other words, it keeps along the higher plane of art, and makes us conscious of locality without stooping to actual reproduction. In the dialogue between the crowd and the Watchman, and subsequently, between the crowd and the Horseman, the benefit of Mr. Mackenzie's newly acquired directness and terseness was especially felt. The words pass rapidly and with impetus, strengthened by music of plain outline and simple character. So should all such scenes be treated. In them we do not want the elaboration of art but an approach to the natural language of strong and excited feeling. We feel the utterances of Mr. Mackenzie's crowd to be true and just. The dramatic here takes precedence of the musical, so far, at any rate, as absolutely to control expression. In the following chorus the composer's full strength produced a lively effect upon the audience. Here again, the means employed are plain and direct, while the dramatic feeling is forcibly conveyed. The section which invokes Siva, the "Stern Destroyer," could not, in these respects, be improved. The method is as clear as daylight, and the spirit force to

intensity. Another good impression was made by the Triumphant March, wherein we meet with more local suggestiveness in combination with accepted musical form, and yet another by the impressive solo, with choral response, "Thou hast come as a pestilence in the night." In fact, the whole of the scene, from this point to the end of the first part, has claims upon warm regard. *Sayid's* solo "Where sets the sun" is a masterful effort, full of beauty and power; an admirable companion to it being found in that for *Ilmas*, "First of his Prophet's warriors be," although some may object, perhaps, that here we have elaboration in excess of requirement. The short chorus "Release him not," and the repeated invocation of Siva, give choral importance to this section of the work, which proceeds to its end without a moment's droop in the high flight undertaken by the composer. At the close of the first part, the attitude of the audience was sympathetic, but not demonstrative. All present were interested, without quite comprehending the language addressed to them. In this respect the second part opened more successfully, warm applause following the chorus for female voices, "Sweet the balmy days of Spring." This number is a gem of beauty and refinement which can never fail to extort admiration from the most reluctant audience. It will soon be detached from its setting and presented as a separate piece in numberless class-rooms and concert-halls. *Ilmas's* great air, "O Love, thy car triumphal," attracted nearly equal attention for the breadth of its style and the force of its expression, while the scene in which *Sawa* bids his daughter prepare for death, held the audience by its dramatic strength. The climax came with the last scene of all, introduced by a solemn march that deserves a place in the foremost ranks of its order. Mr. Mackenzie has written nothing more impressive, while, at the same time, he has helped effect by a measure of original means. For example, the leading theme is first stated by the bass strings and bassoons, the only accompaniment being the whirr of a muffled side drum. Its final enunciation, where the brass instruments force it through the noise of the entire orchestra, is a startling and effective contrast. But, indeed, the entire number belongs to the good things of art. It appropriately leads up to the intensely dramatic situation in which *Ilmas* is saved, at the last moment, by *Sayid's* return. Mr. Mackenzie has written this with unusual "grip." Helped by the inherent interest of the scene, his music excites an almost painful degree of interest, and forces the duller imagination to picture every action of the characters concerned. The Leeds audience were certainly thus affected. A profound stillness and silence reigned amongst them, till the rhythmic beat of hoofs announced the coming of the Arab. Then a stir of relief was visible over the entire hall, and paid the highest compliment to the musician's power. The elegant and graceful duet, "Noble maiden, low before thee," and the well-developed final chorus, "O Love, thy car triumphal," brought the Cantata to an end in perfect keeping with all that had gone before, and helped to evoke a demonstration which, if not beyond measure enthusiastic, showed how favourably the composer, despite that in him which was unfamiliar, had impressed his hearers. Mr. Mackenzie was heartily cheered, and compelled to return to the platform to be cheered again. The performance reflected much credit upon all concerned, but especially upon Madame Albani, Mr. Barton McGuckin, and Mr. Watkin Mills, by whom the solo characters were sustained. If we do not dwell upon the efforts of these artists, it is because a better opportunity will soon present itself. Enough now that they did admirably well. The chorus and orchestra were excellent throughout, and contributed their full share to the satisfactory result. Following the Cantata came a selection of five pieces from Mozart's "Idomeneo"; a capital part-song "The days of long ago," by Berthold Tours; Mr. H. Leslie's madrigal, "Thine eyes so bright," and the Overture to "Euryanthe." The purely vocal pieces were conducted by Mr. Alfred Broughton, who had a warm reception in acknowledgment of his success as trainer of the choir.

The work for the second morning was Bach's Mass in B minor, which imposed a sufficiently arduous task upon a chorus not then recovered from the fatigues of rehearsal.

Sir Arthur Sullivan evidently aimed at a "monumental" performance, and may now congratulate himself upon having given the most complete interpretation of Bach's sacred masterpiece ever heard in this country, or, for that matter, any other. The completeness referred to arose largely from a close adherence to the composer's idea. Nothing was "cut" from the work, no additional accompaniments were introduced, and all the requirements of the score were rigorously observed. To this end neither expense nor trouble was spared. That the original trumpet parts might be played as written, the trumpets were expressly made on the old German model and placed in the capable hands of Messrs. Morrow, McGrath, and Ellis; two *oboi d'amore* were borrowed from the Bach Society and played by Messrs. Lebon and Horton; while Mr. Mann undertook the difficult solo for *corno da caccia* which is usually played on a clarinet. By way of supplementing the whole, Mr. Cliffe arranged a special organ part, under Sir Arthur Sullivan's supervision, the upshot being that the Leeds audience, more favoured than London amateurs, heard the old Cantor's music with all the effects intended by the great man who wrote it. Those who favour additional accompaniments and the modernising of ancient works may suppose that the result of Sir Arthur Sullivan's "purism" was baldness and poverty. Nothing of the sort. We were conscious of naught wanting to completeness. Bach knew how to obtain results perfect in their way with the means at his disposal, and hence, besides truth of interpretation, we had, at Leeds, a finished thing, in the style of a past day it is true, but satisfactory even now. The magnificent choruses, though uncoloured by modern instrumentation, made a great effect, and were splendidly given. Put upon their mettle by the difficulties of a severe task, the chorus singers rose to the occasion, and actually performed best that which was most exacting. The *ensemble* in such numbers as "Et resurrexit" and the "Sanctus" attained the sublime—there is no other word by which to describe it—so grandly were the passages sustained. It seemed that the choir became, for the time, an immense organ, *plus* all that raises the human voice above the noblest of instruments. Naturally, this made an impression upon the audience, even upon those to whom Bach is ordinarily a Dryasdust, and it was interesting to note the sustained attention which the long work received down to the very last chord. The solos were entrusted to Miss Anna Williams, Miss Damian, Mr. Barton McGuckin, and Mr. Santley. They were not, on the whole, very satisfactory, and suffered more than usual by contrast with the glorious choral numbers. Sir Arthur Sullivan conducted, and occasionally showed a disposition again to depart from usage in the matter of speed. As a rule, however, the Conductor hit upon a tempo to which no objection could be taken, thus crowning his successful efforts on behalf of justice to one of the greatest works ever given to art by heaven-sent genius.

Thursday evening's Concert brought, by way of novelty, Mr. Stanford's setting of Tennyson's "Revenge," with the general character of which readers of THE MUSICAL TIMES are already acquainted. The effect of this fine and bold composition more than justified anticipatory remarks—it more than justified, also, the use to which the author put his ballad-like themes. We have not often met, in music, with a happier and, at the same time, more daring thought than that carried out by Mr. Stanford when he employed melodies redolent of the sea, and smacking unmistakably of the fore-castle. These, it is needless to say, have been glorified in their setting and treatment, but they bear the process well, retaining enough of their original character to serve for colouring and localising purposes. The more descriptive parts of the Choral Ballad, such as the battle, and events immediately following, came out with force and grandeur, and the whole made an impression which should secure for Mr. Stanford a sympathetic hearing when next he appeals to the judgment of the Leeds Festival public. The composer, who conducted in person, was warmly congratulated upon a frank success, but not with more effusion than the merits of the case justified. Beethoven's Symphony in C minor followed the new work; and the second part of the programme was wholly taken up by Mendelssohn's "First Walpurgis Night." We may dismiss these familiar things with a general commendation of their performance,

and a special word of acknowledgment for Miss Damian, Mr. McKay, and Mr. Brereton, to whom the solos in Mendelssohn's Cantata were entrusted. There was again a very large audience, limited, like all others during the week, only by the size of the hall.

After two new compositions by a Scotchman and an Irishman respectively, the time had come for foreign talent to assert itself. This was done on Friday morning, when Antonín Dvořák's specially-written Oratorio, "St. Ludmila," made its first appeal for the favour of a critical audience. Much interest seemed to be felt in the occasion, not only by local amateurs, among whom Dvořák made his *début*, but also among those familiar with the man and his music. The question was whether the line of great oratorio composers would be continued by the Bohemian master, and, surely, no moot point could assume greater importance in the eyes of Englishmen. We are a nation of oratorio lovers, and feel more concern for that class of art-work than for any other. Much, therefore, hung upon the result. Readers of THE MUSICAL TIMES are acquainted with the nature of the story set forth in "St. Ludmila," and also with the broader features of the music. In the issue for October it was said, "He (Dvořák) would seem, also, to have noted the particular forms of choral music most in harmony with English tastes. . . . In some numbers he even seems to be emulous of Handel, and goes as straight to the mark, with as much plainness and directness as ever did the old master. So far, this is a decided change in Dvořák's style, due, no doubt, to his experience in England." These words fairly point out the most salient feature in "St. Ludmila." We see there a curious and interesting series of reflected styles, as though the composer, in his anxiety to adopt the best, marshalled in review all that had any claim to be chosen. It may be open to doubt whether the composer would not have done better to follow the promptings of his own genius, and write as he had written in his earlier and more distinctive works. But this is a question which does not now come up for discussion. We have to do with "St. Ludmila" as we find it, and particularly to note that though we recognise Handel, Mendelssohn, and others in the work, we see them through the medium of Dvořák—a medium strong enough to tinge them with its own individuality. Dvořák is a musician of powerful characteristics. He could never convey to us that which is not his own, just as a pane of clear white glass allows rays of light to pass through. In this sense he is painted glass, and the light, in transmission, becomes tinted. Hence of whatever master he reminds us in this work, we are much more conscious of himself, and the combination is often piquant and attractive. The more observant among the Leeds audience were interested in noting the fact just stated; but, perhaps, the impression most easily received was to the effect that nowhere in "St. Ludmila" does Dvořák lose his powerful grip of the subject and of his resources. We may feel that the master should have been more true to himself on certain points; here he is the very man we know and no other. There is a virile force in the music, the influence of which cannot but be felt. It takes hold of us with a giant's grasp, and carries us along despite of struggles to be free and critical. It would be interesting to analyse that force did space permit; but we must be content to indicate free and changeful orchestration, all aglow with colour; strenuous, even impetuous melody, instinct with the spirit of feeling as well as of beauty, which gives tune its vital strength; and an acute sense of climax, which invariably keeps the composer from travelling too long on a level. Dvořák's music is always working up to a commanding eminence, and no sooner arrives there than it starts for another and a higher, making every step of immediate interest by free, bold harmonies that seem to open up a new vista each minute. These qualities account for the hold obtained, and maintained, by the Oratorio over its first audience. "St. Ludmila" is long, but it was not too long for the patience of Leeds. The work had an attentive hearing from first to last, and the fact may be taken as an indication of the fate that awaits it throughout the country. The performance was conducted by the composer, Mr. Dvořák making his first bow to a Leeds audience amid flattering indications of the heartiest welcome. He found reason to be well satisfied with his interpreters, since they had really

mastered by no means easy music. Once, it is true, in a passage of special uncertainty as to key, there were evidences of confusion in the choral ranks, but the crisis rapidly passed, and all was safe. The general result presented a claim to unstinted admiration, for look at the difficulties of the task! Mr. Dvořák has little mercy upon executants. He calls them to wander with him through a labyrinth of tonality, dodging and shifting, turning and winding, till the thread of key-relationship is retained with the utmost difficulty. Honour, therefore, to the Leeds chorus for the manful way in which they faced the ordeal, and the success with which they came out of it. The superb orchestra did its duty no less well, and the solo vocalists were heart and soul in their task. Madame Albani (*Ludmila*) especially exerted herself to perfect the representation as regards her important part. Her rendering of the simple and simply beautiful air, "I long, with child-like longing," and of the more important, "O grant me in the dust to fall," was the perfection alike of vocalism and expression. But all she did was well done—done with the intense devotion, which is the secret of success in most endeavours. Madame Patey had scarcely so grateful a part, much of *Svatava's* music needing change to bring it within the compass of her voice. But so experienced an artist could not fail of good effect; which, by the way, resulted in abundant measure from her delivery of the important recitative and air, "Within what gloomy depths." Mr. Lloyd was all himself in the part of *Borivoj*, though his greatest success was made, perhaps, in the character of the Peasant, who sings "Come, let us garlands bring." As for Mr. Santley, it will be understood that he gave the declamatory strains of *Ivan* with just emphasis and vocal power. The music, in this case, is not what a singer best loves; but a true artist like Mr. Santley does his utmost with whatever the composer puts into his hands. At the close of the performance, customary demonstrations took place. These may not mean much, since they are invariable, and if we were asked to point out more trustworthy evidence of approval, we should certainly indicate the patience and attention with which a crowded audience sat out the Oratorio.

The programme of Friday evening was the least satisfactory of the Festival, being of a very miscellaneous character. On another occasion the Committee will do well to imitate their compeers at Birmingham, and abolish altogether the *olla podrida* which was once thought necessary to give the Feast a popular element. Nevertheless, there were good things in the scheme. By way of proof it suffices to mention Mendelssohn's Symphony in A minor ("Scotch"), Schumann's "Advent Hymn"—albeit, not very characteristic of the composer—the Overture to "Der Fliegende Holländer," and a Ballet Suite made up of selections from the works of Sullivan, Bizet, Delibes, and Gounod. The choir sang Bishop's "Tramp, tramp," and Mrs. Hutchinson, Mr. Lloyd, and Mr. F. King contributed solos of a more or less "stock" character. The attendance was again very large.

In popular regard, Saturday took rank as "the great day of the Feast," for then Sir Arthur Sullivan's Cantata, "The Golden Legend," was produced. That the public should have set their heart upon this work is not to be wondered at. The composer's name stands for everything pleasing and graceful in music, and when he comes forward with a new expression of his art, amateurs in general do not approach it dubiously, but with minds made up for gratification. Hence it was that the Yorkshire people crowded to "The Golden Legend" in numbers large enough to fill the hall twice over, and in spirit quite ready to pay a guinea for standing room just within the door. This explains to some extent the per-fervid reception given to Sir Arthur's new work. People can generally see what they wish to see, and, in all probability, had "The Golden Legend" been a mediocre production instead of a very good one, the bulk of the audience would have gone home quite satisfied. "Give a dog a bad name," says an old proverb, "and he is half hanged." The reverse of the adage holds good, and "nothing succeeds like success." So much the better for Sir Arthur Sullivan, who, we should remember, has had to earn the repute that now serves him so well. A special result flowed from the state of things just pointed out. Not only were the sympathies of the

public enlisted, but those of the performers also. Favoured by the attractive character of the music, all concerned, from the humblest chorus singer to the *prima donna*, felt stimulated to highest effort, and the consequence was a faultless rendering of the new piece. Never did composer enjoy greater advantage than Sir Arthur Sullivan at Leeds. Everything worked to his good, and to the end of a triumph. We need add little to the remarks made in last month's *MUSICAL TIMES* upon this subject; but it should be said without delay that passages in the Cantata which seemed, at first sight, rather tame, came out all right in performance. There is hardly a page that we would wish away, and very few points that appear to us misjudged. On the other hand, an adequate rendering of the work accentuated the merit of features to which attention was called in our preliminary notice. The pervading spirit is one of charm. In every scene, and in dealing with no matter what situation or feeling, Sir Arthur has contrived to associate musical beauty with truth of expression. We do not forget that the subject and the lyrics exactly suited his genius. They fitted him "like a glove." But this detracts in no measure from the credit of a result the most complete, in its way, that the recent history of music has to show. But besides beauty there is strength in "The Golden Legend." Of this, both the Prologue and the Epilogue give proof—the one by its vigorous and picturesque tone-painting, the other by its solid construction. Sir Arthur here shows that he is the musician of more than tender and delicate sentiment. He can rouse us with the trumpet as well as lull us with the lute. And then, all his results are gained by means comparatively simple. He trusts little to mere noise and vehemence, to great splashes of colour and extreme contrasts of light and shade. These things are for the men who cannot call upon resources more subtle and artistic. Sir Arthur Sullivan trusts to pure vocal melody, symmetrical and tuneful, and to orchestration, which largely depends upon the deft handling of a few instruments so as to make full use of their individual characteristics. The orchestra with him is never monotonous, because he economises its effects and finds them serve for variety all through a long work. Too many others pour out its wealth upon the first few pages, and discover very soon that they have been guilty of "wasteful and ridiculous excess." But the impression made by "The Golden Legend" cannot be traced wholly to technical sources. The chief charm lies in the apt and natural expression of feelings engendered in a sensitive nature by the incidents of the subject. Sir Arthur has felt his theme, and given unaffected utterance to his emotions. Here is the grand secret of all artistic success, and, apart from it, no mere piling up of "effects" drawn from the machinery of music can avail in the slightest degree. We have already characterised the performance in general terms, and now must refer more particularly to the perfect manner in which Madame Albani (*Elsie*) and Mr. Lloyd (*Prince Henry*) discharged the important tasks allotted them. Both artists were fitted to the utmost nicety with a sympathetic part, and both equalled, if they did not transcend, the best of previous efforts. The climax was reached in the beautiful duet sung on the Terrace of Vautsberg. Each singer had an opportunity there, and each made the most of it. Madame Patey (*Ursula*) also left her mark on the Cantata by vocalism which exhibited perfect propriety and finished execution. The little Mr. Watkin Mills had to do was done well, and Mr. F. King (*Lucifer*), though overweighted here and there, sang with spirit and a measure of characteristic expression which was favourably commented on. The scene at the close of the performance was extraordinary for enthusiasm. Cheering, handkerchief-waving, flower throwing were the order of the moment. All was deserved.

The first part of "St Paul" followed, with Miss Anna Williams, Miss Hilda Wilson, Mr. Barton McGuckin, and Mr. Watkin Mills as principal soloists. This may be dismissed, for reasons of space, with a tribute to general and, in the case of the artists just-named, particular excellence.

On Saturday evening the Festival closed with a fine performance of "Elijah," in which Miss Williams, Madame Patey, Miss Damian, Mr. Lloyd, and Mr. Santley took part. All went well, and a crowded house expressed cordial approval, particularly of Mr. Santley's share in the work.

The popular baritone seemed to have called upon his full powers for the occasion.

Now our long story comes to an end, winding up with acknowledgments of the great energy, forethought, and skill shown by the Conductor; the admirable way in which band, chorus, and principals worked for the common good; the steady support accorded by the Yorkshire public; and the confidence shown by the managers in the resources of their own countrymen. For the sake of completeness it may be added that Dr. Spark and Mr. Cliffe shared the duty of presiding at the grand organ, and well discharged their task.

RICHTER CONCERTS.

THE usual short autumn season of these Concerts began in St. James's Hall on the 23rd ult., under auspicious conditions, if these may be estimated by the size and favourable attitude of the audience. There was not, it is true, quite the measure of enthusiasm generally shown by Mr. Richter's supporters when works of the Wagner-Liszt school are in question; but the season had only just begun, and some time is necessary for settling down into the groove from which the holidays lifted even fanatics for music. Concerning what was done at the opening Concert, there is no need to say much; the programme having been made up of stock pieces played, under Mr. Richter's *bâton*, we will not say *ad nauseam*, but, of a truth, to satiety. The selection began with the "Kaisermarsch" of Wagner, after which came a "Faust" Overture, Liszt's Symphonic Poem, "Les Préludes"; the Introduction to "Parsifal," and the "Ride of the Valkyrie," Beethoven's "Eroica" Symphony bringing up the rear. All these are fairly representative things, and there can be no objection to their repeated rendering. At the same time, a little more catholicity might be desirable in the interest of music generally. The performance offered little opportunity for criticism. Mr. Richter's orchestra could, probably, have played much of the music without book, and by this time they are familiar with the slightest wish of their able Conductor. Hence, as a natural result, an almost perfect *ensemble*.

CRYSTAL PALACE.

For the very obvious reason that nobody, not even a musical critic, can be in Leeds and London at the same time, we are unable to say more of the opening Saturday Concert at the Palace than can be gathered from a perusal of the programme. A Spanish ballet from "Le Cid" (Massenet) constituted the orchestral novelty of the performance, while a singer new to Sydenham audiences was heard in *Mlle. Ella Russell*, whose choice of songs was well calculated to display that vocal dexterity which has won her credit at Covent Garden. Miss Fanny Davies was heard in the Pianoforte Concerto of Schumann, in the interpretation of whose works this young lady never fails to recall the style and touch of her great mistress, as well as in some minor pieces. The Symphony was Beethoven's in C (No. 1), and Sterndale Bennett's ever welcome "Naiads" Overture served as a *lever du rideau*. In view of the close proximity of the anniversary of Liszt's birth, the second Concert took the shape of an *in memoriam* homage to the Hungarian master, of whose compositions the programme was almost entirely made up, the two exceptions being *Siegfried's* Funeral March from the "Götterdämmerung," with which the performance opened in most appropriate and impressive fashion, and the *Vorspiel* to "Parsifal." The lack of scenic accessories in the case of the former piece was strikingly made up in the minds of many present by the thoughts and memories suggested by the occasion and the surroundings, while the devotional character of the famous *Vorspiel* rendered it eminently suitable for inclusion in such a programme, apart from the intimate and historic connection between Liszt and Wagner. Of the two "Symphonic Poems" given on this occasion [No. 3, "Les Préludes," and No. 12, "The Ideals" (after Schiller)], the former, by its episodes of tranquil pastoral charm, and the latter by its stormy passion, produced an equally powerful impression on an unusually appreciative and sympathetic

audience. The engagement of Mr. Walter Bache to represent his master at the pianoforte—a natural tribute to the unswerving loyalty of Liszt's most devoted English disciple—was most happily justified by the skill and energy of his playing in the A major Concerto, and the excessively brilliant Hungarian Fantasia for pianoforte and orchestra, better known in its purely orchestral setting as one of the most favourite pieces in Mr. Richter's *répertoire*. Not the least enjoyable feature of an interesting programme was the singing by Mrs. Henschel of "S'il est un charmant gazou," an exquisite little song, exquisitely sung, and "Comment," disaïent-ils," in both of which the lyrical charm of Victor Hugo's words has gained in the setting. Mr. Henschel, besides accompanying his wife in masterly fashion, gave a dignified and intellectual rendering of the sombre ballade "Die Vätergruft," nor was he less successful in interpreting the resignation and aspiration which are the underlying sentiments of "Ueber allen Gipfeln" and "Jugendglück" respectively.

Our readers hardly need to be reminded of the important new departure which the Directors, "guided by the results of former seasons," have resolved to take this winter, by giving greater prominence to choral music than has hitherto been the case. Thus, all the chief Leeds novelties are announced for performance on a scale befitting their importance, under the conductorship of their respective composers, and with the co-operation of the choir of Novello's Oratorio Concerts. Finally, a word of notice is due to the recent publication of a catalogue of the principal instrumental and choral works performed at the Saturday Concerts from October, 1855, to May, 1886, prefaced by some interesting remarks from the pen of Mr. Manns, and arranged in a form excellently adapted for purposes of reference.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

WE have now fairly commenced our musical season. All our choral societies are in full activity of rehearsal, and a little excitement prevails with regard to the prospect of novelties and attractive programmes.

Since Mr. Carl Rosa's very short visit, Mr. Mapleson has brought hither a corps, announced as "Her Majesty's Opera Company," including our old friends Madame Lablache, Mdlle. Bauermeister, Signori del Puente, Runcio, and Ciampi. Among the newer artists we have Mdles. Fohstrom, Lilian Nordica, Jenny Broch, and Helene Hastroiter, the Conductor being the experienced Ardit. Among the round of well-known operas given, we have had Rossini's "Il Barbiere," Donizetti's "La Favorita," and "Lucia di Lammermoor," Bellini's "Sonnambula," Verdi's "Traviata," and Gounod's "Faust." "Don Giovanni" was announced for the 29th ult. Wagner's "Lohengrin" has proved very attractive, although not exhibiting the resources of the company to the best advantage. Altogether the patronage has been liberal enough to encourage the undertaking, which has been conducted with considerable spirit. Some of the younger ladies have pleased very much.

Mr. de Jong commenced his series of Fortnightly Orchestral and Star Concerts on the 9th ult., aided by a party of vocalists, including Miss Mary Davies and Madame Patey, Messrs. Sidney Tower, Bevan, and Barrington Foote; and by Herr Poznanski (of the Paganini school), and Signor Mattei, a pianist well liked at the Saturday evening gatherings. The band opened with a spirited rendering of the Overture to "Der Freischütz," and gave several pleasing selections during the evening. For his second Concert Mr. de Jong engaged Miss Siedle, Miss Hope Glenn, Mr. Arthur Rousby, and Mr. Sims Reeves; and for an extra Concert, on Friday evening, the 29th ult., Madame Adelina Patti was announced as the chief attraction. Alternately with his fortnightly Subscription Concerts, Mr. de Jong will superintend the cheaper entertainments supplied chiefly by our local vocalists, by military bands, &c., and called "Working Men's Concerts."

The first part of Liszt's "St. Elizabeth" will be repeated by the Athenæum Musical Society, under Dr. Henry Hiles, at the opening (1st inst.) of its twentieth season.

The Vocal Society, under Mr. H. Watson, Mus.B., gave its first Subscription Concert, in the Concert Hall, on Wednesday, the 20th ult., and deserved a better audience. But

on the previous Monday evening Mr. Watson had introduced his choir at the Free Trade Hall, in conjunction with Dr. J. F. Bridge, who skilfully exhibited the most effective parts of the very ineffective organ.

Among the most interesting of our musical doings must be chronicled Mr. F. Lamond's Pianoforte Recital, on Wednesday, the 13th ult. Mr. Lamond undertook a very exacting programme, including Beethoven's Sonata (Op. 111), Brahms's Twenty-eight Variations on a Theme by Paganini, Schumann's "Etudes Symphoniques," a "Romance" of his own composition, the "Don Juan" Fantaisie, and other transcriptions by Liszt, and a varied selection from Chopin's works. Evidently the chief desire of the young pianist was to exhibit a mastery over the keyboard, remarkable in so young a player. In that, as well as in copying Rubinstein's trick of plunging out of one piece into another (without affording breathing or digesting time to the audience), increased experience will naturally guide aright Mr. Lamond; from whom, in the future, very much may fairly be expected.

Of course, the forthcoming Jubilee Exhibition, for which extensive arrangements are being made at Old Trafford, is exciting a constantly increasing interest. Whatever may come of the ship canal scheme, the heart of the Manchester people will be warmly interested in making the Exhibition a success. Provision for the entertainment of the visitors is being zealously provided. It is announced that at the opening ceremony Mr. Hallé will take charge of the music; and it may be expected that he will not allow those under his guidance to be insulted as, at Liverpool, music was snubbed. A semi-military band, under Mr. de Jong, will discourse twice daily. Different military bands will be specially engaged from time to time. Messrs. Bishop and Son, of London, have undertaken to erect an organ, upon which Mr. Pyne will frequently play, and several eminent English and Continental organists will be invited to perform. Doubtless some of our more ambitious semi-professional choral societies will appear occasionally, so that all classes of music may be represented. Altogether, a busy time for our eager young musicians, and an enjoyable summer for our citizens and for many thousands of Lancashire people may be looked for.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

FROM a plethora of musical events, unusually numerous and significant for the commencement of a season, it is difficult to judge whether the opening Concert of our best Society, the *début* of a young pianist who promises to soon link his name with the greatest executants, or the re-appearance—or, as some have termed it, the revival—of Italian opera in Liverpool, deserves the pre-eminence.

By force of habit, however, the Liverpool Philharmonic Society claims precedence, and this is not only justified chronologically, but the merits of the first Concert, which took place on the 5th ult., fully bear out the general expectation that the ensuing season promises to be amongst the most enterprising and successful of recent years. What Symphony, with all its melodic beauty and cleverness of structure, could be more acceptable than Mozart's "Jupiter"? and played by Mr. Hallé's orchestra with every finish, it served as a most admirable groundwork. Madame Norman-Néruda, as solo violinist, received a cordial welcome, and, although handicapped with Rodé's somewhat uninteresting Concerto in A minor, her rendering of Vieuxtemps's Fantaisie Caprice in A, with its double-stopping intricacies, was beyond all comment. Jensen's Cantata "The Feast of Adonis" was carefully given by the chorus, and with due regard to light and shade, and Mdlle. Trebelli in selections, which included Meyerbeer's delightful "Dinorah" Valse, strengthened the favourable opinion which she created at her first appearance in Liverpool last year. The work of the band also comprised Glinka's "Komarinskaja," and the Overtures to "Semiramide" and "Oberon."

The Second Philharmonic Concert took place on the 19th ult., and served to reproduce on the concert platform the vocal efforts which had become familiar at the Alexandra Theatre during the preceding week, the artists being Mdlle. Alma Fohstrom and Signor del Puente, of Mr. Mapleson's Company, who contributed various operatic selec-

tions. The chief interest of this Concert, however, attached to the admirable choice of orchestral pieces and to their uniformly excellent rendering. The Symphony was Mendelssohn's "Reformation," which is so thoroughly worthy, in its construction and elaboration, of being classed with his best writings, that it is singular we do not oftener hear it. An interesting Overture by Niels Gade, Macfarren's "Chevy Chase," and a spirited performance of Liszt's "Rhapsodie Hongroise," No. 1, completed the orchestral selections, and the chorus gave intelligent assistance by their rendering of Schubert's "The Lord is my Shepherd" and Macfarren's "Orpheus with his lute."

Mr. Frederic Lamond's first Pianoforte Recital in Liverpool was given in the usual *locale* for such entertainments, the small Concert-room of St. George's Hall, on the afternoon of Saturday, the 16th ult., and it was somewhat unfortunate that the counter attraction of the opera at the same time interfered with the number of the audience. Certainly the performance was one which stands out prominently from its intrinsic and educational value. It is difficult to form a decided judgment of his powers from a single hearing, but undoubtedly execution and manipulative skill are his greatest possessions. This was palpable throughout his comprehensive programme, which contained Beethoven's C minor Sonata, Brahms's Paganini Variations, and examples of Chopin, Schumann, Rubinstein, and Liszt. There was also not wanting that individuality and absorption in the works themselves—not simply in the manner of their rendering to a listening audience—which are the sure indications of genius, and the development of which, with years, should place Mr. Lamond in a commanding position amongst living executants.

The return of Italian opera to Liverpool revives old recollections, and sets people wondering whether it can still compete with its English rival. After repeated changes in the announcements, the list of performances eventually resolved itself into the following:—"Il Barbiere di Siviglia," "La Traviata," "Lohengrin," "Sonnambula," "Lucia di Lammermoor," and "Faust." The opera, however, which showed the company at its best, was Rossini's "Barbiere," and it was refreshing to witness the hearty zest which was thrown into the entire performance. This occasion was also utilised for the *début* of an artist—Mlle. Jenny Broch—who had only just arrived in England, and who in some mysterious manner, was expected to at once take a foremost place amongst operatic stars. If she did not quite realise the exaggerated hopes of her sponsors, she yet made a more than favourable impression, and the extent of her compass, and the singular purity and ease of her chromatic runs formed the subject of wonderment, the applause which she received encouraging her to give other examples of florid vocalisation, such as the soprano air from David's "Perle de Brazil," and the Bolero from Verdi's "I Vespri Sicilienne." "La Traviata" was indebted to the finished singing and acting of Mlle. Lilian Nordica; "Lucia" to Mlle. Alma Fohstrom; "Lohengrin" to Mlle. Hastreiter; and of the gentlemen, Signors del Puente, Runcio—who appeared five times during the week—Foli, Padilla, and de Vascchetti deserve more than a mere reference. The Conductors sharing the work of this series of performances were Signors Arditi and Vianesi.

Italian Opera also paid us a visit on the 2nd ult., in the shape of a Ballad Concert at the Philharmonic Hall, by the chief members of Signor Lago's Company. Notwithstanding the fact, however, that the celebrated American soprano, Mlle. Ella Russell, was to make her first appearance in Liverpool, the attendance was ridiculously meagre, and scarcely encouraging to Italian Opera in this form. Mlle. Russell justified her reputation for the perfection of *bravura* singing, and Signor Gomez's clarinet solos were amongst the most enjoyable items in the programme. Signor Carlo Ducci directed the Concert with ability.

Mr. Sims Reeves' re-appearance at the Philharmonic Hall, on the 12th ult., attracted a crowded audience, and the excessive enthusiasm over his last song, the "Bay of Biscay," was carried to such a length as to interfere with the remaining items of the programme. Mr. Reeves was ably supported by Miss Henrietta Nunn, Madame Antoinette Sterling, and Signor Foli.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MUSICAL Birmingham has sustained a heavy loss by the death of Mr. James Stimpson, the Town Hall Organist, which took place on the evening of the 4th ult. Mr. Stimpson had held his appointment, and taken a prominent part in the musical life of the town for over forty-four years, and his death leaves a gap which will not be soon or easily filled. Further details will be found in another column.

The musical section of the Midland Institute has not allowed the recent remarkable development of its teaching functions to interfere with its original work in the executive department of the art, and the first Concert this season, which took place on the 2nd ult., was, in some respects, the most important it has yet given. Under the modest title of a Violin Recital a regular Chamber Concert was given, in which the attractions of the instrumental portion were supplemented by the vocal performances of Madame Valleria. The violinist was Mr. Ludwig Straus, whose refined and artistic playing was much admired in Beethoven's Violin and Pianoforte Sonata in A minor (Op. 23), in which he was joined at the pianoforte by Dr. Rowland Winn. In the Sarabande and Bourrée from J. S. Bach's Suite in B minor, for violin solo, a Nocturne by Ernst, and Molique's vivacious Saltarella, Mr. Straus gave yet more striking proofs of the excellence of his *technique*, which repeatedly evoked the applause of the audience. Besides taking part in the Sonata already mentioned, Dr. Winn played four short pieces—a Pastorale and Capriccio by Scarlatti, Rubinstein's Barcarole in G minor (Op. 50), and Mendelssohn's popular Presto in C (No. 34 of the "Lieder")—exhibiting in each case perfect taste and finished execution. Madame Valleria, who was in splendid voice, provoked quite a *fuorore* by her expressive singing of Mendelssohn's Swedish "Winterlied," and her impassioned and dramatic rendering of Schumann's "Widmung" fairly thrilled the audience. Equally charming in another style was her rendering of Spohr's "The bird and the maiden," the *obbligato*, arranged for violin, being played by Mr. Straus.

After a long succession of novelties, the Festival Choral Society this season is turning its attention to revivals, and several old works of merit, which the public were in danger of forgetting, are comprised in the current Concert scheme. One of these was Sir Arthur Sullivan's "Light of the World," performed at the Society's first Concert on the 7th ult., which had not previously been heard in Birmingham since 1873, at the Festival of which year it was originally produced. The large scale and undramatic character of the work are probably responsible to some extent for its neglect, for it contains some charming music that only just misses being great, and the orchestral writing throughout is exceedingly picturesque and elaborate. Of the performance one must speak in somewhat qualified terms, and though parts were admirable, there were frequent evidences of insufficient rehearsal, more especially in the playing of the band. In obedience to an invitation conveyed on a printed slip enclosed in the programme, the audience rose during the performance of the dirge-like prelude to the Bethany solo and chorus, "Weep ye not for the dead," as a tribute to the memory of the newly-deceased Town Hall Organist, Mr. Stimpson, who was to have officiated at this Concert. His place was filled at short notice by Mr. Gaul, the composer of "The Holy City." Miss Anna Williams, upon whom the principal soprano music devolved, sang with her accustomed earnestness, power of voice, and breadth of style, and was especially effective in Mary's jubilant song, "My soul doth magnify the Lord," and the grand *scena* in the Sepulchre scene, which, however, was given in an abridged form. Miss Hilda Wilson distinguished herself, especially in the air "The Lord is risen," with its tender consolatory sequel, "And God shall wipe away all tears." Mr. McKay's tenor voice is not a large one, but its quality is good, and he uses it with skill and judgment, as was shown more especially by his singing of the beautiful song "Refrain thy voice from weeping." Mr. Santley, as on the occasion of the first production of the work here, sustained the part of the Narrator, with which is identified the sacred personality of

the Redeemer. In dramatic spirit and expressive power his performance was as fine as ever, and he sang his last solo, "Daughters of Jerusalem," with a fervour and splendour of voice that fairly enraptured the audience. In the concerted numbers, Mrs. Payton and Mr. Grice rendered efficient aid. The choruses generally were admirably rendered, the lengthy and elaborate chorus "I will pour My Spirit" being especially effective. Mr. Gaul rendered excellent service at the organ, and Mr. Stockley conducted with judgment and decision.

On the 11th ult., Mr. R. Rickard gave a Pianoforte Recital at the Acocks Green Institute. The programme comprised specimens of Bach, Handel, Beethoven, Chopin, Gottschalk, Raff, and Liszt, all of which were rendered with unexceptionable taste and technical skill. Mr. Rickard met with a very warm welcome from a large audience. The vocalist was Miss Preston, who possesses a pleasing soprano voice and sings expressively, and the accompaniments were carefully rendered by Miss Jessie Hiley.

On the same evening the Birmingham Sunday School Scholars' Festival opened in the Town Hall, under the conductorship of Mr. A. R. Gaul, with a performance in which that composer's Cantata "Ruth" had a prominent place. The choir numbered about 500 voices, and the principal vocal parts were rendered by Miss Clara Surgey, Miss Delia Atkins, Miss Lilian Mills, and Mr. Tom Horrex.

Mr. Stockley's first Orchestral Concert, on the 21st ult., was invested with special interest by the presence and co-operation of Mr. Dvořák, whose Symphony in D constituted the principal item of the programme. The work in question has been more than once heard here, but it was never so effectively given as it was on this occasion, when the eminent Czech composer himself conducted it. The performance indeed was a genuine triumph for the band, who seemed to enter completely into the fitful, impassioned spirit of the music, and acquitted themselves throughout in a manner that elicited the hearty commendation of the Conductor-composer. On the conclusion of the Symphony, the audience broke into loud and enthusiastic applause, in acknowledgment of which Mr. Dvořák had twice to return to the orchestra. Of the other orchestral pieces, Weber's Overture to "Oberon" and Massenet's fanciful suite "Scènes Pittoresques" were the most effective. The March from Wagner's "Tannhäuser" was a rather tough morsel for the band, and would have been the better for an extra rehearsal. Miss Fanny Davies, who is a Birmingham lady, gave an admirable performance of Schumann's Pianoforte Concerto in A minor, and on its conclusion was honoured with a double recall. She was equally successful at a later hour in three short pieces for pianoforte solo, Handel's Gigue in A, and Mendelssohn's Barcarole in A and Capriccio in E. In the vocal department, the honours were divided between Madame Georgina Burns and Mr. Leslie Crotty. The lady sang Verdi's "Erani involami" and the piquant polacca from "Mignon," "I am Titania," with her accustomed brilliancy, and Mr. Crotty was very successful in Verdi's "Gri tu," and Balfe's "When I beheld the anchor weighed," the two artists uniting their efforts with excellent effect in Mozart's "Cruel perché." Mr. Stockley's conducting left nothing to be desired.

Messrs. Harrison's first Concert, on the 25th ult., was a noteworthy departure from usage and precedent, inasmuch as it consisted essentially of orchestral music instead of the usual ballad and operatic miscellanies which the public have been taught to look for on these occasions. The renowned band of Dr. Hans Richter was in possession of the orchestra, and treated the audience to such a performance of Beethoven's "Eroica" Symphony and the same composer's "Leonora" Overture, No. 3, as has not been heard in Birmingham for many a day. The orchestral selection comprised also two examples of Wagner—the "Lohengrin" Prelude and the "Walkürenritt," to which it is needless to say the band did full justice. Berlioz's arrangement of Weber's "Invitation," and Mendelssohn's "Hebrides" Overture made up the remaining items of the orchestral selection. The vocalists were Miss Hope Glenn and Mr. E. Lloyd, the latter of whom was very successful in Lancelot's song from Dr. Heap's Cantata "The Maid of Astolat."

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

QUITE apart from the Leeds Musical Festival, which of course has been the all-absorbing event of the month, there have been many musical gatherings of interest in the West Riding, and of sufficient importance to call for individual notice. That the Festival has given fresh impetus to the musical life of the county is apparent in many ways. One immediate effect has been the awakening of the Leeds musicians themselves to the fact that they are without an orchestra capable of rendering assistance at Concerts with any pretensions to art, and the determination to form a permanent Orchestral Society which, "in addition to giving three or four Concerts of its own, will be able to render much-needed help to the charitable and other entertainments of the town."

The want of a permanent orchestra is not peculiar to Leeds, but has been notoriously common to all the Yorkshire towns. In Bradford an endeavour is being made to supply the deficiency, and already the experiment has borne good fruit in the organisation of a series of popular Concerts, the chief feature of which will be the performances of an orchestra composed almost exclusively of local talent, and conducted by an indefatigable Bradford musician, Mr. W. B. Sewell. The first of these Concerts was given on the 16th ult., in St. George's Hall, which was fairly well filled. The orchestra went through a somewhat trying test with decided credit, and their performances evoked much enthusiasm. The selections included the Overtures to "Der Freischütz" and "William Tell," which were given with dash and precision, such as would do credit to a band of professional artists. In quality of tone the performances were, not unnaturally, scarcely all that could have been desired, but there were few instances of that most elementary failing—faulty intonation. A Largo in F sharp, by Haydn, a Pizzicato by J. F. Barnett, Reinecke's Entr'acte from "Manfred," and the Scherzo from the "Midsummer Night's Dream" music constituted the remainder of the orchestral numbers. The promoters of the Concert had the assistance of the Chevalier Bach, whose first appearance in Bradford was attended with flattering results. Naturally, he devoted himself entirely to Liszt's compositions, two of which, the Concerto in E flat, and a Hungarian Rhapsody, he played with spirit and complete command over technical difficulties. Miss Thudichum, an old favourite of Bradford audiences, was the vocalist, and with her customary ability sang the well-known Scena from "Der Freischütz," and a composition by Arditi.

The appearance of Mr. Sims Reeves at a Ballad Concert given in St. George's Hall, Bradford, on the 8th ult., drew together a large audience. The veteran tenor was in capital form, and sung three of the old songs so familiarly associated with his name with astonishing vigour and with his usual finish. Mr. Reeves, of course, persistently declined to gratify the generally-expressed desire for encores, and something like a scene followed the close of his third song. Madame Antoinette Sterling, Miss Philippine Siedle, and Signor Foli contributed songs, and Mr. Nicholson and Mr. Maunder gave instrumental performances.

Madame Patey's Concert party, which included herself, Miss Mary Davies, Mr. Sidney Tower, Mr. Frederick Bevan, Mr. Barrington Foote, Herr Poznanski, and Signor Tito Mattei, appeared at the Headingley Parochial Institute on the 13th ult. Madame Patey, whose voice appeared to have been in no sense impaired by her labours at the Musical Festival during the previous week, met with a warm reception, as did also Miss Davies. The programme included many interesting items, notably Purcell's "Nymphs and Shepherds," sung by Miss Davies, and the Andante from Mendelssohn's MS. Scena "When the golden sun," the rendering of which by Madame Patey fairly charmed the audience. Signor Mattei played two solos of his own composition, and his arrangement of a well known air from "Don Giovanni" elicited marked approval.

The third of the present series of Huddersfield Subscription Concerts took place in the Town Hall on the 19th ult. The programme was in the hands of Madame Albani, Miss Emily Shinner, Mr. W. E. Whitehouse, Mr. Walter Parratt, and Signor Bisaccia. The appearance of Madame

Albani evoked the utmost enthusiasm. Her selections were judicious, the first, Verdi's "Ah, fors è lui," enabling her to show off unique powers of vocalisation, and the second, "Angels ever bright and fair," equally demonstrating her splendid vocal capacity. Miss Shinner gave a very fine rendering of Spohr's "Dramatic" Concerto, and of the violin part of a Phantasietück for violin and piano, by Reinecke. The remainder of the instrumentalists acquitted themselves with executive ability of the first order. An interesting feature of the evening was the performance of one of Spohr's duets by two local violinists, Miss Isabella Donkersley and Miss Harriet Thomas, who combined with technical ability very fine taste.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE past month has been a productive one as regards music in Bristol, and has witnessed several Concerts of great interest. We have been favoured with a visit from M. Vladimir de Pachmann, and from Mr. Hallé and Madame Norman-Néruda, and we could wish that such talented artists could be induced to visit us more frequently, this class of Concert being somewhat too rare in our city. The season may be said to have begun with the first of the series of the six Monday Popular Concerts to be given during the autumn. This took place on the 11th ult., and, we are sorry to say, was offered to only a limited audience, the galleries being all but empty. The Concert opened with Sir Arthur Sullivan's Overture "In Memoriam," given for the first time in Bristol. This fine work was excellently interpreted and most cordially received. The greatest interest of the evening was centred upon the production of Raff's "Lenore" Symphony, No. 5, in E (Op. 177), and upon this the most careful study and ungrudging labour had been bestowed, with a result upon which both Conductor and band may well be congratulated. The difficulties of the work are very great, but they were perfectly surmounted, the band playing with extreme precision and intelligence. Happily, this Symphony is not one of those compositions in which difficulty of performance is the chief merit, and its numerous and changeable beauties could not fail to strike and captivate an audience even on a first hearing.

Another event of interest was the production, for the first time in our city, of Dr. Hubert Parry's "Suite Moderne," written for the recent Gloucester Festival. Both the composer, who conducted, and the composition, were received with marked favour, Dr. Parry being warmly recalled. The other orchestral pieces were Weber's Overture "Oberon," and Gounod's March from "La Reine de Saba." The vocalists were Miss Emilie Lloyd and Mr. W. Thomas, of Bristol Cathedral, who both acquitted themselves admirably. Mr. George Riseley, who met with a most hearty welcome, conducted as usual.

M. de Pachmann gave his Recital on the 14th ult., when the estimation in which the great Russian pianist is held was amply shown by the very large audience which assembled in the Victoria Rooms. It was known that this would be the last opportunity of the kind for some years, and no doubt this fact tended to increase the number of auditors. M. Pachmann selected a varied and interesting programme, and played the whole from memory. Beethoven's Sonata (Op. 101) occupied the foremost place, and received a most artistic rendering. The other items were as follows:—Impromptu (No. 4), Schubert; Rondo in E flat, Field; Fäschingshwan (Op. 26), Schumann; Etude de Concert, Liszt; "La Fileuse," Raff; "Gutschwundenes," Gluck; and Toccata, Henselt; Nocturne, Three Etudes, Barcarole, Scherzo (No. 3), Chopin.

On the 20th ult. Madame Norman-Néruda and Mr. Charles Hallé gave a Violin and Pianoforte Recital at the Victoria Rooms. The programme was as follows: Grand Pianoforte Sonata in D minor (Op. 29, No. 2), Beethoven; Violin Concerto in F sharp minor, Vieuxtemps; three Violin and Pianoforte Duets, Heller and Ernst; Spinnere Solo (a), Impromptu in F sharp, Chopin; (b) Spinnerelied (Wagner), Liszt; Violin Solos (a) "Berceuse Slave," F. Néruda; (b) Hungarian Caprice, Raff; Grand Fantasia, violin and piano in C, Schubert.

Organ Recitals were given by Mr. George Riseley, in Colston Hall, on the 9th and 16th ult.

The second Concerts of the Bristol Musical Association and of the Monday Popular Concerts Society took place respectively on the 23rd and 25th ult.

The Saturday Musical Association gave their second Concert this season, on the 23rd ult., at the Colston Hall, and the second given by the Monday Popular Concerts Society took place on the 25th ult., at the same place, both of which will be more fully noticed next month.

The Bath Philharmonic Society is now in full work, rehearsing for the Concerts to be given during this, its third, season. It is intended to present Gounod's "Redemption" and Sir Arthur Sullivan's new work, "The Golden Legend," with other compositions which will shortly be announced.

Madame Norman-Néruda and Mr. Charles Hallé gave a Violin and Pianoforte Recital at the Assembly Rooms, Bath, on the 21st ult., to a numerous and interested audience.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE complete prospectus of the thirteenth series of Choral and Orchestral Concerts was issued at the public meeting on the 20th ult. It has been arranged to give twelve "popular" Concerts in all, in addition to the Subscription nights, two of them to be on Thursday evenings, in place of Saturday. The word "popular" may mislead. Let it be explained that it signifies lower rates of admission, not a lower character of music, for in respect to the class of music there is no practical difference between the sets of programmes. As I mentioned last month, the whole of the nine Symphonies of Beethoven are to be performed. They are to be produced in chronological order, the Choral Symphony concluding the series on February 8, 1887. The selections of orchestral music seem to have been made with the Committee's usual judgment, a happy mixture of the grave and the gay, the lively and severe, being noticeable. Among the works which will be performed for the first time are the following:—Gade's Concerto for violin and orchestra, the chief part in which will be taken by Mr. John F. Dunn, a young executant, who made a highly promising impression at these Concerts two or three years ago; Overtures, Auber's "La Sirène," Berlioz's "Corsair," Cherubini's "Lodoiska," and Cowen's "Festival"; and among the miscellaneous, Orchestral Scene, "The Forest of Arden," by Henry Gadsby; "On the Mountain" and "Village Life" from "Scènes Poétiques," B. Godard; Rakoczy March, Liszt; Selection from A. C. Mackenzie's opera "The Troubadour"—viz., Prelude to Act I., and "Jeu de Paume" Masque music, and Entr'acte to Act III.; Spanish Ballet from "Le Cid," and selection from Suite "Scènes Pittoresques," Massenet; Selection from Suite "Aus Aller Herren Lander," Moskowski; Capriccio Italien, for grand orchestra, Tschakowski; and the Interlude between Acts III. and IV. of "Tannhäuser" (Tannhäuser's Pilgrimage), Wagner. Goetz in F, Mendelssohn's A minor, Schubert's (unfinished) in B minor, and Schumann's No. 4, are the Symphonies announced in addition to the Beethoven set. There are two Concertos of Beethoven, Violin in D and Pianoforte, No. 5, in E flat; Max Bruch's Concerto for violin, No. 1; Liszt's No. 1, in E flat, pianoforte; Mendelssohn's in E minor, violin; Schumann's Pianoforte, probably the A minor, his one Pianoforte Concerto proper. Overtures and miscellaneous pieces already performed here need not be detailed. It may suffice to say that the composers comprise the names of Sterndale Bennett, Berlioz, Rossini, Schubert, Wagner, Weber, Haydn, and Mozart. But it is to be understood that the foregoing are inclusive only of the announcements for the Subscription series of Concerts. In addition to the names of the vocal and instrumental soloists mentioned in my last letter, I may note those of Miss Carlotta Elliott, Miss Thudichum, Madame Clara Samuelli, Madame Marian Mackenzie, Mr. E. Lloyd, Mr. J. Bridson, and Mr. W. H. Burgon, vocalists; and Mr. J. F. Dunn, violinist, as already referred to. The orchestra will number eighty-five performers. I gave the names of the several important choral works last month. The Concerts begin, as before stated, on December 6.

The Kyrie Choir have taken up Macfarren's "Lady of the Lake," in addition to practising part-songs, &c., it being intended to perform the Cantata at some of the working-class Concerts to be given by the Choir further on in the season. Farmer's Mass in B flat is to be the first study of the Kilmalcolm Parish Church Society, which is now under the care of Mr. J. C. Fyfe, organist in the old historic church. Mendelssohn's "St. Paul" is to be practised by the Lenzie Musical Society, and produced at their first Concert. Mr. J. Turnbull is the Conductor. J. F. Barnett's "Paradise and the Peri" is the choice of Pollokshields Musical Association this season, for their first Concert. Mr. W. T. Hoock being Conductor, as before. W. Hume's "Blind Bartimeus" has been selected by the Musical Society connected with University Avenue Free Church, under Mr. J. Mitchell, and the same work, written, it may be mentioned, with a view to at least comparative choral simplicity and moderate length, is to be taken up by the choirs of Pollokshields and St. Matthew's Free Churches respectively, under Mr. D. S. Salmond and Mr. W. H. Murray.

The Crosshill Musical Association has enterprisingly selected F. Corder's new Cantata "The Bridal of Triermain," one of the marked successes of the Wolverhampton Festival. Mr. A. Patterson is the Conductor of the Society, as before, and in his hands this interesting composition will doubtless receive by-and-bye a creditable rendering, as far, that is, as resources will permit.

Sullivan's "On Shore and Sea" is the choice this year of the Glasgow Southern Boys' Choir, Mr. H. McNabb, Conductor; and Dr. Stainer's "Daughter of Jairus," always acceptable in the West, as doubtless elsewhere, will be studied by the Musical Association, under Mr. A. M. Mills, connected with Pollokshields United Presbyterian Church.

The Glasgow Select Choir gave its first Concert for the season in St. Andrew's Hall on the 2nd ult., Mr. J. Millar Craig conducting, and Mr. J. McGhee accompanying. There was little difference in the programme from what we have been accustomed to, part-songs and glees forming the chief element in its composition. The Pilgrim scene from "Tannhäuser" (Act III., scene 1) was a novelty. The male singing was fairly good in the Pilgrims' Chant, and the solos by *Elizabeth* and *Wolfram* were creditably given. Dr. A. L. Peace's accompaniment on the organ gave the orchestral effects as well as could be expected, certainly better, in the absence of an orchestra, than on the pianoforte alone.

On the occasion of the opening of a new organ in Kelvin-side Free Church, on the 4th ult., Dr. A. L. Peace played a number of solos, and the Glasgow Select Choir, out of regard to the memory of Mr. James Allan, their last leader, and for many years Conductor of the music in the congregation, appeared and sang a selection of anthems, &c. Mr. Frederic Lamond gave a Pianoforte Recital in St. Andrew's Hall, on the 21st ult. There was a crowded attendance, and the young virtuoso showed a marked advance in the direction of refinement.

The Bothwell Musical Association, conducted by Mr. McNabb, has chosen Schubert's Mass in C for one of two larger works to be practised this season.

The Uddington Society, which is this year in the charge of Mr. James Pattinson, *vice* Mr. George Taggart resigned, will take up Mendelssohn's 13th Psalm, "Lord how long wilt Thou forget me?"

The Dennistoun Musical Association, which for a number of years was conducted by Mr. T. S. Drummond, now of Hamilton, and had been inactive for a year, has now been started again, and the charge of it given to Mr. Whall. Gounod's "Messe Solennelle" is to be practised.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

A MUSICAL Eisteddfod was held on the 18th ult., at the Town Hall, Abergavenny, and embraced a variety of competitions. The audience was large, but consisted chiefly of the members of choirs and other competitors; Adjudicator, Mr. John Thomas, Llanwrtyd; hon. sec. and Conductor, Mr. H. Tonkin; accompanist, Mr. George Stevens;

treasurer, Mr. W. E. Bromley. The principal results were as follows: "Sailors' Chorus" (Joseph Parry), by sixteen voices, for a prize of 30s. Three competing parties. Ebbw Vale Glee Party (Mr. W. Richards, Conductor) successful. "March of the Men of Harlech" (chorus), by choirs of between twenty and thirty voices, for a prize of £2. Two choirs sang—Glansychan (Mr. Prothero) and Young Amateurs, Abergavenny (Mr. Theophilus). The stipulation was that Barnby's version should be rendered, but one choir sang according to Mr. John Thomas's arrangement. The prize was, however, divided. For a prize of five guineas to the choir rendering in the most accomplished manner "O Father, whose Almighty power" three Societies competed. The Pontnewynydd Choir (Mr. Prothero) was successful. Chief choral competition, "Worthy is the Lamb." Four choirs competed. First prize of £20 went to the Pontypool and Abersychan Choral Union (Mr. Prothero), who were deemed to have sung it in an almost perfect manner, and the second to the Ebbw Vale Madrigal Society (Mr. T. Doughton).

A preliminary programme for the third grand annual musical Eisteddfod at Abergavenny, on Easter Monday, has been prepared. For the best performance by choirs of between 150 and 300 voices of the chorus "Wretched Lovers" ("Acis and Galatea"), a first prize of £100, and gold medal for the Conductor; a second of £50, and silver medal for the Conductor; and a third of £25 are offered. For the best performance by a choir of not less than sixty, and not over ninety voices, of the chorus "March of the Men of Harlech," prize £20, and gold medal for the Conductor. Male voices, 30-45, "Soldiers' Chorus" ("Faust"), £10, and a silver medal. Four-part song "If thou art sleeping, Maiden," prize £4. Other prizes are also offered.

The Bedling (Dowlais) Eisteddfod, on the 4th ult., was presided over by Mr. W. Beddoe, the Conductor being Mr. T. Clement Thomas; Caradog (Mr. Jones, Cardiff), adjudicated in the chief choral contest for a prize of £12 for the best rendering of "Datod mae Rhwyfan caethwed." Six choirs entered the lists, namely, Bedling Choral Society (Mr. J. Bassett, Conductor), Llanfobon Choir (Mr. E. Thomas), Merthyr Vale (Mr. J. Lewis), Treheris Choir (Mr. T. John), Ynysowen (Mr. E. Pugh), Deri (Morgrugyn). The South Walian Ynysowen vocalists were successful. The Bedling Choir took the prize of £3 for the best singing of "Y Goff by male voices. Solo, "He was despised," by Miss Catherine Morgan, Dowlais; tenor solo, "Thou shalt break them," Mr. J. Richards, Merthyr. A Merthyr man, Mr. W. Phillips, also took the prize for his rendering of the bass solo, "The trumpet shall sound." Of two competitors in the soprano solo, "When the midnight moon is shining," Miss Pollie Jones, Merthyr Vale, was successful. Best rendering by children's voices of "Di difater genyt in colli ni?" Four choirs competed: Vochriw, 1; Lochar, 2.

The Baptist Choral Association of the Upper Rhondda met on the 11th ult., at Treorky, a mining village. The vocalists were about 800 in number. Presidents during the day, Dr. Idris Davies and Mr. Jacob Ray; Conductors, Messrs. W. T. Samuel, Swansea; T. Jones, and E. Cule.

On the 12th ult., the Cardiff Blue Ribbon Choir, which has attained such proficiency under the leadership of Mr. Jacob Davies, commenced a fortnight's tour at Cheltenham. The Assembly room was crowded. The leading vocalists were Miss Mary Davies, Miss Lucy Clarke, and Miss M. Purvis; Mr. F. Griffiths, R.A.M., and Mrs. Clara Novello Davies, instrumentalists. They have visited Liverpool and Leeds. On the 6th ult., the Junior Blue Ribbon Glee Party, conducted by Mr. F. C. Noote, gave a rendering at the Roath Public Hall of "Harry Grey" (a Temperance Cantata).

In connection with the re-opening of Langatock Church, Crickhowell, which has been restored at a cost of £2,000, there was a luncheon, on the 8th ult., at the National Schools, presided over by Sir Joseph Baily, Bart., M.P., after which an Organ Recital was given by Mr. C. M. Bill, A.C.O., Swansea. The instrument cost £240. Collections during the day, £180.

Chamber music is not unknown in Cardiff, although it has not yet taken hold of the people. The first this season of a

A FOUR-PART SONG.

Composed by Sir W. C. F. ROBINSON.

London: NOVELLO, EWER AND CO., 1, DUNDAS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

Moderato.

SOPRANO. *p* How sweet to roam at close of day, When winds are blow - ing free, How

ALTO. *p* How sweet to roam at close of day, When winds are blow - ing free, How

TENOR. *p* How sweet to roam at close of day, When winds are blow - ing free, How

BASS. *p* How sweet to roam at close of day, When winds are blow - ing free, when winds, when

PIANO. *Moderato. p*

sweet to roam at close of day, When winds are blow - ing free, To

winds are blow - ing, when winds are blow - ing free, To mark

winds are blow - ing, when winds are blow - ing free, To

winds are blow - ing, when winds are blow - ing free, To

mf

mark the gleam of set - ting sun A - cross the bound - less, bound - less sea! How

the gleam of set - ting sun A - cross the bound - less, bound - less sea! How

mark the gleam of set - ting sun A - cross the bound - less, bound - less sea! How

mark the gleam of set - ting sun A - cross the bound - less, bound - less sea! How

p

sweet to roam at close of day, how sweet, When winds are blow - ing free, To

sweet to roam at close of day, how sweet, When winds are blow - ing free, To

sweet to roam at close of day, how sweet, When winds are blow - ing free, To

sweet to roam at close of day, how sweet, When winds are blow - ing free, To

mark the gleam of set - ting sun A - cross the boundless, bound' - less sea, . . .

mark the gleam of set - ting sun A - cross the bound - less, bound - less sea, a - cross the

mark the gleam of set - ing sun A - cross the boundless, bound - less sea, a - cross the

mark the gleam of set - ting sun A - cross the bound - less, bound - less sea, a - cross the

a - cross the sea, . . . a - cross the bound - less sea. . .

sea, a - cross the sea, the boundless sea. . .

sea, a - cross the sea, the boundless sea. . .

sea, a - cross the sea, the boundless sea. . .

a tempo.

But sweet-er far at close of day, When winds are blow-ing free, But

But sweet-er far at close of day, When winds are blow-ing free, But

But sweet-er far at close of day, When winds are blow-ing free, But

But sweet-er far at close of day, When winds are blow-ing free, when winds, when

a tempo.

p

sweet-er far at close of day when winds are blow-ing free, To

winds are blow-ing, when winds are blow-ing free, To clasp .

winds are blow-ing, when winds are blow-ing free, To

winds are blow-ing, when winds are blow-ing free, To

mf

clasp a lov-ing hand re-stored, re-stored From o'er the bound-less sea, But

a lov-ing hand re-stored, re-stored From o'er the bound-less sea, But

clasp a lov-ing hand re-stored, re-stored From o'er the bound-less sea, But

clasp a lov-ing hand re-stored, re-stored From o'er the bound-less sea, But

p

cres.

sweet-er far at close of day, but sweet-er far, when winds blow free, To clasp a lov-ing

cres.

sweet-er far at close of day, but sweet-er far, when winds blow free, To clasp a lov-ing

cres.

sweet-er far at close of day, but sweet-er far, when winds blow free, To clasp a lov-ing

cres.

sweet-er far at close of day, but sweet-er far, when winds blow free, To clasp a lov-ing

cres.

hand re-stored, re - stored From o'er the Bound - less sea,
 hand re-stored, re - stored From o'er the bound - less sea, from o'er the sea,
 hand re-stored, re - stored From o'er the bound - less sea, from o'er the sea, from o'er the
 hand re-stored, re - stored From o'er the bound - less sea, from o'er the sea,
 hand re-stored, re - stored From o'er the bound - less sea, from o'er the sea,

dim. e rall.

from o'er the sea, the bound - less sea.

dim. e rall.

from o'er the sea, the bound - less sea.

dim. e rall.

sea, from o'er the bound - less sea.

dim. e rall.

from o'er the sea, the bound - less sea.

dim. e rall.

pp

series of Concerts devoted to this class of music was held at the Lesser Park Hall on the 13th ult., under the auspices of Professor Templeton, University College of South Wales. The leading artists were Herr Peiniger (violin), Herr Brouil (cello), and Eos Morlais (tenor). Schubert's Trio in E flat and Mozart's in B were given, and the violinist played Beethoven's Romance in F.

At Merthyr, Concerts have been held in connection with St. David's Church and the Protestant Sunday School.

Mr. T. E. Aylward, Organist of Chichester Cathedral, has been appointed Organist of St. Andrew's Church, Cardiff, and of the Park Hall, in succession to Mr. Lemare. He was formerly Organist of Llandaff Cathedral, and was very popular as a musician in the neighbourhood of Cardiff.

The performance of the "Creation" at the Temperance Hall, Tredegar, on the 18th ult., was one of the most noteworthy local musical events which have been recorded for a long time. The Choral Union has not been formed longer than about six months. It now consists of 200 members, with Mr. I. J. David as Conductor, Messrs. E. C. Davies and D. H. Thomas, honorary secretaries, and Mr. Mr. G. G. Golding (Organist, St. George's Church), accompanist. The choir was assisted by Miss Julia Jones (London), Mr. J. F. Millar (Wells), and Mr. Montague Worlock (Bristol). Mr. E. T. Roberts, Cardiff, conducted the orchestra, which consisted of Cardiff and Tredegar contingents. At the close of a very successful rendering of Haydn's masterpiece, Mr. J. Colquhoun, J.P., the manager of the Tredegar Steel Works, said he believed he was correct in saying that it was the first time an oratorio had been performed in Tredegar. He had attended the performances of oratorios in many English towns, but he had never heard better singing anywhere than he had that night. He also recognised the great interest taken in the movement by the Conductor.

From the balance-sheet just issued of the last Concert given by Madame Patti, at Swansea, in aid of local charities, it appears that a net balance remains in hand of £60s. Half of this sum will be given to the Swansea Hospital, and the remainder to the poor of Craig-y-nos, in which neighbourhood the residence of the *prima donna* is situated.

On the 20th ult. a farewell Concert was given at Tonnwynlais, near Cardiff, to Madame Hattie Davies-Edwards, who is about to leave this country for Australia. Mr. George Fisher presided, and there was a large audience present. The favourite vocalist herself rendered several well-received selections, and she was assisted by Dr. and Mrs. Frost (Cardiff), Miss Thomas (Porth), Mr. J. Richards (Penarth), and Mr. Gwilym Thomas (Porth). Miss Fisher was the accompanist.

On the 23rd ult. an Eisteddfod was held at the Town Hall, Neath, for the benefit of the Neath United Choir. Adjudicator, Mr. T. M. Price, Merthyr. Five choirs competed for a prize of four guineas and a metronome for the Conductor, offered for the best rendering of "Yr Alarch." Briton Ferry was successful. For the best rendering of "Dyddian Hyfryd," Alltwn Choir received two guineas. Tenor solo, David Lewis, Aberavon.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

The chief cities of the United States are busily engaged just now in preparing for a musical season which promises to be as interesting as any of its predecessors. In Boston the programme that has been outlined, and more especially the interest shown in the promised Concerts of the Symphony Orchestra, indicate a greater public activity than has been seen of late in New England's capital. The advance sale of tickets for the series of weekly Concerts given through the wealth and liberality of Mr. Higginson, and under the direction of Mr. Gericke, has been astonishingly large, so large indeed that it seems doubtful whether there will be a single unpurchased chair in the large Music Hall, when the first Concert takes place. The band, which last year was brought to a high degree of proficiency, will be materially strengthened, it is thought, by accessions from Germany, in the department of wind instruments, wherein

alone it fell short of the highest standard, and it is therefore safe to say that Boston will this year have as good orchestral music as New York, which is tantamount to saying as good as any city in the world. Such a consummation has long been wished for, and if it is finally brought about it will be entirely due in the first instance to the intelligent philanthropy of Mr. Higginson. Finding that his confidence in the Boston public was not misplaced, that gentleman is gradually extending the province of his excellent and successful endeavours, and during the coming season will give many other cities the benefit of the organisation designed originally for Boston alone. The venerable Handel and Haydn Society (which lost one of its oldest and most faithful friends and officers in the shocking carriage accident which killed Mr. C. C. Perkins in Vermont last summer) will make Bach's Mass in B minor the chief business of its winter's work, but will also give the "Creation," which, at the present stage of the Society's career, is not likely to cause it much trouble. The smaller societies and clubs of the city have been energetic and enterprising in planning their schemes for the season, and on the whole the dwellers in Boston will have little cause to envy New York, outside of the operatic representations, which will have no ceasing from November till April.

The aggregate number of first-class entertainments in New York will, perhaps, not be so great as it was last season, but the probabilities are that they will be more interesting. The last week has seen the publication of the prospectuses of nearly all the larger organisations in the city. Concerning each of them a few words. First in seniority and importance stands the Philharmonic Society, which seems to have come out of an internecine warfare that appeared to threaten to impair its usefulness, with renewed energy and ambition. The directors are spared the trouble of appealing very strenuously for support from the public by the circumstance that nearly all the stalls at their disposal are subscribed for year after year in advance. Still these gratifying relations with the public have been slightly modified this year by the fact that the Society has determined to give its six Concerts with their preliminary public rehearsals in the Metropolitan Opera House, instead of the Academy of Music, as for many years heretofore. This step, which may make the series of Concerts more successful financially than they have been (though there has been no time within the last five years when fault could be found on this score), is not likely to be hailed with satisfaction by the entire body of subscribers. The new audience-room contains many more stalls than the old, and is superior in point of cleanliness and appearance, but it is too vast for orchestral Concerts of the kind given by the Philharmonic Society. In going to the Metropolitan Opera House, however, the Society has only followed in the footsteps of all the other musical organisations of magnitude. The Academy of Music has been deserted even by the American Opera Company, notwithstanding that the latter had already closed a contract of lease which it will be obliged to fulfil, so far as the payment of rent is concerned. Among the novelties promised in the prospectus of the Philharmonic Society are Anton Bruckner's Symphony in E major (announced, but not performed, by Mr. Hans Richter in the last London season), a Symphony, "after Byron's Manfred" (Op. 58), by Tchaikowsky; Brahms's Fourth Symphony, the Symphony in C by Saint-Saëns, possibly a new Symphony by Rubinstein, and a Symphony by Alberto Franchetti. Second in importance to these Concerts come the sixteen projected by Mr. Theodore Thomas (who will also conduct the Philharmonic Concerts), and divided evenly between Tuesday evenings and Thursday afternoons. One half of these Concerts will be crowded into the month of March, a necessity of this kind being created by the multiplicity of Mr. Thomas's engagements. Mr. Thomas's intentions concerning his programmes are not set forth in his prospectus, but they can be read fairly well in the four schemes which are appended thereto. They promise a comparatively larger and more interesting list of new works than was offered in the Popular Concerts last season. The early novelties will be a new "Heroic" March, by Massenet, Henry Gadsby's "Forest of Arden," a "Tarantelle," by César Cui, Massenet's "La Vierge," a "Slavic March," by Tchaikowsky, and the "Pante-

mimes" of Ludwig Schytti, orchestrated by Müller-Berghaus. Sir Arthur Sullivan's "In Memoriam" Overture will be heard for the first time under the direction of Mr. Thomas, on the 4th inst. Mr. Van der Stucken's novelty Concerts have been relieved of the atmosphere of doubt and severe effort which used to surround them by Messrs. Chickering and Sons, the pianoforte manufacturers. Desiring that their beautiful hall should be the home of some of the city's high-class Concerts, they have undertaken the management of Mr. Van der Stucken's Concerts, and increased their number to nine. Of these three will be adapted to the comprehension of the younger generation, and will be given in the afternoon. For one of these latter Concerts Mr. Van der Stucken has made a happy choice in the "Children's" Oratorio of his teacher, Benoit. His principal achievement, however, will be the first performance of the music of Berlioz's "Les Troyens à Carthage." It is a matter of history that this somewhat fantastical work of Berlioz suffered a mournful fate in Paris, which was not without its influence upon the health and spirits of the composer. Unquestionably the dramatic structure of the work is more to be blamed for this failure than the music, much of which is exceedingly fresh and vigorous; at any rate, this is Mr. Van der Stucken's view of the matter, and he has therefore had the work remodelled so as to make a sort of dramatic Cantata out of it, connecting the scenes with lines to be declaimed at the performance by an elocutionist.

There is less in prospect in respect of choral music. There will be plenty of singing of small works and songs by the half-dozen private or semi-private clubs of the city, but the Concerts of the Oratorio Society will be limited to three, and at the second of these "The Messiah" will be given, in compliance with the old custom, which under some circumstances would be more honoured in the breach than in the observance. The only other large work announced thus far is "Israel in Egypt"; so to hear something unacknowledged New Yorkers will have to go to Brooklyn where Liszt's "St. Elizabeth" and Rubinstein's "Paradise Lost," have been included in the programmes of the Philharmonic Society. The promise is greater in opera. On the 18th inst. Signor Angelo's enterprise (or perhaps it would be nearer the truth to say, Madame Valda's) will be launched at the Academy of Music. It is not likely to set the North River on fire, yet it deserves to be welcomed with more kindness than has been shown Italian ventures of recent years, if for no other reasons than that something akin to modesty has characterised the announcements, and that the repertory will not be so threadbare as Mr. Mapleson's has been for years.

The German Company, with Lehmann, Niemann, Brandt, Robinson, and Fischer as its strongest props, will open a season of sixty nights on the 8th inst. The additions to the old repertory will consist of Goldmark's "Merlin," Brüll's "Goldene Kreuz," Wagner's "Siegfried" (and possibly "Tristan"), and Verdi's "Aida," besides a couple of the successful Viennese ballets. The advance sale of seats has been much larger than was that of last year, and a successful season is confidently expected. On February 28, 1887, the Company will yield the Metropolitan Opera House to the American Opera Company, whose managers have pledged themselves, in consideration of the use of the up town theatre, not to appear in New York until after the close of the German season. This abolition of rivalry will probably redound to the benefit of both establishments. The only interesting new work promised by the American Company is Rubinstein's "Nero."

Thus much for things in *futuro*. Concerning things of recent accomplishment little is to be said. The Worcester (Mass.) Festival (twenty-ninth of the annual series) took place on the third week of September, and was an unexpectedly great success from a financial point of view. Unfortunately the artistic results were not so gratifying, though Mr. Zerrahn and his forces deserve much praise for excellent work done in Bruch's "Arminius" and Gounod's "Redemption," which compositions marked the high water of artistic achievement. Rheinberger's "Toggenburg" and Handel's "Judas Maccabæus" showed insufficiency of preparatory study. As for the miscellaneous features of the programme, they scarcely call for comment at this time or in this place.

MUSIC IN DRESDEN.

(FROM OUR OWN CORRESPONDENT.)

It is not without interest to trace the current of musical feeling in the Saxon capital, being, as it is, the most characteristic centre of all the Teutonic Fatherland. The operas given here during the last month or two have not been so strongly stamped with the Wagner seal as outsiders might expect. Only five of the works of the great master himself, and two of his imitators, have been recently given; a large house was drawn by "Die Folkunger," an ingenious setting of an unusually spirited text by Mosenthal. The interest of the plot centres in *Magnus*, heir to the Swedish throne, who has been forced by a "wicked uncle" into taking an oath that he will deny his identity and remain perdu in a cloister. The circumstances which combine to bring him to light and to confound the conspirators are brought about with tact, and the "business" is never without interest throughout four acts. The name of the composer has a special interest for English musicians from the fact that he was formerly the deputy, and is now the successor of the late Herr Merkel as organist to the Catholic Cathedral. The Dresdeners speak of Herr Kretschmer as belonging to the Wagner school, but beyond the fact that the score is not divided by numbers, but runs on from scene to scene continuously, and that an occasional combination of wood and brass recalls "Lohengrin," the two styles are diametrically opposed. "Die Folkunger" contains a Coronation March, which might well figure in London Concert programmes.

The other work of a disciple of the hero of Bayreuth, which has been recently given, though with less *éclat*, is the "Queen of Sheba" (Goldmark), which has little to recommend it but the acting of Fräulein Malten, and compares unfavourably with Herr Kretschmer's work, whether seen from an artistic point of view or from that of the public. The whole Wagner Trilogy has been given within the last few weeks; "Siegfried" was the least attractive of the three dramas, and "Götterdämmerung" the best attended; but even on this occasion the English language, either in its indigenous or transatlantic form, outweighed the German in almost every part of the house. The physical power of Herr Gudehus, in the tenor part, probably exceeded any analogous effort that had been witnessed on an operatic stage. The most crowded house since the commencement of the winter season was drawn by "Lohengrin." The title rôle and that of *Elsa* fell respectively to the lot of Herr Gudehus and Fräulein Malten, as of yore; a new baritone, Herr Schrauff, showed dignified bearing and good presence, combined with correct intonation, in the part of *Telramund*. The converse qualities were conspicuous in Herr Reise as *Jean of Leyden*, in the "Prophète" of Meyerbeer, of which a mutilated but finely rendered version was recently produced. On hearing this popular singer attack B flat and C natural from the chest, without the suspicion of a break in quality of tone, and sustain those notes indefinitely, one wished that his stature—a head and shoulders below that of the *Bertha* of the evening—could have been assimilated to the compass of his fine organ. Intending visitors may be interested in hearing that the band which plays on Sunday evenings at the well known Belvedere, under the intelligent direction of Herr Trenkler, shows a marked improvement on former years. The music at the Catholic Church (the home of the "Dresden Amen") shows no change; the most recent Masses performed at the eleven o'clock Sunday service having been Beethoven in C, Mozart in E flat, which is best known from its Agnus Dei, and a very fine Mass by Reissiger in D minor.

OBITUARY.

It is with sincere regret that we record the death of Mr. James Stimpson, the talented and highly respected Organist of the Town Hall, Birmingham, which took place on Monday evening, the 4th ult., at his residence in Islington Row. The deceased was the son of Mr. William Stimpson, Lay-Vicar of Lincoln Cathedral, and afterwards of Durham. At seven years of age he was a chorister in Durham Cathedral, and when fourteen years old he was articled to Mr. Ingham, Organist of Carlisle Cathedral,

under whom he made such progress that he frequently acted as his master's deputy. Whilst holding the appointment of Organist of St. Andrew's Church, Newcastle-upon-Tyne, and afterwards of Organist of Carlisle Cathedral, he devoted much time to the study of the orchestra, and became a skilful performer on the violin and double bass. In 1842 the post of Organist of the Birmingham Town Hall became vacant, and, after an eager competition, Mr. Stimpson was elected, his long tenure of this important office, and the excellent manner in which he performed its duties, amply justifying the umpires in their choice. His performance on the occasions of the Musical Festivals, and at the many Concerts given in the Town Hall, won for him repeated tributes of praise, amongst which must be mentioned that of Mendelssohn, who thoroughly appreciated the value of his services when "Elijah," under the composer's own conductorship, was produced at the Festival of 1846. Mr. Stimpson established—and was Organist and choromaster of—the Festival Choral Society, and in 1845 was instrumental in starting the Monday Evening Concerts, which he carried on upon his own responsibility until 1867, when, having sacrificed the whole of his life's savings, he felt compelled to give up the attempt to make these entertainments self-supporting. On the formation of the Birmingham and Midland Musical Guild his professional brethren unanimously elected him as the first president, and he was re-elected in the second year. He was an excellent performer on the organ, his technique being generally admired, and an earnest advocate of the highest classical music. His published works were chiefly arrangements; but he was also the author of a Manual on the Theory of Music. Birmingham has indeed lost in Mr. Stimpson a true friend to the art which he so ably represented, and his death will be long and widely felt.

THE annual distribution of diplomas, certificates, and other awards to the successful candidates at the higher examinations of Trinity College took place on Tuesday, the 5th ult., at the College, Mandeville Place, Manchester Square, when the Warden, the Rev. H. G. Bonavia Hunt, F.R.S., Edinburgh, delivered the inaugural address of the session on "Musical Study, Past and Present." The Warden said the present was the tenth consecutive occasion upon which he had had the honour to address the pupils of Trinity College on various aspects of musical study, and dwelt upon the increasing advantages offered to musical students of the present day. He wished it to be more generally known that, from the first, Trinity College had supplied the want of affording facilities for general culture in conjunction with musical study, and within this term new arrangements had been made by which students in the musical faculty could profitably pursue their general education as well as their musical studies, and thus qualify themselves for the matriculation examination which was required from every candidate for the higher diplomas. The Warden then presented the certificates and awards, after which ceremony the proceedings terminated.

ON one of the mornings of the Leeds Festival a select company met at the establishment of Mr. Archibald Ramsden to hear a short Pianoforte Recital by a son of the late Rev. Dr. Dykes, who, for the last three years, has been studying under Madame Schumann. Mr. Dykes played a choice selection of classical pieces, including Mendelssohn's "Variations Sérieuses," to the entire satisfaction of his critical hearers, who saw in him a "coming man." We understand that the young artist will not make his *début* in England for some time yet, and has gone back to resume his lessons. When he does choose to appear we shall be surprised if he does not at once attract much attention as a classical performer of high rank.

A PERFORMANCE of Mendelssohn's "Athalie" was given at the Kensington Vestry Hall on Monday evening, the 18th ult., under the direction of Mrs. A. J. Layton, the principal solos being taken by members of the ladies' choral class. Mrs. Ellis Cameron was the reader, and the accompaniments were played on the pianoforte and harmonium by Messrs. C. G. Lamb and T. Ely. The second part was miscellaneous, and included choruses by Mendelssohn, Marchetti, &c., and solos by Miss Annie Layton, Mr. Frederick Williams, and Mr. A. J. Layton.

THE Harvest Festival was held, on the 3rd ult., at St. Dionis' Church, Parsons Green, which was very tastefully decorated with fruit, corn, and flowers. The morning service Te Deum and Jubilate was Smart in F; the Anthem, Dr. Stainer's "Ye shall dwell in the land" (the solos efficiently rendered by Mr. Boutell and Master Alfred J. Kenningham); the Kyrie and Creed, Dr. Garrett's setting in D; and the Offertory Sentence, Calkin's "Whoso hath this world's good," the solo being excellently sung by Mr. Alfred Kenningham, the remaining principal parts by Master Kenningham, Dr. Webb, and Mr. Boutell. In the afternoon a Children's Flower Service was held, which was remarkably well attended. The evening service was a great success, the Anthems being Goss's "I will magnify Thee" and Handel's Hallelujah Chorus. The Church was crowded in every part, numbers being unable to gain admission. The choir (which is entirely amateur) reflects the greatest credit on the Organist and Choirmaster (Mr. Alfred Kenningham), who must have worked very hard to attain so gratifying a result. The service was fully choral throughout. Mr. A. W. Wells, who assisted at the organ, deserves the warmest praise for his efforts.

THE Harvest Festival at Holy Trinity Church, Kentish Town, N.W., was held on Saturday and Sunday, the 2nd and 3rd ult. The Festival commenced with full Choral Evensong on Saturday, when the Canticles were sung to Ebdon in C, the Anthem being "I will give thanks" (Barnby). On Sunday the Holy Communion was celebrated at 8 a.m., when the service was fully choral, Dr. Stainer's Gregorian Service being used. At Matins the service was Dr. Stainer's in E flat, and the Anthem "The earth is the Lord's" (A. Lowe). At Evensong the music was the same as that used on the preceding evening, with the addition of Haydn's "Heavens are telling," as the Anthem after the service, which concluded with a recessional hymn. The rendering of all the music by the choir was exceptionally good throughout, and the services were attended by large congregations. Mr. A. Cunliffe Smith presided at the organ at all the services, and gave a Recital after Evensong.

ONE of the two Choral Festivals held annually at the Church of St. Augustine and St. Faith, Watling Street, took place on Wednesday evening, the 6th ult. (St. Faith's day), when the church was filled by a devout and attentive congregation. The music included "He that shall endure" ("Elijah"), sung before the commencement of the service, Martin's Magnificat and Nunc dimittis in B flat, and "Be thou faithful," and "Happy and blest" ("St. Paul") as the Anthem; followed by Dr. Stainer's Cantata "The Daughter of Jairus" in its entirety, the overture being played as an organ solo. The adult portion of the choir was slightly augmented for the occasion, but the treble part was sustained for the first time at these services by the choir boys of the church unassisted. The result reflected much credit on Mr. C. E. Miller, the Organist and Choirmaster of the church, who presided at the organ throughout the service.

THE members of the South London Musical Club gave their forty-seventh Smoking Concert, on the 5th ult., at the Gresham Hall, Brixton. The programme consisted of glees, part-songs, choruses for male voices, songs by members, and violoncello solos by Mr. W. C. Hann. Of the vocal part music, the most noticeable items were "The Miller's Daughter" (Hartel), "Ossian's Hymn to the Sun" (Goss), "The Beleaguered" (Sullivan), "Nymphs of the Forest" (Horsley), and "A Legend of the Rhine" (Smart). Messrs. Holdsworth, E. G. Richardson, Branscombe, and Garratt, contributed songs, and the playing of Mr. Hann was much appreciated. Mr. Charles Stevens conducted, and Mr. G. B. Lissant accompanied, as usual.

THE Harvest Festival Service at All Saints' Clapton, was held on Wednesday, the 13th ult., and Sunday, the 17th. An orchestra, with the organ, accompanied the services. The music performed included—Magnificat and Nunc dimittis in C, by W. M. Wait; Anthems, "The heavens are telling" (Haydn) and Gloria from Mozart's Twelfth Mass; and Voluntaries, "Cornelius" March and War March of Priests (Mendelssohn), and Occasional Overture (Handel). Mr. W. J. Winter presided at the organ on the 13th, and Mr. J. H. Wait on the 17th, the Conductor on both days being Mr. W. M. Wait.

THE members of the St. George's Glee Union gave their 212th consecutive monthly Concert in the Pimlico Rooms, Warwick Street, on the 1st ult. There was a large and appreciative audience, and the Concert was thoroughly successful. The solo artists were Madame Lita Jarratt, Miss Edith Stow, Mr. Arthur Thompson, and Mr. Alec Marsh. In the first part the Overture to "Zampa" (Hérold) was performed by Mr. F. R. Kinkeed and Mr. F. Kinkeed on the pianoforte and harmonium, and in the second part Mr. Charles Gardner played the pianoforte soli, Minuetto Espresso and Toccata in C minor (Bennett). The chorus singing included glees by Stevens, John Wilbye, Bishop, Webbe, and Handel. Two glees, "Tell me, babbling echo" (Paxton) and "When the shadows of evening fall" (Spencer), were sung as double quartets. Mr. F. R. Kinkeed presided at the pianoforte, and Mr. Joseph Monday conducted.

THE prospectus of the sixteenth season of the Royal Albert Hall Choral Society is again full of interest. Ten Concerts are announced as follows:—On the 3rd inst., Mendelssohn's "Elijah"; on the 15th, Hiller's "Song of Victory" and Sullivan's "Golden Legend"; on December 15, Gounod's "Redemption"; on January 10, 1887, Dvorák's "St. Ludmila"; on February 9, Haydn's "Creation"; on March 10, Rossini's "Messe Solennelle"; on April 30, Berlioz's "Faust"; and on New Year's Day, Ash Wednesday, and Good Friday, Handel's "Messiah," all the Concerts commencing at eight o'clock in the evening, except those on March 10 and April 30, which will begin at three o'clock in the afternoon, and "The Messiah," on Good Friday, which will commence at seven o'clock. The season will be brought to a close with a grand Festival performance to celebrate the fiftieth anniversary of the Queen's accession.

THE Harvest Festival at Hanover Church, Regent Street, W., was celebrated on September 30 and the 3rd ult. The music given on the first occasion included Gadsby's fine setting of the Magnificat and Nunc dimittis (in C), and the well-known Anthem of Tours "While the earth remaineth," the solo in which was well sung by Master A. Browne. The choral portion of the service on the 3rd comprised Te Deum (Allen) in D, Jubilate (Hopkins) in F, Anthem "Ye shall dwell in the land" (Stainer), the solo being sung by Mr. F. M. Harding, and for the Communion Service the setting used was Haynes in G throughout. The evening celebration on the 3rd was identical with that of the opening service. On each occasion the services were attended by a vast congregation. The singing was highly praiseworthy, and reflected great credit upon the Organist and Director of the choir, Mr. J. G. Ranalow.

WE have much pleasure in drawing attention to an excellent portrait of Professor Sir G. A. Macfarren recently issued by Messrs. W. H. Beynon and Co., of Cheltenham. Drawn from photographs taken for the express purpose by Messrs. Lombardi and Co., of Pall Mall East, the work has been entrusted to Michael Hanhart, Esq., who has had a sitting from the life, and certainly secured an admirable likeness of this well known artist. The circulation of copies of the portrait will be limited to subscribers only; and as the drawing will be erased when applicants have been supplied, the names of those who wish to possess this valuable *souvenir* should be sent in as speedily as possible.

THE first Subscription Smoking Concert of the season was held at the Cannon Street Hotel, on Tuesday, the 26th ult. The first part of the programme consisted entirely of compositions by the late J. L. Hatton, and included "The Clown's Song," "To Anthea," and "Shepherd's Winter Song"; and part-songs "When evening's twilight," "Tar's Song," "Evening," &c. The second part was miscellaneous. The songs were rendered by Messrs. A. Thompson, A. James, Schartau, W. G. Forington, and Master Humm.

WE announce with much regret the death of Mr. David Kennedy, the well-known Scottish vocalist, which took place on the 13th ult., at Stratford, Ontario, where he had arrived on a tour through Canada and the United States. His entertainments were widely and deservedly popular, and his loss will be much deplored by the many lovers of genuine Scottish music.

A CONCERT was given at the Drill Hall, Bermondsey, on the 11th ult., on behalf of Christ Church, by the hon. Choirmaster, Mr. Frank Pridmore, who conducted a special choir and orchestra of 120 performers. The choir sang several part-songs, glees, &c., in a very efficient manner, Mendelssohn's "Farewell to the Forest" receiving a warm encore. The vocalists were Miss Annie Ryall, Miss Louisa Robins, Mr. James Budd, and Mr. C. Gooding. Mr. Louis B. Mallett showed much skill in his two violin solos—"Scène de Ballet" (De Beriot) and "Air Varié" (Vieuxtemps); and Miss Watts's pianoforte solo, "Rhapsodie Hongroise" (Liszt), was played with much brilliancy. Mr. E. Frisby conducted the band selections, and Mrs. Watts accompanied.

THE members of the Grosvenor Choral Society held their 176th monthly Concert at the Grosvenor Hall, Buckingham Palace Road, on Friday, the 15th ult. The opening of the first part consisted of a miscellaneous selection, followed by "The Sun Worshippers" (Goring Thomas), the choruses in which were given with much vigour and precision. The second part consisted of the "Jubilee" Cantata (Weber), which was equally well rendered and received with satisfaction by a large audience. The soloists were Madame Adeline Paget, Mrs. Luff, Miss Kelly, Mr. Donnell Balfe, Mr. T. P. Frame, and Mr. W. C. Burridge. Mrs. T. P. Frame presided at the pianoforte, Mr. A. Wood at the Mustel organ, and Mr. David Woodhouse conducted.

THE first of Dr. Rea's Newcastle-on-Tyne Subscription Concerts for the season 1886-7 is announced to take place on the evening of the 1st inst., under the conductorship of Mr. Richter, and with his orchestra of eighty-five performers—vocalist, Mrs. Hutchinson. At the second Concert (December 9) Gounod's "Redemption" will be given—principal vocalists, Mesdames Thudichum and Bolingbroke, Mr. Iver McKay and Mr. Brereton; and at the third (February 15, 1887) a new work will be performed, probably one of the prominent novelties at the Leeds Festival, the vocalists engaged for the occasion being Mrs. Hutchinson, Mr. Harper Kearton, and Mr. Bridson. There will be a chorus and orchestra of 350 performers.

THE Harvest Festival at St. Mary's Parish Church, Balham, was held on Sunday, the 3rd ult. The service at Matins was sung to Dykes in F and Woodward in E flat. At Evensong the canticles were sung to Prout in F, the Anthem being "O that men would praise the Lord" (Dr. Joseph C. Bridge, of Chester), and the offertory Anthem, "Hallelujah," from the "Mount of Olives" (Beethoven). Mr. H. W. Weston, A.C.O., Organist and Choirmaster of the church, presided at the organ, and after Evensong gave a short Recital, including, among other pieces, Smart's Solemn March in E flat, Allegretto in B minor (Guilmant), Allegro vivace (Handel), and Air and Variations from the Symphony in D (Haydn).

THE first two Concerts of Mr. Henschel's series of London Symphony Concerts will take place on the 17th and 25th inst. The first will include Brahms's Symphony in D, No. 2; Beethoven's Concerto for pianoforte, violin, and violoncello in C (Op. 56); "Good Friday's spell," from Wagner's "Parsifal"; Prelude to the third act of Mackenzie's opera "The Troubadour," &c. At the second Concert, Beethoven's Symphony in B flat, No. 4; Schumann's Concerto in A minor (Miss Fanny Davies); Saint-Saëns's Ballet music, "Henry VIII.," and an Idyl, "Evening on the Sea Shore," by Mr. F. Corder, will form the principal features.

SIR ARTHUR SULLIVAN's Oratorio "The Prodigal Son" was given on Monday, the 25th ult., at the Stepney Meeting House, by the choir of St. John's, Waterloo Road, S.E., the solos being taken by Master Warren, Miss Tunnecliff, Mr. H. Cooper, and Mr. Frederick Winton. Mr. Henry J. B. Dart presided at the organ. The second part was miscellaneous.

MISS NELLIE CHAPLIN's second Monday Popular Ballad Concert of the present series took place at the Athenæum, Camden Road, on the 18th ult. The artists were Miss Ethel Winn, Miss Lena Law, Mr. Harper Kearton, Mr. Franklin Clive (vocalists), and Herr Theodor Liebe (violin-cello); Conductor, Mr. Fountain Meen.

For the Oxford Examination, October, 1886, the following have satisfied the Examiners for the Degree of Bachelor in Music: F. Koeller, New College, and Tiverton, Devon; H. T. Lewis, Christ Church, and Rotherham; W. G. Price, Queen's College, and Belfast; F. J. Simpson, New College, and Hillingdon, Middlesex; D. F. Wilson, New College, and Ayr. For the Degree of Doctor in Music: T. W. Dodds, Organist of Queen's College, Oxford. In a congregation held on Thursday, the 21st ult., the following were admitted to the Degree of Bachelor in Music: Messrs. H. T. Lewis, W. G. Price, and D. F. Wilson.

MADAME WORRELL gave her annual Concert at the Brixton Hall, on Monday evening, the 4th ult., before a large audience. Madame Worrell, who was highly successful in all her songs, was assisted by Madame F. Winn, Miss Bertha Moore, Miss E. Winn, Miss F. Hipwell, Mr. Franklin Clive, Mr. H. Yates, and Mr. Henry Guy, vocalists; Madame Emily Tate, solo pianist; and Miss Anna Lang, solo violinist. Miss Mary Chatterton contributed a harp solo, and Mr. Turle Lee and Mr. Walter Hedgcock conducted. A well selected miscellaneous programme was excellently rendered.

On the 23rd ult., at the Bow and Bromley Institute, instead of the usual Organ Recital, an excellent selection of Instrumental Music was given by the following artists:—Mr. Bernhard Carodus (violin), Mr. Waud (viola), Mr. J. Carodus, Jr. (violoncello), and Mr. Fountain Meen (piano-forte). Movements from the Quartets by Weber and Mozart (in G minor) were much applauded, and the sons of our distinguished violinist were very successful in their solos, Mr. Bernhard Carodus being enthusiastically encored. The vocalists were Miss Bishop and Mr. Frank May. Mr. Fountain Meen was the accompanist.

THE Harvest Festival was held at St. Philip's, Camberwell, on the evening of the 7th ult. The music comprised Magnificat and Nunc dimittis in C (A. J. Eyre), anthem, "I will magnify Thee, O God" (Goss), and Gloria (Mozart's 12th Mass). The choir was largely augmented, numbering over sixty voices. Mr. Sidney Hill presided at the organ, and Mr. Charles O. M. Philips, Organist and Choirmaster of the church, conducted. At the conclusion of the service an Organ Recital was given by Mr. Sidney Hill, which was much appreciated.

THE customary Harvest Festival services at St. James's Church, Knatchbull Road, Camberwell, were given on Thursday evening, the 21st ult., and following Sunday. The musical portion of the services was rendered in a manner worthy of high commendation, and comprised Smart's Morning and Evening Service in F, Wesley's Anthem "The Wilderness," Gadsby's "Blessed be the name," Goss's "Fear not, O Land," and the Hallelujah from Beethoven's "Mount of Olives." Mr. R. Felix Blackbee, F.S.Sc.L., presided at the organ with ability.

THE Harvest Festival at the Parish Church, West Hackney, on the 18th ult., was highly successful, a choir of about 100 voices, and an orchestra of twenty performers taking part in the music, which included A. R. Gaul's Cantata "The Holy City." The solos were sung by Mr. Thomas Kempton, Mr. Frost, Mr. Henry Thom, Masters Humm and Lewis. Mr. H. Baynton led the band, Mr. R. T. Gibbons, F.C.O., presided at the organ, and Mr. Francis L. Kett, the Choirmaster, conducted. The Cantata and the whole of the service were excellently rendered.

THE Thirteenth Season of the Crouch End Choral Society opened with a Conversazione at Christ Church Schoolroom, on Tuesday, the 5th ult. The President, the Rev. C. W. Edmonstone, occupied the chair. After a very interesting paper on Choral Societies had been read by the Conductor, Mr. Alfred J. Dye, a number of part-songs and solos were performed by members of the choir. Handel's Oratorio "Samson" will be given at the first Concert on December 21.

MR. JOHN GRITTON gave his first Concert on the 19th ult., at Stormont Road Lecture Hall, Lavender Hill, the vocalists being Miss Minnie Bush, Mrs. Carter, Messrs. Kessell, Watts, Issard Dean, and John Gritton; Mr. Walter Hann, R.A.M., was solo violinist, and Mdlle. Blanche St Clair, T.C.L., pianist. Mr. Frank Idle (Medalist, R.A.M.) ably fulfilled the duties of Conductor.

A SPECIAL service was held in St. John's Church, Vartey Road, Stamford Hill, on Wednesday, the 20th ult., for the dedication and opening of the organ, built by Messrs. H. Jones and Son. The special Psalms were sung to double chants by Mr. W. J. Letts (the Organist) and Sir John Goss. The Nunc dimittis was sung to Lord Mornington's Chant in E flat. The solo vocalist was Mr. W. H. Brereton. Dr. G. C. Martin, deputy Organist of St. Paul's Cathedral, presided at the organ, and displayed the capabilities of the instrument to the greatest advantage.

HARVEST Festival Services were held at St. John the Evangelist, Kilburn, on Friday, the 1st, and Sunday, the 3rd ult. On the 1st, Canon Duckworth preached the sermon, and the music included Bunnett's Cantate Domino and Deus Misereatur in F, and Gadsby's Anthem "Blessed be the name of the Lord," both Anthem and service being repeated at the evening service on the 3rd. The musical arrangements were under the direction of the Organist and Choirmaster, Mr. Herbert Rolfe, A.C.O., who presided at the organ on each occasion.

THE Harvest Festival at St. John's Church, Bethnal Green, was held on the 12th ult. The service was Tours in F, and the Anthem Dr. Bunnett's "I will magnify Thee," scored for orchestra by the composer. "The Heavens are telling" ("Creation") was sung after the sermon. There was a large choir and an efficient orchestra, conducted by Mr. Edwin Ward, the Organist of the church. Mr. H. J. Baker, Organist and Choirmaster of St. Michael's, Bowes Park, presided at the organ.

MISS MEREDYTH ELLIOTT gave her Annual Evening Concert on the 13th ult., at Steinway Hall, assisted by several well-known artists, including Miss Annie Leckington, Mr. Henry Piercy, and Miss Marie Davies. The Concert-giver was much applauded in her conscientious and sympathetic rendering of songs by Paul Rodney, M. Krohn, Hope Temple, and Tosti, the lady being gifted with a genuine mezzo-soprano voice of agreeable timbre, and fairly well trained.

THE *Liverpool Courier* announces the death of Mr. W. Ridley, F.C.O., which occurred on the 5th ult. Mr. Ridley came to Liverpool thirty-five years ago, when sacred music was at a very low ebb in that city, and by his exertions did much to raise the standard of church services in the neighbourhood. He was Organist and Choirmaster of West Derby Parish Church for twenty-five years, and afterwards succeeded his son, Mr. S. Claude Ridley, as Organist of St. John the Baptist's Church, Tue Brook.

THE Harvest Festival Services at St. Philip's, Sydenham, were held on Sunday, the 3rd ult., under the direction of Mr. Battison Haynes, and were throughout of a most successful character. The music performed at the high celebration consisted of Eyre's Creed in E flat, and Sanctus, Benedictus, Agnus Dei, and Gloria, B. Haynes in E flat; and at Evensong, Magnificat and Nunc dimittis, Goss in A, and Anthem, "I will magnify Thee," Calkin.

THE Harvest Festival services were held at St. John's, Waterloo Road, on September 30 and the 3rd ult. The Canticles were sung to Stainer's setting in B flat, and the Anthems were Hopkins's "I will give thanks," and a selection from the "Hymn of Praise" (Mendelssohn). The Tuesday evening Organ Recitals were given on the 5th, 12th, and 26th ult., by Mr. Henry J. B. Dart, and on the 19th ult. by Mr. Charlton T. Speer.

THE Harvest Festival at Christ Church, Westminster Bridge Road, was celebrated on Wednesday evening, the 6th ult. The Canticles were sung to Tours in F, and the Anthem was "All Thy works praise Thee," by E. H. Thorne; and at the close, Garrett's Te Deum in D was sung. Mr. J. R. Griffiths, Organist and Director of the Choir, presided at the organ. The service was repeated on Sunday, the 10th ult.

WE are requested to state that Miss Florence May will give a series of three Piano-forte Recitals in Berlin in January, 1887, when she will play selections from the works of Couperin, Rameau, Scarlatti, Alberti, Symonds, Greene, Handel, Bach, Beethoven, Mendelssohn, Weber, Schumann, Chopin, Brahms, Liszt, Moscheles, Bennett, Bargiel, Moszkowski, and Florence May.

THE Harvest Festival at St. George's, Camberwell, took place on the 7th ult., the church being filled in every part. The service was sung to Garrett in F, and the Anthem was Sydenham's "Great is the Lord," which was excellently rendered. After the service, the Organist, Mr. G. Augustus Holmes, gave an Organ Recital, his selections from Smart, Guilman, Silas, Salome, Sullivan, and others being performed in most effective style.

THE Harvest Festival at St. Luke's Church, Brompton Hospital for Consumption, was held, according to custom, on St. Luke's Day, the 18th ult. The service, which was fully choral, and included Bunnett's Evening Service in A, and the Anthem, "All Thy works" (T. Mee Pattison), was excellently rendered by the members of the church choir, under the direction of Mr. F. Gilbert-Webb.

AN Organ Recital was given at Christ Church, North Finchley, on the 12th ult., by Mr. F. A. W. Docker, Organist of St. Andrew's, Wells Street. The vocalists were Miss May Cartwright, Messrs. C. and J. C. Thompson, and Master W. Lawrence. The last named (a member of the choir) has been appointed to the choir of St. Andrew's, Wells Street.

At an examination of Pianoforte Tuners held by the Regent Hall Association on September 29, at 44, Devonshire Street, Portland Place, the following were awarded the Regent Hall certificate of qualification to practise:—E. J. Akhurst, of 4a, Above Bar, Southampton; C. H. Dry, of Spring Bank, Hull; Richard Durrant, of Lindfield; and R. A. Mann, of High Street, Colchester.

AN Organ Recital was given in the Church of St. Katharine Cree, Leadenhall Street, on Tuesday, the 19th ult., by Mr. C. H. Rowcliffe, Jun. The programme included the Overture to the "Chaplet" (Dr. Boyce), Offertoire in D (Batisse), and Concerto in B flat, No. 2 (Handel). There was a large attendance.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Jephtha" in Stepney Parish Church, on the 20th ult. The soloists were Miss Clara Hosccke, Mrs. Dean, Mr. John Probert, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ.

A PERFORMANCE of Dr. Stainer's Cantata "The Daughter of Jairus" was given in St. Anne's Church, Wandsworth, on the 7th ult., with a choir of about 100 voices, under the direction of Mr. Frederick W. Doe, Organist and Choir-master. Mr. G. P. T. Chave presided at the organ.

THE Lancaster Choral Society announces four Concerts for the approaching season. Sir Arthur Sullivan's "Martyr of Antioch" is to be given on the 10th inst., two performances of "The Messiah" at Christmas, and the "Elijah" on April 17, 1887.

MR. A. W. SEBASTIAN HOARE, A.Mus., has been elected a life member of Trinity College, London, in recognition of his services for many years past as Local Secretary of the London Centre for the Practical and Theoretical Examinations of the College.

THE winter season of the St. Bartholomew's Hospital Musical Society was announced to begin on the 28th ult., under the direction of Mr. Avalon Collard and Dr. W. S. A. Griffith, Conductor of the chorus. The first Concert will take place in December.

A SERIES of Organ Recitals will be given at the Church of St. Barnabas, Kentish Town, on the new organ, built by Alfred Monk, Holloway Road, every Saturday evening at 7.30, until Christmas.

SIR ARTHUR SULLIVAN has resumed work upon his new opera for the Savoy, and will now continue till the task is completed. It is expected that he will agree to write a short piece for the Gloucester Festival of 1889.

MR. F. H. COWEN will probably be invited to assist the veteran, Mr. Done, in conducting the Worcester Festival of 1887. Mr. Cowen's new Oratorio will be brought out on that occasion.

MR. C. L. WILLIAMS, Organist of Gloucester Cathedral, will compose a short Biblical Cantata for the Festival of 1889, the words to be supplied by Mr. Joseph Bennett.

MR. BLUME, the eminent singing-master, has been appointed Professor of Singing at the Royal College of Music.

MISS MARY DAVIES, the popular soprano, will shortly be married to the Principal of the Training College for Ministers, Bangor.

SIR ARTHUR SULLIVAN leaves England at once for Switzerland.

REVIEWS.

Manual of Harmony. By Lindsay Sloper.
[Joseph Williams.]

THE multiplicity of books on the theory of music published within the last few years is a proof that the subject is at least receiving much attention, but it is unsatisfactory to find that in our educational establishments a diversity of opinion still exists as to the basis of the system which should be taught. Those who watch the progress of musical events must now begin to perceive that masters are much inclined, instead of binding themselves to a specific text-book, to take what they consider to be truths from all the text-books, and teach orally, making reference only occasionally to recognised authorities in confirmation of the views they entertain. The book before us may be accepted as an evident sign of the growth of this idea, for Mr. Sloper in his preface says: "The aim of this Manual is to be practical. Controversial it certainly is not; for I am too well aware of the difficulty that has all along existed in finding a scientific basis for modern harmony, not to respect the endeavours of my predecessors to ascertain if such there be. I claim to have made myself acquainted with almost all previous treatises on the subject, and I have endeavoured to teach by the aid of some of them. A thoughtful professor, however, learns as much from the students under his care as they learn from him; and feeling much interest in my work, I have tried to discover the causes of their trouble. It was not until I used, for the purpose of instruction, the work of Ernst Friedrich Richter, of Leipzig, that I found the intelligence of my pupils thoroughly awakened; and I wish now to express my acknowledgment of the fact that, for the outline of this little book, I am indebted to him. But there was a point at which I was constrained to part company from Herr Richter, because I felt the want, for my use, of this Manual. The truth of M. Fétis's views on the chords of the ninth, eleventh, and thirteenth, on altered chords, and on suspensions, had so long impressed me that I longed to place them before my pupils; and I had some ideas of my own with regard to modulation that I also desired to state." This candid admission of the motives which prompted the author in writing his Manual, of course disarms criticism upon the work as a thoroughly developed system, especially as in many places he debates how a chord should be really written. For instance, in speaking of what we consider the diminished seventh upon the raised subdominant, at page 47, he tells us that preference must be given (in the key of C) to writing E flat instead of D sharp, "because the D sharp and C natural are so suggestive of the key of E minor." The seventh on the leading note is termed a "secondary seventh," the bass having an "exceptional" resolution, a semitone upwards. All these statements show that the author does not admit the necessity of determining what is the root of a chord before we can know how to write or resolve it. As we have before said, however, we must not review the book as an exposition of Mr. Sloper's theory, but as a reflection of the theories of others, with a few additions of his own. Viewed in this light, there is much to be said in favour of the work. Many of the explanations are extremely clear, and the examples are generally happily illustrative of the text.

Intermodal Harmonies for the Gregorian Psalm Tones. By J. W. Doran, M.A., and E. D. Galloway, M.A.
[Novello, Ewer and Co.]

GREGORIAN musical literature continues to grow apace, though the probabilities of the ancient church modes finally ousting the modern Anglican chant are less than ever. We know how endeavours are made in some quarters to gild the pill of the Gregorian Tones by tricking

them out with ornate chromatic harmonies, and in recognition of this incongruity, as well as of the injurious effect on the voice of perpetually singing them in unison, the editors of the present book have supplied harmonies to each tone taken from the notes of other tones. By this means diatonic progression is secured, and also some kind of melodic interest in the lower parts. If the harmonies are plain and severe, they are at any rate in keeping with the ancient melodies, which the florid variations improvised by organists anxious to display their own skill are certainly not. A harmonised version of the versicles and responses according to the Sarum use is also furnished.

The Organ Works of J. S. Bach. Edited by J. F. Bridge, Mus. Doc., and James Higgs, Mus. Bac., Vol. 2, Book 6. [Novello, Ewer and Co.]

THIS admirable edition of Bach's immortal organ works is advancing apace, and the present section contains some of the composer's grandest efforts, such as the magnificent Prelude and Fugue in E flat (known as St. Anne's), the brilliant Fugue in D major, and the very original Toccata and Fugue in D minor. The hints for registering and the suggested metronomic speed will be found very useful by students, and the Preface contains much valuable information as, for example, the explanation of the term "pro organo pleno," which many players take to mean simply, a "full organ."

Short Settings of the Office of the Holy Communion. No. 9, by King Hall, in C; No. 10, by J. F. Bridge, in D. [Novello, Ewer and Co.]

MR. KING HALL is a new worker, so far as we are aware, in the field of church music, though he has gained a reputation by his graceful contributions to another form of art. His Communion Service shows that with experience he may master the spirit as well as the letter of this particular department of musical labour, for there is much in his setting of the Eucharistic Office that is commendable, despite some crudities. The writing is for the most part simple and unassuming, but there are some noteworthy exceptions. One of these is the peculiar and decidedly effective series of harmonies commencing at the words "And was incarnate" in the Nicene Creed. The staccato chords in the Gloria in Excelsis are somewhat out of character, and the final Amen, a chord of the ninth on the sub-dominant, with an odd position of the parts, has a harsh, grating effect. We mention these points because Mr. King Hall's talent will enable him to do better in the future than he has done in the present service, musically as it is in most respects. Dr. Bridge's service is even less pretentious, as it only occupies fourteen pages instead of twenty-three. A large proportion is in unison, and where harmony in the voice parts is given it is of the most ordinary kind. At the same time an artistic spirit is evinced in the correct accent of the words, and the purity of style united to extreme simplicity ought to render the service popular with parish choirs.

The Childhood of Christ. By Hector Berlioz. [Forsyth Brothers.]

THIS is a revised edition of a work which has scarcely, as yet, taken the position in public favour to which its beauty entitles it. It is quite possible that the exceedingly bad English translation hitherto used has had something to do with the matter, and a new version by "M. H." appears in the present edition. Though the words are not in every instance closely fitted to the music, the rendering is generally nearer to the original text and, in a literary sense, shows marked improvement.

Three Songs without words. No. 1, *Réverie*; No. 2, *Adieu*; No. 3, *Revoir*. For the Pianoforte. Composed by M. Bourne. [Ascherberg and Co.]

THERE is an unpleasant succession of octaves between melody and accompaniment in the first of these pieces which to us somewhat mars the effect of what would otherwise be a melodious and pleasing sketch. No. 2 has a pathetic subject, with a flowing quaver accompaniment, which strengthens the eloquence of the theme; and No. 3 (the best of the numbers) is an attractive little song, alternating between A major and minor, and effectively

employing both hands throughout. There are indications in these unambitious sketches that the composer can do something better than multiply specimens of a style of which even advanced musicians are beginning to get wearied.

Our God is Lord. By Emma Mundella. *The Lord preserve thee.* By Philip Armes. *The Lord is my Shepherd.* By C. Villiers Stanford. Octavo anthems, Nos. 303-5. [Novello, Ewer and Co.]

HARVEST Festivals are over for the time being, and Miss Mundella's anthem, which is intended for these occasions, will therefore have to wait until next season for recognition, but choirmasters will do well to bear it in mind, as it is within the means of the humblest body of church singers who claim to be able to sing in parts. It is brief, homophonous, and strictly diatonic throughout. We cannot credit the composer with any inventiveness, but her music is grammatically correct, and if it does not strike the ear with a sense of freshness, it is at any rate free from all manner of offence. The anthem of Dr. Armes is a more important composition, and is suitable to all occasions, but is specially intended for saints' days. The composer loses no time in displaying his high class musicianship, the opening chorus, after a few introductory bars, consisting of a fully developed fugue. The brief final chorus also contains a fugato, but between these movements there is a flowing and more melodious quartet, in excellent contrast. The anthem is written in the purest style of English church music, and cannot fail to please in circles where modern notions have not yet gained ascendancy. Dr. Stanford's setting of the 23rd Psalm is, as might be expected, a composition of a somewhat different calibre. It opens with a charming chorus in 6-8 time, in which the pastoral style and devotional feeling are happily mingled. At the words "Yea, though I walk," the manner is modified though the measure is maintained, and we have some striking harmonic progressions eventually leading to a resumption of the original movement, which comes to the quietest possible close. The last chorus, though scarcely so pleasing, is appropriate enough to the words, and the close is extremely expressive. The anthem is well worthy of its composer, and nothing further need be said in its favour.

Magnificat and Nunc dimittis in F. By C. L. Williams. *Magnificat and Nunc dimittis in G.* By E. H. Thorne. [Novello, Ewer and Co.]

THE first of these services was composed for the recent Gloucester Musical Festival, and was favourably mentioned in our notice of the meeting. Without showing any distinctly novel traits—which would scarcely be possible in a simple "full" service—the writing is extremely dignified and church-like, and we may specially note the charming melody and harmony in the accompaniment of the verse "He remembering His mercy." Mr. Thorne's service is very different in character. Its most remarkable feature is the freedom and independence of the voice parts. It abounds in points of imitation, and the composer is almost as fond of sequences as Gounod. Many of these sequential passages are highly effective, although in some instances they result in false accents. Of course it is not so, but the service gives one the impression that the words have been fitted to the music and not the music to the words. This defect allowed for, much remains for praise; indeed, it is some time since we have met with so clever and attractive a setting of the evening canticles.

Caprice (L'Amitié) in G major. For the Pianoforte. By Walter Macfarren. [Edwin Ashdown.]

APART from the melodiousness of all Mr. Walter Macfarren's compositions, they are excellent studies for touch and phrasing, qualities which must ever recommend them to the many artistic students rapidly growing around us. There is much refinement in the subject which commences this piece, and the second theme—first introduced in the relative, and afterwards in the tonic, minor—is effective, both by contrast, and on its own intrinsic merit. The whole of the episodic matter betrays no sign of patchiness, and it need scarcely be said that the passages lie well under the hand.

FOREIGN NOTES.

An important "In Memoriam" performance of works by the late Franz Liszt was held on the 11th ult. by the Berlin Philharmonic Society, under the direction of Herr Klindworth. The following numbers constituted the programme, viz.: Dramatic Scene "Jeanne d'Arc" (vocalist, Fraülein Marianne Brandt); Piano-forte Concerto in E flat major (executant, Mr. d'Albert); Symphonic Poem "Héroïde Funèbre"; and "Dante" Symphony. The performance was preceded by an impressively worded Prologue, spoken by Herr Ludwig Barnay, and forms an event in Berlin musical life all the more noteworthy since the musical productions of the pianist-composer met with but little appreciation in the German capital during his lifetime.

A Liszt commemoration was announced to be held on the 22nd ult., at Buda-Pesth, by the Philharmonic Society of that town. The "Héroïde Funèbre," "Tasso," and the first movement from the "Dante" Symphony formed part of the performance.

Liszt commemorations have also been held at Dresden (by the Tonkünstler Verein), on the 4th ult., and at Mannheim (by the Musikalische Akademie), on the 21st ult.

A committee has been formed at Oedenburg, his native town, for the purpose of erecting a monument to the late Franz Liszt.

According to the latest information received, the remains of Franz Liszt will not be suffered to be disturbed in their present resting place at Bayreuth. The Municipal Council of the town have, moreover, decided to raise a worthy monument over the great musician's grave.

The Paris correspondent of the *Daily Telegraph* writes to that journal under date 18th ult.: "A reparation, which his countrymen admit to be tardy, was offered to the memory of Hector Berlioz, the celebrated composer, yesterday. His statue, by M. Alfred Lenoir, was unveiled in the Place Vintimille, before a large assembly of distinguished musicians and general admirers of the composer of "La Damnation de Faust." Among those present were M. Ambroise Thomas, M. Gounod, M. Massenet, M. Léo Délibes, M. Garnier, the Vicomte Delaborde (Chairman of the Berlioz Committee), several members of the Academy of Fine Arts, M. Garcin (of the Conservatoire), and numerous others. Addresses were delivered by M. Delaborde, M. Garnier, and M. Reyer, who detailed the various incidents of the career of Berlioz, his success in Austria and America, and the neglect which he suffered at the hands of Frenchmen. In the intervals of the addresses the band of the Republican Guard played the "Symphonie Funèbre et Triomphale," which Berlioz had composed in honour of those who fell during the Revolution of 1830, and the "Marche des Troyens." The Symphony was conducted by M. Colonne, whose choir—assisted by the children of the Municipal Schools—took up the vocal parts. The performance was warmly applauded. M. Sylvain, of the Comédie Française, recited some verses in honour of Berlioz, putting especial fire into the strophes relating to the introduction of Wagner's music into France, and the consequent necessity incumbent on Frenchmen to pay more honour than ever to Berlioz. The actor was also loudly applauded. A wreath of evergreens, sent by a Vienna Musical Society, was laid at the foot of the statue. In M. Lenoir's work the composer is represented leaning for support against a rather shaky-looking music stand, his head on his hand. His face wears a pensive and melancholy aspect. On the pedestal are inscribed the names of his works. None of the composer's direct descendants were present. His wife—the English actress, Miss Smithson, who played *Ophelia* and other Shakespearian characters at the Odeon when Kemble came to Paris—died broken-hearted at Montmartre, while her husband was going about the world with a singer of no talent." *Apropos* of the allusion here made to Wagner's music, we may point out the omission on the part of the above representatives of a nation priding itself upon its generosity, of any mention of the hearty and most appreciative welcome accorded to Berlioz in Germany, notably at Leipzig, during his artistic tour in 1843, and at a time when even his best works were all but ignored in his own country.

Under the title of "Les Deux Pigeons" a new ballet was brought out last month at the Paris Grand Opéra, with considerable success. The author of the libretto is M. Henri

Regnier, and the composer M. André Messager, a pupil of M. Saint-Saëns, who some time since gained the City of Paris prize for his Cantata "Prométhée."

We understand that M. Eugène Gigout, the Organist of the Church of St. Augustine, of Paris, a musician highly esteemed in musical circles of that capital, intends shortly to visit this country for the purpose of giving a series of organ recitals.

M. Colonne's first orchestral Concert of the present season was held at the Paris Châtelet on the 24th ult., when the programme consisted entirely of works by Berlioz, including the Ballet music from "Les Troyens," the "Symphonie Fantastique," and "Oraison Funèbre," the latter being a portion of the work written by the master, at the request of the government of King Louis Philippe, in commemoration of the Revolution of 1830.

M. Padeloup's Concerts Populaires were announced to be resumed at the Paris Cirque d'Hiver, on the 31st ult. According to the eminent Conductor's present scheme, the Concerts are to take place on the last Sunday of each month during the season—i.e., from October to May, instead of every Sunday as in former years.

M. Gounod delivered a discourse at the annual public meeting of the Paris Académie, on the 25th ult., his subject being "Nature and Art," which latter the veteran French composer defined as "one of the three incarnations of the ideal in the real." M. Gounod's peroration is said to have partaken largely of the character of a sermon.

The widow of Georges Bizet, the celebrated composer of "Carmen," is about to be married to M. Emile Strauss, a distinguished member of the French bar.

An operetta "Adam et Eve," by M. Gaston Serpette, met with a favourable reception on its first performance last month at the Théâtre des Nouveautés in Paris.

A series of eleven Concerts is announced to be given at the Gürzenich Hall of Cologne, under direction of Dr. Wüllner, during the season just commenced. Among the more noteworthy works to be performed are the following: Mendelssohn's "Elijah," Bach's Passion Music (St. Matthew), Berlioz's "Roméo et Juliette" Symphony, Brahms's Symphony, No. 1, Niels Gade's Symphony, No. 4, Rubinstein's new Symphony, Wüllner's 127th Psalm, and three Symphonies by Beethoven. Among minor choral and orchestral works appear as composers the names of Liszt, Wagner, Raff, Volkmann, Cherubini, Schubert, and Dvorák. The Gürzenich Concerts of Cologne, rendered famous under the *bâton* of the late Ferdinand Hiller, and now conducted, on a somewhat broader basis, by the able and energetic Dr. Wüllner, rank, as our readers are aware, among the first of similar institutions in Germany.

According to some chatty and interesting "Reminiscences of Mozart," contained in recent issues of the *Neue Zeitschrift für Musik*, the true author of the libretto of "Die Zauberflöte" was one Giesecke, a runaway student from the University of Halle, who earned a precarious livelihood as a chorus-singer at the operatic establishment conducted by Schikaneder at Vienna. The story of the book, it is added, is based upon Wieland's "Lulu," and Schikaneder's share in it amounts to some alterations here and there, and to the addition of those odd personalities, Papageno and Papagena, although he has always been credited with the authorship of the entire libretto. The latter as every one knows, is a curious mixture of Oriental fancy and naïve realism, displayed upon a background replete with lofty sentiments borrowed from Freemasonry; but is by no means altogether so absurd as some superior persons at the present day would have us believe. To conclude the above narrative, Giesecke, being a member of the then persecuted body of Freemasons, and thinking himself suspected as the author of the book of "Die Zauberflöte," fled from Vienna (about the year 1790), and eventually became a highly-respected professor of natural history at Dublin. It should not be so very difficult for any lover of the great master at the Irish capital to ascertain the correctness of the final statement contained in this interesting, but unauthenticated story, concerning the "poetic basis" of Mozart's most truly popular opera.

A correspondent sends us a very interesting account of the new opera "Ramiro," by Herr Eugen Linder, the first performance of which, at Leipzig, we recorded in our last

"Notes." We must, however, limit ourselves here to the following brief extract from our correspondent's critical observations:—"A modern German Opera without *Leit-motive* is doubtless an impossibility. Those employed in the present instance are, however, not unpleasantly obtrusive, but skilfully utilised as suitable adjuncts to the various situations. The music is for the most part both melodious and harmonious, and contains some very agreeable and effective orchestration. As the first effort in this direction of a young composer it is not without faults, but possesses sufficient merit to justify the report of its having been placed permanently on the *répertoire* of the Leipzig Stadt-Theater. Requiring, moreover, only four leading singers, the work is likely to meet with a good reception also at many provincial theatres. A very determined and evidently organised opposition was shown on the first night, but was borne down by those who went to judge for themselves, and each successive performance gained in applause, so that neither composer nor interpreters had reason to be dissatisfied with their several receptions and recalls. The performance itself, however, was a very indifferent one, only Herr Schelper, who sang the title-part, rising above very decided mediocrity."

At the Imperial Opera of Vienna a new operatic work entitled "Maria," composed by the Baron Hasslinger-Hassingen, who has adopted the pseudonym of Hager, was performed last month, but has met with a very lukewarm reception.

The Berlin Symphonie-Capelle gave its 400th orchestral Concert on the 9th ult.

Dr. Paul Klengel, the zealous Conductor of the Leipzig Euterpe Concerts, has accepted the post of first Conductor at the Stuttgart Hof-Theater, where he will assume his functions in January next with a performance of Byron's "Manfred," to be given with Robert Schumann's music.

The Berlin *Allgemeine Musik Zeitung* says: "A new species of musical art, which appears eminently calculated to benefit the festive services of our Protestant churches, is about to be called into existence. We learn that the well-known composer and musical author, Herr Meinardus, of Hamburg, has been commissioned to write a 'Kirchliches Oratorium' for solo voices, chorus, congregational song, and organ, which is to be performed next Easteride, as an integral portion of the service, at a church in Königsberg. The new oratorio is to be entitled 'Emmaus,' and the results of this experiment of inviting the participation of the general congregation in the performance of an important oratorio, will be looked forward to with much interest by all lovers of sacred art."

The new Hof-Theater at Schwerin was inaugurated, on the 3rd ult., with a festive performance of Richard Wagner's version of Gluck's "Iphigenia in Aulis."

Herr Wilhelm Tappert, of Berlin, announces in the *Musikalisches Wochenblatt* that the draft of a Symphony in E major, by Wagner, has been found in the Wahnfried archives at Bayreuth. It was composed in 1834, at a time when the poet-composer was musical director at Magdeburg.

Victorien Joncières's opera "Le Chevalier Jean," met with another decided German success at its first performance on the 7th ult., at the Frankfurt Stadt-Theater.

Señor Sarasate, the eminent violinist, at present engaged upon a concert tour, intends shortly to leave Europe for the United States, where he proposes to remain for several years.

The German Empress and her grandson, Prince Wilhelm, have joined the list of patrons of the Bayreuth Festspiele with an annual contribution of 1,000 marks each.

Dr. Hans von Bülow has resigned his position of Conductor of the Concerts of the Imperial Musical Society at St. Petersburg, which will be under the direction, this season, of Anton Rubinstein. One of the principal works to be performed will be Liszt's Oratorio "St. Elizabeth."

Friedrich Schneider's once famous Oratorio "Das Weltgericht" ("The Last Judgment"), was revived last month at Leipzig, at a Concert given on behalf of the Society of Music Teachers of that town.

Herr Max Bruch has just completed a new Symphony, which is to be first publicly performed at the third Philharmonic Concert of this season at Berlin, under the direction of Dr. Joachim.

The new comic opera "Auf lohen Befehl" ("By supreme Command"), composed by Herr Carl Reinecke, of Leipzig, was brought out for the first time on any stage at the

Hamburg Stadt-Theater on the 1st ult., and met with a very sympathetic reception.

Madame Amalie Joachim, after having retired from the operatic stage for twenty-five years, reappeared last month at the Munich Hof-Theater in the character of *Orpheus* in Gluck's opera of that title.

A new Violin Sonata (No. 2), written by Herr Brahms, will be first performed at one of the Hellmesberger Chamber Concerts of Vienna this winter.

Herr Julius Röntgen, a son of a well-known Leipzig musician, and pupil of Moritz Hauptmann, has been appointed successor to M. Verhulst in the direction of the Amsterdam Philharmonic Society, known as the Maatschappij tot Bevoorderen der Toonkunst.

By order of the Italian Ministry, the great collection of musical works hitherto forming part of the Municipal Library of Rome, is to be transferred to the Academia di Santa Cecilia of that capital, which institution will thus be enriched by the most complete and valuable musical library said to be in existence.

A new operetta in three acts, bearing the familiar title of "Le Nozze di Figaro," by the maestro, Antonio Martini, was recently produced at Florence, and is said to have achieved a great success.

An opera, "Fausta," by the maestro Primo Bandini, has been brought out at the Teatro Dal Verme of Milan, and was well received.

Under the title of "Il Vascello Fantasma," Wagner's "Der Fliegende Holländer" is shortly to be produced at the Teatro Carignano of Turin. The same master's "Lohengrin" will be brought out this winter at the Pagliano Theatre of Florence.

Arrigo Boito, the composer of "Mefistofele," has nearly completed a new operatic work entitled "Nero."

A Telephone Company has established itself at Lisbon for the purpose of supplying private residents of the Portuguese capital with special wires in connection with the San Carlo opera of that town.

Friends in this country of Herr Carl Warmuth, junior, the present head of the music publishing firm of that name in Christiania (Norway), will be pleased to hear that that gentleman has just celebrated the twenty-fifth anniversary of his connection with the business in the above capacity.

In an article on "The true condition of voice-production," contained in a recent number of the Cincinnati *Musical Standard*, the writer (Mr. Edmund J. Myer) maintains that "the English language is destined to become the language of the future in song as well as the language of literature and of commerce." In other words, English will become, in the opinion of the writer, the universal language dreamt of by many. This may or may not be so. In the meantime, as far as "song" is concerned, several rival claims to the distinction are not unnaturally advanced by neighbouring nations, amongst them by the Germans. It must, therefore, be a severe shock to the susceptibilities of the latter to read, as we have just done, the following paragraph in the *Neue Zeitschrift für Musik* of the 22nd ult., viz.: "At a performance of Wagner's 'Tannhäuser,' under the direction of Herr (we are unfortunately ignorant of the exact Danish equivalent for Mr.) Swendsen, at the Court Theatre of Copenhagen, Anton Schott sang the title-rôle in the English language, in deference to the wishes of the public, who declined to have their ears offended by the hated German tongue." Herr Schott, as we in London are aware, is a versatile artist, who could equally well have mingled the Italian version of his part with the mellifluous Danish of his coadjutors, and the preference given on the part of the Copenhagen audience to the English language (interpreted by a German), is a distinct compliment paid to this country, and a preliminary step, no doubt, in the direction indicated by Mr. Myer of the Cincinnati *Musical Standard*.

Hubert Ries, a distinguished member of the well-known musical family of that name, and younger brother of Ferdinand Ries, the pupil of Beethoven, died on September 14, at Berlin, having attained the mature age of nearly eighty-five years. The deceased artist was for many years past a highly esteemed violinist at the Berlin opera. He was the author of a very meritorious "Violin School for beginners," and an eminent teacher and successful composer for his instrument, whose quartet evenings formed at one time a distinct feature in the musical life of the Prussian

capital. In 1839 Hubert Ries became a member of the Berlin Academy of Arts. One of his sons, Louis Ries, has been the second violinist of the quartet party at our Popular Concerts since their establishment, in 1859.

His Excellency Botho von Hülsen, General-Intendant of the Berlin Theatre Royal, died at the age of seventy-one, on September 30 last. Herr von Hülsen, who was formerly a lieutenant of the Guards, has occupied the arduous position of chief director of both opera and drama at the above establishment for a period of thirty-five years, and his régime has been distinguished on the whole by energy and tact in circumstances where the possession of these qualities becomes a matter of the first importance. Count Hochberg, the Protector of the Silesian Music Festivals, the composer (under the pseudonym of H. Franz) of an opera "Der Wahrwolf," and of several orchestral works, has been appointed Herr von Hülsen's successor.

The death is announced at Brussels, on the 15th ult., of Francesco Chiaromonte, a native of Sicily, the composer of several operatic works, and for the last fifteen years a professor of singing at the Belgian Royal Conservatoire.

The death is also announced at Paris, on the 18th ult., of Joseph Fidèle Koenig, a professor of singing, and formerly an esteemed tenor singer at the Opera.

CORRESPONDENCE.

MUSIC IN DUBLIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Those of your readers who know Dublin will be fully aware that there is no city in which "the musical season" is more clearly defined. In summer, save for a flying visit from the Italian Opera singers, music is fast asleep in Dublin, for the simple reason that all those who patronise such entertainments are out of town. The musical season in Dublin does not really begin till November, when everyone has returned. There has been some discussion from time to time upon the question whether or not Dublin may be termed, either in the past or present, a musical city. That is a matter which, of course, is open to much difference of opinion; but, for my part, I am inclined to hold the affirmative of the question.

I am old enough to recollect Dublin for many years, and to remember musical influences in our city that have passed away. I do not desire to take the rôle of *Laudator temporis acti*, but I have very happy recollections of some of our Dublin musical réunions, to which, perhaps, "distance lends enchantment." I believe of all our *old* musical societies, but one survives—namely, the Hibernian Catch Club, a society always famous for its glee singing, and where you may, to this day, hear the inimitable productions of Calcott, Webb, Attwood, Stevenson, and many other English composers, performed in a manner worthy of such compositions. The fact that we possess two Cathedrals in Dublin has been of great assistance to such societies, their choirs always affording a sufficient number of well-trained vocalists for good glee singing. Perhaps amongst the most noted and admired of our Dublin musicians of thirty years ago were the Robinson family, all of whom were connected with our Cathedrals—John was organist of St. Patrick's, while Frank (tenor), Joseph (baritone), and William (bass), were members of both Cathedral choirs. I have listened to them all often with intense pleasure. I do not think I ever heard any vocalist—and I have heard a great many—whose rendering of sacred music was so devotional as Frank Robinson's. William Robinson was a pure *basso profundo*, to whom double D was no trouble, and although without the artistic feeling of his brother Frank, was an admirable singer. Joseph Robinson was an excellent baritone, who aimed higher as a musician than his brothers, and whose musical culture was very apparent in his vocalisation. Of this remarkable musical family, whose names were "household words" in Dublin for many years, Mr. Joseph Robinson (of whom I shall speak hereafter) is now the only survivor. Amongst amateur vocalists in the past I should mention the name of the late Mr. John Stanford (father of our gifted countryman, Charles Villiers Stanford), who possessed a bass voice of great depth and volume, which he used with much skill; of Mrs. Hercules

MacDonnell, a brilliant soprano, who was quite competent to sing the most difficult cavatinas of Rossini and Bellini; and of Mrs. Edward Geale, a remarkable contralto, whose voice was of such a peculiar quality as to enable her to sing many of the tenor songs of the operas, transposed, and who, I am thankful to say, is still with us, and able to this day to charm her hearers.

But there is yet another name which connects the past music of Dublin with the present, and which it would ill become any one professing to speak of Dublin musicians to omit—I mean Sir Robert Stewart, Organist, for many years, of both our Cathedrals. As an organist, I venture to say that he has no superior. Of course, this will be put down to Irish boasting by many of your readers, who cannot realise the idea of a first-class organist remaining in Dublin; but I have little doubt that if they heard him they would change their opinion. Apart from his talent as an organist, he is an accomplished musician, and I have no doubt many of his compositions are well known to most of your readers. Amongst the music of the past I should also refer here to what were, to my taste, the most enjoyable Concerts we ever had in Dublin. I mean the Concerts of the Dublin Glee and Madrigal Union. This was a glee party composed of Mrs. Scott-Fennell (contralto), and Messrs. Helmsley (alto), Peel (tenor), Richard Smith (baritone), and Kelly (bass), members of our Cathedral choirs. I regret to say death has removed Dr. Peel and Mr. Smith from a party which gave so much pleasure to the musical public of our city.

But about the music of the present in Dublin. It is quite true, as Mr. Graves has said, there have long been two great musical needs in our Irish metropolis—namely, a large Concert Hall and a permanent Orchestra. The first of these is now supplied by the erection, on the site of the old Theatre Royal, of the splendid building known as the "Leinster Hall," capable of seating 2,000 people. The orchestra, I trust, will follow. Of choral societies in Dublin, the Dublin Musical Society conducted by Mr. Joseph Robinson, whom I have already mentioned, is the principal. This Society performs great choral works in an admirable manner. Mr. Robinson has had much experience of the *bâton* and is admittedly a first-rate Conductor.

There is another choral society in Dublin, the University Choral Society, conducted by Sir Robert Stewart, the chorus of which is chiefly composed of the undergraduates of Trinity College, and who give three Concerts in the year.

There is also a choral society, without orchestra, conducted by Sir Robert Stewart, The Glee Choir, which gives very pleasant concerts, the choral pieces being chiefly madrigals and part-songs, which are very creditably performed, and relieved by vocal and instrumental solos.

Besides these there are numerous small societies, one amongst which, the Harmonic Society, deserves special mention from the fact that it confines its work to classical subjects, the compositions of Bach, Haydn, Mozart, Beethoven, &c., which, with a small chorus of fifty voices, it performs with much care and effect at its annual Concert. This Society is under the able direction of Mr. J. C. Culwick, Organist to the Chapel Royal, himself a composer of considerable ability, and a man of much culture, musical and literary.

During last season a series of excellent Popular Concerts was given at the Rotunda and Antient Concert Rooms, at which both Dublin professionals and English and foreign musicians performed, Mr. Collisson, a clever pianist and a rising musician, conducting. Although these Concerts were popular in price (the unreserved seats being one shilling) the music was generally of a good class (sometimes entirely classical), and it is a hopeful sign that they were generally well attended by an appreciative audience. We have also for several years had a series of Chamber Concerts of instrumental music, at which quartets, trios, and duets by the best composers are admirably performed by Herr Lauer (a German), violin; Mr. Rudersdorf (a Dutchman), violoncello; Signor Esposito (an Italian), piano; and Mr. Griffith (an Irishman), tenor. Mr. Rudersdorf fills the place of Herr Elsner, whose melancholy death a few years ago was so deeply felt in Dublin, and is a 'cellist of the first order, both for tone and execution. Signor Esposito is, as far as I am a judge, one

of the best pianists I have ever heard, and while competent to perform the great works of Beethoven, Liszt, Chopin, and Rubinstein, is equally at home in the delicate combinations of the stringed trio. I may mention that there is also an Orchestral Union in Dublin, but I do not think it has been much of a success.

Having now given you some idea of our musical doings in Dublin, will you permit me to make one or two remarks upon the article from the pen of Mr. C. L. Graves, which appears in your October number, on the subject of "Musical talent in Ireland." With much of Mr. Graves's observations I concur, and I think they show a practical acquaintance with the country not possessed by most critics upon Ireland; but I must say I think they are written in anything but a friendly spirit. I do not see why, because one Irishman chooses to make ridiculously exaggerated statements respecting music in Ireland, it is necessary for another to undertake the task of her disparagement in this regard. Admittedly and especially in art "comparisons are odious," but surely it is not fair to compare the artistic progress of music in this poor and distracted land, with its progress in wealthy, comfortable England.

One great fault it seems to me underlying Mr. Graves's criticism of musical talent in Ireland, is that he compares the music in the present, when there has been such advance in music culture, with the music of the past generation. He says Lover's melodies were "conventional" and his accompaniments "infantile." The same charge might be made against most of his English contemporaries, but I think those who know his verse and music will agree with me in thinking them a most happy combination, full of poetic feeling and pure sentiment. Lover, although full of humour, yet, like other humourists, had his serious and pathetic side, which will be found in his "Songs of the Superstitions of Ireland." Although it is very much the fashion now to despise all that our ancestors admired, I think Mr. Graves will find few to agree with him in his low estimate of Moore as a national poet. As a lyrical poet I see no living writer to compare with him in beautiful simile and musical measure. It is quite true that the Irish melodies have lost terribly by being put into modern garb (chiefly, in my opinion, by the adoption of the modern minor), and nothing could be more miserable than their arrangement, both accompaniment and symphonies, by Sir John Stevenson; but this is attributable to the musical habit of the day, and the conventional kingdom in which the writers lived. However, the fact remains that Ireland has a national music, the growth of centuries, which England has not; and no failure in the arrangement of such music will affect the fact of its existence.

In speaking of Irish composers, Mr. Graves omits to mention the name of Wallace, the composer of "Maritana," and Rooke, composer of "Amilie, or the Love-test," both excellent works, but which it would be unfair to compare with compositions of the present day, when there has been such an advance made in musical culture. Had Balfe written at the present time, no doubt his compositions would have taken a very different form, and would not be open to the unfriendly criticism to which they are often subjected. That Ireland is more likely to achieve musical distinction by individual eminence than high average excellence I admit, and also that her failure in the latter arises from want of that co-operation which is a necessity of all harmony, not only musical, but social.

I am, Sir, yours truly,

HIBERNICUS.

Dublin, October 14, 1886.

[Owing to my absence in an out of the way corner of Ireland at the end of September, and to the delay caused by a change of whereabouts, the revised "proof" of my paper was forwarded too late for the editor to insert all the corrections which I had made, one of which had reference to the new "Leinster Hall," a building which so satisfactorily supplies a pressing need. But apart from minor inaccuracies I am bound to admit that in one important point I have used language which, did I not plead ignorance, would convict me of prejudice. Impartial witnesses of unimpeachable authority in such matters have assured me that in adverting to the lack of a first-rate Irish chorus I have been guilty of grave injustice towards the excellent

choir of the Dublin Musical Society and its veteran Conductor, and that had I been present, for example, at such a performance as that given last season by this society of Dr. Stanford's "Three Holy Children," it would have been impossible for me to have written as I did. With a great deal of what "Hibernicus" has to say about music in Dublin, and in particular as to the high level of amateur talent in that city, I am entirely in accord. Thus it was my good fortune as a boy often to hear Mr. John Stanford, the Lablache of Dublin amateurs, so fine were his voice and style, so inimitably rich his humour. With regard to Moore and Lover, my position, were it fully stated, might perhaps commend itself more to your correspondent than he imagines. It would be impossible to deny the former's remarkable lyrical gift, though, for my own part, I am heretical enough to prefer his less known satirical poems; but, in view of his life and surroundings, to claim him as the national poet of Ireland, as Burns can be claimed for Scotland, has always struck me as an unjustifiable proceeding. To Lover I denied the right to be considered seriously as a composer, and few will maintain that his music is not immensely inferior to his words. Still, in expressing the desire to see his songs re-edited, I intended to pay him a higher compliment than I would offer to any other composer that I know who relies chiefly upon the *humorous* side of his art. Wallace I purposely avoided all mention of, from the peremptory way in which he is claimed as a Scotch composer by the most recent authorities—*vide* Mr. Brown's "Dictionary of Musicians." Of Rooke, to my shame, I confess that I had never heard.—C. L. GRAVES.]

"MUSICAL TALENT IN IRELAND."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My attention has been called to a letter on "Irish Musical Talent" in the October number of your journal, signed C. L. Graves. I have not the pleasure of Mr. Graves's acquaintance—indeed, I may say, without meaning to give offence, that I have never even heard of that gentleman, nor do I know what his opportunities have been of forming an opinion on the subject of which he treats. But as one of the oldest members of the Irish musical profession, I feel that I cannot allow this letter to pass without making a few comments.

Though I agree in the main with Mr. Graves's views, I do not think that in the matter of detail he has done justice to Irish musical talent. In reviewing the achievements of individual Irishmen in the domain of music, he has made more than one strange omission. He has not named Vincent Wallace, who was a first class violinist, an exceedingly brilliant pianist, but who is still better known to the world as the composer of "Maritana" and "Loreley"; and, coming down to our own time, he has made no mention of the Professor of Music to Trinity College, Sir Robert Stewart, whose learned and most effective works, written for the Dublin Cathedrals, are well known, who has written a clever operetta and many part-songs, and who is, in one style, an unrivalled organist.

Mr. Graves adverts to the lack of a first-rate chorus in Dublin. I would ask Mr. Graves if he has ever heard of the Dublin Musical Society. Its choir consists of 300 selected voices; it has been in existence for ten years, during which time nearly all the great works have been produced at its Concerts. With respect to the artistic finish of the choir, I would refer Mr. Graves to some of the first-class artists who have frequently appeared at the Dublin Musical Society—such as Mr. Santley, Madame Trebelli, Miss Anna Williams, Miss Annie Marriott, and Mrs. Hutchinson. As to the orchestra it would be idle to assert that we have such a thing in this country. For the Concerts of the Dublin Musical Society we have always to import members of Mr. Hallé's band, or members of Mr. Stockley's band at Birmingham, and the expense which this entails is a very heavy burden on the Society. I might mention that the cost of the band at the production of "The Redemption" and Stanford's "Three Holy Children" was within a fraction of £150 for each Concert for a band numbering less than sixty performers.

The chief causes which, in my opinion, combine to make it so difficult to maintain a good orchestra in this country

are, the indifferent musical education, the poverty of the country, and the utter indifference shown by the aristocracy and wealthy mercantile class of this city in the advancement of musical art in Ireland. Until these causes disappear, we cannot expect that either patriotism, which is satisfied with brass bands, or an *entente cordiale* between the chief musical authorities, which exists scarcely anywhere, will remove this reproach.

While on the subject of musical education I would refer to Mr. Graves's suggestion that a really efficient Academy of Music should be established in Dublin; with that suggestion I heartily concur, and my experience proves that it is a crying need in this city. Since the Dublin Musical Society was founded I have refused admission to several hundreds of applicants, including a large number of the pupils of the Royal Irish Academy of Music, owing to their inability to read music at sight with anything like correctness. However, this is a matter which I hope will in time be remedied.

Within the last twelve months, when it was proposed by a scheme in the Court of Chancery to hand over the Coulson musical bequest, amounting to the sum of £17,000, to the Academy of Music, a meeting of musical professors, numbering nearly forty, was held, at which I occupied the chair; with few exceptions the leading members of the musical profession in Dublin were present, and a statement expressing the opinion of the meeting that the administration of the Academy was inefficient and unsatisfactory was adopted. Owing, no doubt, to the action of the musical profession on this occasion, the Royal Irish Academy of Music have taken the necessary preliminary steps to reconstitute themselves, and have shown their readiness to adopt many of the suggestions made at the meeting above referred to. In their reconstituted form, and with the aid of the Coulson bequest, I see no reason why there should not be in Dublin, within the next few years, a really efficient Musical Academy.—Faithfully yours,

JOSEPH ROBINSON.

Dublin, October 24, 1886.

ROCKSTRO'S "THE GOOD SHEPHERD."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your notice of my Oratorio, "The Good Shepherd," in *THE MUSICAL TIMES* for October, you speak of my fugal treatment as "faulty." As the accusation has been repeated in other periodicals, and re-echoed in a highly exacerbated form in an American journal, I trust you will permit me to say a few words in reply to it.

I venture, then, to maintain, that every interval, without exception, in my fugal answers, is written in strictest possible accordance with the rules laid down by the greatest masters of the art of fugue, and that, having constructed my answers in obedience to those rules, I am left, by the same great masters, perfectly free to treat them, either with the simple harmonies of the tonic and dominant, or with the harmony of the dominant of the dominant, as I please, the exhibition or omission of the last-named harmony—involving a formal modulation to the key of the dominant by means of a new leading note—being a mere accident, neither commanded nor forbidden by the laws of modern fugue,* though, in either case, perfectly compatible with them.

It is impossible to dispute the truth of this position, in presence of "Das Wohltemperirte Clavier," in No. xvii. of which Bach treats his fugue without any form of modulation whatever, while in No. xxvii., he treats it with a distinct modulation to the key of the subdominant.

I repeat, therefore, that the method of treatment I have adopted in "The Good Shepherd" is perfectly orthodox in its theoretical aspect, while I can scarcely believe that, if it had proved ineffective in performance, the choruses in which it occurs would have been described in the *Times* as "two magnificent fugues."

I remain, Sir, your obedient Servant,

W. S. ROCKSTRO.

P.S.—Since writing the above, I have received a letter from the Professor of Music at the University of Oxford confirming my position.

* By "modern fugue," I mean, of course, the form of fugue practised since the abandonment of the ecclesiastical modes.

[Mr. Rockstro has a perfect right to hold his opinion with regard to the answer of his fugue, if he will only allow us the same privilege. The rule that the answer should be in another key than the subject is one which has been handed down to us from the best authorities, and we beg to say that Mr. Rockstro's answer is *not* in another key. We need scarcely say that we can be in no degree influenced by the assertions of other critics.—*The writer of the Notice.*]

THE SIAMESE NATIONAL HYMN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—While on the subject of national hymns, the following amusing incident, related by the late Mr. Markus, Conductor of the excellent Statesmusik (the Viceroy's band) at Batavia, may be of some interest to your readers. In 1871, when the King of Siam visited Europe, he resolved to call at Batavia. Long before the time of his expected arrival, great preparations were made; the King of Holland had given orders that his Siamese Majesty should be received with royal honours, and that no expense should be spared. Mr. Markus, of course, anticipated that, as usual, music would take a prominent part in the ceremonies, and that, no doubt, among other things, the Siamese National Hymn would be required. No one seemed ever to have heard of such a hymn; but the Conductor, recollecting that some time before, a music publisher at Rotterdam had advertised a volume containing a pianoforte arrangement of the national hymns of every country, ordered it, and sure enough there was the Siamese Hymn among the others. Although Mr. Markus had some slight misgivings regarding the genuineness of the piece, he arranged it for his orchestra, and as it was of a somewhat outlandish character, he trusted to his good luck to have found the right thing.

Shortly before the King's arrival, the official programme for his reception was published, and Mr. Markus saw that on the King's entry his band was to play the Dutch National Hymn. Not liking to have his light hidden under a bushel, he went to Government House and asked for explanations. He was told that as no one had ever heard of a Siamese Hymn, the most appropriate tune would be the Dutch National Melody. Mr. Markus replied that he had procured the Siamese Hymn, and that his band would be able to play it on the occasion of the King's arrival. The aide-de-camp was much pleased to hear this, and said he believed the King would consider it a very polite attention. There was a *réunion* at the Officers' Casino the next day, and the Siamese Hymn was asked for; it had to be repeated twice and delighted every one present.

At last the King arrived. The Governor, with a brilliant staff, went on board the Royal yacht to welcome His Majesty. On their stepping on board an excellently trained Siamese band saluted them with the Dutch Hymn. After the exchange of official civilities, one of the officers expressed his admiration of the performance of the Dutch Hymn by the Siamese band, and asked if he might be permitted to hear the Siamese Hymn also. This request, however, could not be complied with, as, up to that time, none of the European bandmasters had succeeded in harmonising that strange tune according to European harmonic laws. The Governor, however, remarked that his bandmaster had succeeded in doing so, and was in a position to receive His Majesty on landing with the Siamese Hymn arranged for European instruments. The King was surprised and much pleased. He said it had long been his great wish to hear his native melody played by a European band, and he should be glad to be allowed to have copies made out at once for his own band.

The next morning the King came on shore. The band was stationed in front of Government House, and as the King's carriage came near, the Siamese Hymn was struck up; it sounded beautiful in the clear, still morning air, causing a feeling of profound satisfaction to Mr. Markus. As the carriage passed the King stared hard at the Conductor, which the latter took for a sure sign of the excellent effect the hymn had produced on his Majesty. In the evening Mr. Markus went to Government House to conduct a Concert. On his arrival he was told that the

Chamberlain had already enquired several times after him. He went at once to that gentleman, whom he found in great agitation. "For heaven's sake, my dear Markus," said he, "what have you done? The King is much annoyed; in fact, he thinks a trick has been played him. After being told yesterday that our band would salute him with the Siamese melody, he hears to-day a strange piece of music which, he says, has not a single note of the Siamese Hymn in it! Tell me what you can do to get out of this scrape, and wipe out the bad impression which the band has made? Moreover, I should like to know where you got that fictitious tune from." After the perplexed Conductor had explained to him what we know already, he asked him to obtain the King's permission for him (Mr. Markus) to visit his yacht, and he would try to obtain there from the native musicians the genuine melody, and, if possible, arrange it for performance at the grand parade which was to take place the day after the morrow. The Chamberlain shrugged his shoulders, but promised to obtain the necessary permission.

There was now no time to be lost. Early the next morning Mr. Markus went on board the yacht, and by an interpreter made his wishes known to the band. At first they were unwilling to comply with his request, but when he explained that he did not wish to hear a complete performance, but merely to have the melody played to him, a clarinet player was willing to do as he desired. Mr. Markus nodded down the melody quickly, returned on shore, and set to work to harmonise it. It was a difficult problem, but after several unsuccessful attempts he completed the task, arranged it for his orchestra, and handed the score to an experienced copyist. Next morning at six o'clock the band met, and although they had only just time to go through the piece once, every one was much struck with the strange, solemn, but agreeable character of the music. Punctually at seven o'clock the King, accompanied by the Governor and suite, drove to the parade-ground, and Mr. Markus, for the second time, led his band to perform the Siamese Hymn. In his anxiety he hardly dared to look up at the procession. His musical honour seemed to him to depend on the success of the tune, but he was soon told that the King must have been favourably impressed, for in passing he took his hat off three times. The Chamberlain also, who passed with the Crown Prince in another carriage, nodded approvingly to Mr. Markus. In the evening there was a State banquet, and after the band had played a couple of pieces the King desired to hear the hymn again. It was played, and he and the whole assembly listened standing. Mr. Markus concluded by saying "Rarely has anything in music caused me more anxiety than the Siamese National Hymn." As a reward Mr. Markus received from the King the Order of the Siamese Crown, and the band a present of one thousand dollars.

H. FROEHNERT.

Plymouth, October, 1886.

MEDICINE *versus* MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is not often that these two widely different faculties get into opposition, but they do sometimes. A recent medical work, "Hygiene of the Vocal Organs," by Morell Mackenzie, M.D., professes in its preface *not* to deal with this subject authoritatively from a musical point of view. Yet on pp. 53, 54, 55, and 113, several musical terms are most dogmatically defined, and on page 131 there is a great deal said about the judicious use of a boy's singing voice during the transition period—whilst it is breaking, in fact. There can be no doubt, but that such remarks as these, coming from so eminent a *medical* authority as Dr. Morell Mackenzie, are likely to do mischief. The majority of eminent singers and teachers of singing take the opposite view.

I can myself, in my own case, strongly testify to the injury done to my own voice from following advice exactly similar to that given by Dr. Mackenzie. It is surely a great pity that he did not leave purely musical subjects alone, especially after saying that he has "no pretension to speak with authority as a musician."—Yours, &c.,

CHARLES W. PEARCE, Mus. Doc., Cantab.

14, Matheson Road, West Kensington, W.,

October 4, 1886.

TONIC SOL-FA MINOR SCALE.—CORRECTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am much indebted to Mr. Gould for calling my attention to an inaccuracy in my letter on this subject, printed in the September number of *THE MUSICAL TIMES*, p. 548, col. 2, line 10, where I had inadvertently given the notes of A \flat major instead of E \flat major. Lines 10 and 11 should run thus—"consists of A \flat E \flat B \flat F C \sharp G \sharp D \sharp and has, in fact, only one note, F, in common with C minor." The last paragraph of my letter is correct. It was intended to point out that the sharpened F \sharp , G \sharp , of the key of A \flat minor, were notes in the tonic major of A \flat . In my last letter in the October number, p. 614, col. 2, line 18 from bottom, for *Umkehrung* read *Umkehrung*.

Truly yours,

ALEXANDER J. ELLIS.

Argyll Road, Kensington, W., October 25, 1886.

TO CORRESPONDENTS.

**Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALERTON, NEAR BRADFORD.—On Saturday evening, the 16th ult., an Organ Recital and Sacred Concert took place at the Baptist Chapel, on the occasion of the opening of a new organ, built for the Chapel by Mr. J. J. Binns, of Brimley. Mr. C. E. Melville, of Leeds, the Organist, chose an excellent programme, every item of which was well rendered. A small choir, under the conductorship of Mr. Illingworth Roberts, sang some choruses with much effect, and Miss A. Cockcroft, a local soprano, was highly successful in all her solos.

BACUP.—The Orchestral Society gave the first Concert of the season on the 16th ult. The vocalist was Miss Bessie Holt, who won much applause for her three songs. Mr. de Jong made his first appearance in this district as solo flautist; Mr. Cudworth played two violin solos, besides acting as Conductor.

BECKENHAM.—The first Concert of the Vocal Union for the present season, was given at the Public Hall on the 6th ult. The first part of the programme consisted of sacred, and the second of secular music. The singing of the Union was exceedingly good; and special mention must be made of Miss Katherine James, R.A.M., who was in all her vocal solos most warmly and deservedly applauded. The other principal singers were Miss Annie Buckland, Mr. Henry Yates, Mr. Walter Wells, and Mr. H. De Brent, all of whom were received with much favour. Mr. W. Morell conducted with his usual ability.

BEIGHTON, NEAR SHEFFIELD.—On Monday, the 15th ult., a Concert was given by the St. Mary's Church Sunday Scholars, at the Board School, in aid of the school funds. The first part consisted of the "Musical Assoc.," which was excellently rendered by the scholars. The second part was miscellaneous, and comprised a Pianoforte Trio by Misses A. Fairburn, E. Peake, and A. Moody (scholars), songs and part-songs by scholars, all of which were thoroughly successful. Mr. Arthur Hayes was Conductor, Rev. E. Keynolds, M.A., chairman, and Mr. J. G. Bickell, accompanist.

BIRKENHEAD.—On Thursday evening, the 14th ult., a Harvest Thanksgiving Service was held in Holy Trinity Church, Price Street. Special services were given by the choir under Mr. Billie Porter. The anthem, "Ye shall dwell in the land," by Dr. Stainer, was beautifully rendered, the solos being taken by Master Quail and Mr. Armstrong. After the Benediction had been pronounced, Arnold's Te Deum in C was sung by the choir with marked effect. The services were continued on the following Sunday.

BLACKPOOL.—There was a large attendance at the Winter Gardens on Saturday, the 9th ult., the programme containing good instrumental selections for the fine orchestra, conducted by Mr. Klippe, and vocal solos for Miss Bessie Holt, who, by her excellent singing, thoroughly sustained her reputation. Mr. Hewitt (bassoon), Mr. H. Forster (cornet), and Mr. Dowling (clarinet) also contributed solos with much success.

BOLTON.—On September 25, the Eagle Choral Society performed Barnett's *Ancient Mariner*.—The first of a series of Popular Concerts was given in the Temperance Hall on the 16th ult., when the building was crowded in every part.—Weekly Recitals upon the Town Hall organ have been submitted by Mr. W. Mullineux, the Borough Organist,

but they have not been very well attended.—The Choral Society held its first meeting for the winter on the 12th ult., the first part of *Elijah* and *The Golden Legend* being the works selected for rehearsal.

BRADFORD.—On Thursday evening, September 30, the Special Harvest Thanksgiving Services were commenced in St. Paul's Church, Manningham, by a performance of Mendelssohn's *Elijah* (first part). The large professional choir of the church was augmented to 120 voices by the addition of some seventy members of the Bradford Festival Choral Society, under the skilful conductorship of Mr. James H. Hooks (the Organist and Choirmaster of St. Paul's Church). All the choruses were excellently rendered; the solos, the voice of Mr. Robert M. Munt, of Manningham, in the part of Elijah, Mr. Charles Blagbro, and Mr. Newton-Laycock, singing the music allotted to them with much fervour and reverence. Mr. W. T. Crossley (an apprentice of Mr. Hooks') accompanied very ably upon the organ. On the Sunday following (the 3rd ult.), the services were continued, and the choir sang Gadsby's "Blessed be the name of the Lord," and Hatten's "Blessed be the Lord my strength" (the important solo in the latter composition being effectively sung by Mr. Newton-Laycock). The solo parts of the *Te Deum* were sung by Macfarren, Atkinson, and Hooks, and in all the music of the day, the choir successfully upheld the reputation it has so well won. To Mr. Hooks, the Choirmaster and Conductor, much of the musical success was due.

BRIGHTON.—A complimentary Concert, for the benefit of Mr. Robert Taylor, was given by his pupils and the members of the Brighton Sadler Harmonic Society, in the Dome, on Thursday, the 7th ult. The principal vocalists were Misses K. Norman, D. Fuller, M. Bond, and Darlington; Messrs. F. W. J. Ford, F. J. Wilmhurst, C. H. Buckman, F. Clements, G. Marten Barling, and G. Percy Cooper. There was a full choir and an admirable orchestra, led by Mr. W. Baker. Mr. J. Spearing presided at the harmonium, and Mr. Taylor conducted. The first part of the programme was miscellaneous, and the second consisted of Barnett's *Ancient Mariner*.

BURNLEY.—The organ in the Parish Church was opened on September 26, when large congregations attended. The choir was thoroughly efficient throughout the services, which respectively included Matins: Stainer's "Sing a song of praise." Evensong: Magnificat and Nunc dimittis (in G major) by St. John's, Burnley. The choir sang the Lord's Prayer, righteous (Matins) and the selection from the works of Mendelssohn, Archer, and Silas, was afterwards given by Mr. Cruickshank, Mrs. Bae, the Organist and Choirmaster.—The fourth Festival of the Burnley Rural Deanery Choral Association was held in the Parish Church, on the 2nd ult, when thirteen choirs from Burnley and the neighbourhood took part in the service. The choir was under the conductorship of Mr. Cruickshank, Mrs. Bae, and the capabilities of the newly repaired organ were effectively displayed by Mr. R. Watson (Holy Trinity). The special hymns were sung to tunes by Barnby, Monk, and Cruickshank; the Magnificat and Nunc dimittis in A (Arnold); anthem, "The Lord is my strength" (Smart); and the Gloria in E-flat major, credited to the choir. The choir sang The Vocal Union, under Mr. Cruickshank, recommenced rehearsals on the 6th ult, Spohr's *Last Judgment* being selected for the first Concert.

A very successful Harvest Festival was celebrated at Holy Trinity Church on the 10th ult., under the direction of Mr. R. Watson, Organist. Gounod's "The King of Love" was the anthem at Evensong. Mr. Fred Vetter's Band (Manchester), rendered various pieces from the Mendelssohn and Schumann repertoires to a large audience in the Assembly Room (Mechanics' Institute), on the 13th ult., before and after the presentation of addresses to H.R.H. Prince Albert Victor, K.G., on the occasion of his visit to open the Victoria Hospital.—An Organ Recital was given by Mr. John E. Gaul, A.R.C.O., Organist at St. Matthew's, Burnley, on the 14th ult. The recital consisted of a number of pieces, which were rendered at intervals by local artists, was much appreciated by the audience.—Encouraged by the success of a former attempt, the children of Ebenezer Schools gave two performances of Root's Cantata *The Flower Queen*, on the 16th and 18th ult., the soloists being assisted by Mr. Arnold, the organist, and singing, evened out by the accompaniment rendered by a small band.—The Harvest Festival celebrated in Burnley Parish Church, on the 24th ult., was very numerously attended. The service at Matins and Evensong was Stainer in B flat; at the latter, the favourite hymns "Come, ye thankful people, come" (processional), "The power of Jesus Christ" (anthem), and "The fields are fruitful" (canticle) sung by the large congregation, and the anthem "We shall dwell in this land" (Stainer), was rendered with due expression by the choir.

BURY ST. EDMUNDS.—The Harvest Festival Service in connection with St. Mary's Church was held on the 7th ult. The service was sang in E flat, and the anthem comprised the recitative and air, "Straight opening," "Now Heaven in fullest glory" (sung by Mr. Frederick Pattle), and the chorus, "The heavens are telling" (Creation). The choir, which was augmented by members of the Choral Society, gave an excellent rendering of the service throughout, reflecting much credit upon the Organist and Choirmaster, Mr. T. B. Richardson.

CALCUTTA.—Mr. Ernest Slater's first Concert in the Town Hall, on September 7, was a decided success. Mr. Slater gave ample evidence of his expression and delicacy of touch in his pianoforte selections, and he was ably supported by several talented amateurs, Mendelssohn's *Hear my Prayer* being well rendered by a choir of between forty and fifty voices, and the solo excellently sung by Mrs. Davies.

CHICHESTER.—There was a fairly numerous audience in the Assembly Room on Thursday evening, the 14th ult., upon the occasion of Mr. E. H. Thorne's Pianoforte Recital. The first part of the programme comprised selections from the works of Beethoven—Sonata in G, Sonata in F minor, and Grand Sonata in B flat. The second part was devoted to the writings of Chopin. Mr. Thorne's performance proved a great treat, and he was frequently and warmly applauded.

CREWE.—Under the auspices of the Philharmonic Society, an evening Ballad Concert was given in the Town Hall, on Tuesday, September 28, by the following artists:—Miss Kate Fusselle, Miss Susetta Fenn, Mr. Sinclair Dunn, Mr. John Ridding, vocalists, and

Miss Margaret Gyde, solo pianist. The programme contained an excellent selection of songs, duets, &c., which were well rendered and thoroughly appreciated. Mr. Sinclair Dunn conducted.

DARLINGTON.—Harvest Festival Services were held in St. John's Church, on Friday, the 15th ult., and the following Sunday. At Evensong on Friday, the anthems were "Great is the Lord" (Sydenham), and the Gloria from Mozart's Twelfth Mass. The music on Sunday was similarly festal in character. Mr. C. Stephenson, A.C.O., ably presided at the organ, and played with much effect *Andante* con moto in F (Bunnett), "Marche Heroïque" (Jackson), Easy Prelude for soft stops (Smart), Harvest Thanksgiving March (Calkin), *Andante* in D flat (Wély) and Russian March (Clark).

DOUGLAS, ISLE OF MAN.—The musical season at this popular watering place has been one which, for brilliance, is unparalleled in its history. In respect to the number and professional rank of the artists engaged, the palm must unquestionably be awarded to Derby Castle, which, as a musical centre, has, under the management of Mr. J. Turner, H.R.H. Prince George of Cambridge, reached the height of its popularity. The Conductor of the band was Mr. Charles Reynolds, the oboe player, a talented member of Charles Hallé's band, the orchestra of the Royal Italian Opera, &c. Amongst the vocalists who have appeared at the Concerts may be mentioned the following:—Mr. J. L. Turner, Mr. Seymour Jackson, Mr. Eaton Batty, Mrs. G. Cantor, Miss M. R. Cantor, Mr. Backlock, Mr. W. C. Braggins, Mr. Baughn Foote, Mr. Iver McKay, Miss Pattie Winter, Miss Bessie Holt, Miss Breakenridge, Madame Marie Andersen, Madame Laura Smart, Madame Annie Albu, Madame Marian McKenzie, Miss Clara Leighton, Madame Marie Sutton, &c. Already engagements are being made for the coming season, and it is hardly too much to say that, possibly, exceed in interest that which has just closed. The season in the Isle of Man opens with Whitsun-week and closes in September.

DUDLEY.—At the distribution of prizes of the Mechanics' Institute, on September 28, the pupils of Signor Martinengo gave a well selected programme of vocal and instrumental music. The young artists were received with much favour, and there were several encores.

ENFIELD LOCK. The Government Church, which has been closed for enlargement, was re-opened on the 7th ult., with full Choral Service. Special Psalms were sung to a chant composed expressly for the occasion by Dr. Stainer, and the service was Stainer's in E flat. The choir, consisting of 12 voices, have sung with purity and fullness of tone. The sermon was preached by the Rev. Canon Garry, Vicar of Reading. After the Benediction, Dr. Stainer's setting of the "Amen" was sung, and also the Hallelujah Chorus. The whole of the music was rendered with great care and precision by the choir, under the direction of Mr. E. J. Stainer, who has, during the service, efficiently presided at the organ, which has been enlarged and reconstructed by Messrs. Hill and Son.

EAST GRANTON, MARLBOROUGH.—On the 17th ult., a new organ, the gift of the Marchioness of Aylesbury, was formally opened in the church by Mr. T. B. Richardson, Organist of St. Mary's, Bury St. Edmunds. At the conclusion of the afternoon service, Mr. Richardson gave a lengthy Recital of high-class organ music, which was listened to with marked attention and pleasure by the very large congregation present. By special request, Mr. Richardson gave a second Recital in the evening. The organ—which contains two manuals, sixteen stops, and two and a-half octaves of pedals—was built by Messrs. Bevington and Sons, London.

FAVERSHAM.—A crowded congregation assembled at 8.15 Church on Thursday evening, the 14th ult., for the opening service of the Harvest Festival. The service was fully choral, the music being rendered by the Festival choir, numbering about 200 voices, with organ and orchestral accompaniments. Tallis's Responses were sung, the Proper Psalms were chanted, the Magnificat and Nunc dimittis were taken to the organ, and the hymns were sung to the accompaniment of the *Lauda Sion*, in addition to which there were several harvest and general thanksgiving hymns. The latter were especially well rendered, the body of vocal power, combined with the organ, brass, and stringed instrumentation producing a grand effect; and the hymns selected, such, for instance, as "We plough the fields and scatter," "Now thank we our Lord and God the Father, Christian soldiers," "Sing well to the Lord," were heartily joined in by the congregation. The offertory, which amounted to £12 16s. 8d., was for the Kent and Canterbury Hospital.

HEDNESFORD.—The annual Harvest Thanksgiving Services were held in the Parish Church on Sunday, the 3rd ult. At the morning service Sir John Goss's "Te Deum in F and Benedictus in A" were sung, the anthem being "Great is the Lord," by Sydenham. In the evening Dr. C. Stegall's setting of the Magnificat and Nunc dimittis in G, with the anthem "Praise the Lord, O my soul," by Mr. Marshall, were excellently rendered by the choir under the direction of Mr. Neal. The Organist of the Church (Mr. Ernest Lindop) presided at the organ. The concluding Voluntary at the evening service was the Hallelujah Chorus (Handel).

Hove.—Mrs. C.E. Pertwee and Miss Bertha Moore gave their annual *Soirée Musicale* in the Town Hall, on Monday, the 11th ult. The programme comprised two Operettas, *An Artists' Proof*, by Harriet Young; and *Who's the Heir?* by Virginia Gabriel, which were exceedingly well rendered. Mrs. Pertwee and Miss Moore were assisted by Mr. G. Thorne, Mr. Bantock Pierpoint, and Mr. Leigh-Bennett, vocalists; and Miss Harriet Young was an efficient accompanist.

IRVINE.—Mr. Hinchliffe, Organist of the Parish Church, gave his annual Organ Recital on the 15th ult., in presence of a large audience, the choir of the church, under the leadership of Mr. Allan, aiding with vocal selections. The programme was excellently rendered.

LEICESTER.—A complimentary Concert was given at the Temperance Hall on Saturday, the 9th ult., under the direction of Mr. J. Addison Adcock. There was a band of 100 performers, and the vocalists were Mrs. Mason, R.A.M., Mr. Alfred Page, Mr. H. T. Clarkson, and Mr. Donald McAlpin, all of whom ably acquitted themselves. Mr. McAlpin played Handel's Organ Concerto in G, with band accompaniment, Miss Jessie Lilly contributed a violin.

cello solo, and Mr. Walter Waddington a cornet solo. Mr. J. Garver *solo* presided at the pianoforte, the orchestra was conducted by Mr. Ascock, and Mr. John Kilby acted as leader.

LONDONERRY.—The Harvest Festival was held at St. Augustine's Church, on Friday, the 8th ult., before a large congregation. The choir was under the direction of the Organist, Mr. George Wilby, who also played suitable voluntaries. The anthem, "O Lord, how manifold are Thy works" (Simper), was effectively rendered, as indeed were all the musical portions of the service. Mr. J. Woods was the solo vocalist.

LOUTH.—A successful Concert, in aid of the funds of the National Schools, was given at the Town Hall before a crowded audience on the 14th ult. The programme composed of local amateurs played the overture to *Rossini* and the accompaniment to Mendelssohn's First Pianoforte Concerto (*Finale*), the solo of which was well rendered by Miss Richardson. The following ladies and gentlemen also gave their services: Mrs. Porter, Misses Chaplin, M. Chaplin, Johnson, E. K. Colam, F. Colam, and Dalison; Rev. R. Meddip; Messrs. Jones, Feneley, Packer, Harris, Gresswell, and Spry. Mr. Rysdale led the orchestra, and Mr. Henry Horner officiated as Conductor.

MACCLESFIELD.—The first Concert of the Philharmonic Society was given on the 19th ult. The programme consisted of a Cantata, *For and by J. W. Jackson*, performed by the principal vocalists, Mozart's Twelfth Mass, and songs by the principal. The vocalists were Mesdames Lily and Jessie Marshall-Ward, Mr. J. Mellor, and Mr. W. Riley. Mr. Hawkins conducted, and Mr. Jackson presided at the organ during the performance of his Cantata.

NEWCASTLE-UPON-TYNE.—On the 13th ult., the eighteenth annual Service of Song by the Wesleyan Methodist Choirs of Northumberland and Durham, was held in the Town Hall, Alderman W. H. Stephenson, J.P., presiding. The choir numbered 1,000 voices. The Chairman gave a short address, congratulating Dr. Rea on the honour recently paid him, and saying that the Wesleyan Methodist Service of Song had become not only an annual festival, but an established institution amongst them. The programme was then proceeded with. The whole of the anthems and hymns were sung without a hitch, and perhaps the piece in which the choir was heard to best advantage was the chorus from the *Messiah*, "All ye like sheep." The soloists were Misses Letitia Tomlinson, Mr. T. H. Armstrong, and Mr. Robert Grice, of St. Paul's Cathedral Choir. The new hymn "Thy way, not mine, O Lord," composed by the Organist of Clarence Street (Mr. J. M. Gibson), was received with applause. Mr. J. B. Bowes conducted, and Dr. Rea presided at the organ.

NEWRY.—An Organ Recital was given in St. Mary's Church on the 22nd ult., by the Organist, Mr. Barry M. Gilholy. The programme included Grand Offertoire in G major (Wély); Overture, "Occasional Oratorio" (Handel); the "G. H. Fugue" (Bach); Grand Solemn Mass (H. Smart); Larghetto from the Clarinet Quintet (Mozart); Air, "Nazareth" (Gounod); and a Larghetto and Introductory Voluntary (B. M. Gilholy). The church choir sang the Hallelujah Chorus, from the *Messiah*, and "Lovely appear," from Gounod's *Redemption*.

NOTTINGHAM.—Miss Fannie Lynn gave a most successful Concert in the Albert Hall on Wednesday evening, the 20th ult., assisted by Miss Kate McKrill, Miss Dora Bright, Mr. A. Thompson, Mr. Musgrove Tufnall, and Master W. H. Square.

NUNEATON.—On Thursday, the 17th ult., the Annual Harvest Thanksgiving Service was held in St. Mary's Abbey Church, and the Festival Service was repeated on the following Sunday. The musical portions of the services were well rendered by the choir. Three anthems were sung during the Festival, also three settings of the Te Deum, Magnificat, and Nunc dimittis. The whole of the music was given under the direction of Mr. John Ding (Organist of the Abbey), who presided at the organ throughout. The offertories (which were good) were devoted to church expenses. Handel's Hallelujah Chorus (*Messiah*) was played by the band and organ at the close of each service.

RATHFARNHAM, DUBLIN.—The annual Harvest Festival was held in the church on the 10th ult., when the following music was sung: Te Deum, Stewart in D; anthems, "O Lord, how manifold" (Barbry), "Ye shall dwell in the land" (Stainer), and "Ascribe unto the Lord" (Travers). Two members of St. Patrick's and Christ Church Cathedral Choir sang the verses in the offertory anthems. The sermons were preached by Rev. F. R. Wynne, M.A., and Maurice Neliga, D.D., the latter of whom, in preaching for the Choral Fund, remarked that, "without exception, the choir of Rathfarnham Church was the best in the Diocese of Dublin." Mr. W. A. Collison, Mus. B., presided at the fine organ of the church, and conducted the musical portions of the services.

RETFORD.—The organ at the Parish Church, East Retford, which has been thoroughly renovated by Messrs. Brindley and Sedgwick of Sheffield, was opened on the 5th ult. with a Recital by Mr. Hamilton White. The programme—which included works by the most eminent composers for the instrument—was listened to with much interest; and the ability of the performer, as well as the excellent qualities of the organ, were displayed to the utmost advantage.

SAISBURY.—The Harvest Festival was held in St. Thomas's Church, on Thursday, September 30, when, in addition to the organ, a full orchestra was stationed in the chancel and accompanied the service with excellent effect. Gadsby's setting of the Magnificat and Nunc dimittis was sung by the choir, numbering fifty voices. "In splendour bright," from the *Creation*, and the chorus "The Heavens are telling," from the *Creation*, Mr. South (the Cathedral Organist) presided at the organ, and the Organist, Mr. Augustus Aylward, conducted. There was an overflowing congregation.—The Test Valley Musical Society gave the first Concert of the second season, in the Hamilton Hall, to a large and fashionable audience, on Thursday afternoon, the 21st ult. The first part of the programme was devoted to a performance of Cherubini's Requiem Mass in C minor, which was exceedingly well rendered. The second part comprised several songs, madrigals, and choruses, also Haydn's String Quintet, "Eine kleine

Nachtmusik," Cherubini's Overture ("Lodoiska"), and two charming violoncello solos by Mr. Whitehouse. The solo vocalists were Miss Paget, Miss B. Milford, Mr. John M. Hayden, and Major Colebrooke Carter. Mr. Alfred Bost, who was the leader of the orchestra, and the Rev. E. H. Moberly (son of the late Bishop) ably conducted. The Concert was repeated at Winchester with increased success on the afternoon of the 22nd ult.

SLIGO.—The fourth Annual Festival of Choirs for the diocese of Elphin was held in St. John's on the 12th ult. Nine choirs took part, numbering over 130 voices. Evenson was sung at 3.30 p.m., the anthem being "A day in Thy courts" (Macfarren). The sermon was preached by the Rev. C. Owendin, B.D., Rector of Enniskillen. The musical arrangements were under the direction of Mr. A. T. Froggatt.

SOUTHSEA.—An Organ Recital was given on the 14th ult. by Mr. Charles Behr, R.C.M., Leipzig, at Elm Grove Chapel. The programme contained selections from Mendelssohn, Merkel, Beethoven, Bate, Flotow, Wely, and Liszt, the most attractive being the Overture to *Stradella* and Beethoven's "Heroic" Symphony, which had both been arranged for the organ by Mr. Behr. The quiet, unassuming manner in which the greatest difficulties were performed proved Mr. Behr to be a genuine artist, and his efforts were highly appreciated. Miss Jones and Mr. Banks were the vocalists.

SOUTHWELL.—The Lay Clerks of the Cathedral gave their annual Concert on Tuesday, the 12th ult., in the Concert Hall, before a large audience. The principal vocalists were Mrs. Daglish, Mr. J. Dawson, Mr. E. Longmore, Mr. W. Whitham, and Mr. Bingley Shad, solo pianoforte, Miss Calvert; solo violoncello, Rev. R. F. Smith; violin and accompanist, Mr. A. Marriott. The Concert was in every respect a decided success, one of the features of the evening being the fine glee singing of the Lay Clerks.

SWANSCOMBE.—Harvest Thanksgiving Services were held on the 10th ult. at All Saints' Church. The music comprised the Te Deum and Communion Service in F (Dykes), anthem, "Ye shall dwell in the land" (Dr. Stainer). The services, which were full choral, were well rendered. Voluntarys, selected from the works of Gounod, Mendelssohn, &c., were admirably executed by Mr. T. H. Jarvis, Organist and Choirmaster.

TREDEGAR, MON.—On Thursday evening, the 14th ult., a performance of Haydn's *Creation* was given by the newly formed Choral Union, the large hall, capable of holding 1,500 persons, being filled in every part. Mr. I. J. David (late of Llandaff Cathedral) conducted, and the band was under the direction of Mr. E. T. Roberts, Cardiff. The principal vocalists were Miss Julia Jones, Mr. Montague Worlock, and Mr. J. F. Miller, all of whom were highly efficient. Mr. G. Garding, Organist of St. George's Church, was the accompanist. The proceeds are to be devoted towards the funds of the Union.

WELLINGTON, N.Z.—The Harmonic Club gave its second Subscription Concert of the season, on August 5. The programme comprised Mendelssohn's 42nd Psalm, and J. F. Barnett's Cantata *The Building of the Ship*, both of which were well rendered. The soloists were Misses Campbell, Gore, Williams, Hamerton, K. Hadfield, and Richmond; Mrs. Barron; Messrs. Hichon, H. Page, F. V. Waters, and Shaen; Mr. Rous. Marten conducted. Benedict's Oratorio *St. Peter*, is to be produced by this Society.—The splendid organ recently imported from Messrs. Lewis, the famous English builder, and erected in St. John's Church, Willis Street, was publicly opened on September 3 by Mr. H. Wells, Organist of St. Michael's, Christchurch. The programme was well selected and excellently rendered. The vocalists were Mrs. Greenwood, Mrs. Parsons, Mr. Waters, and Mr. E. J. Hill.

WEST BROMWICH.—Dr. E. W. Taylor, F.C.O., gave an Organ Recital in the Town Hall, on Monday, the 4th ult., before a large audience. The programme, which was excellently rendered, contained selections from the works of Handel, Merkel, Batiste, Liszt, Smart, Lemmens, and Guilmant.

ORGAN APPOINTMENTS.—Mr. C. A. Robinson, Organist and Choirmaster to St. Andrew's Church, Aycliffe, near Darlington.—Mr. S. E. Harford, to St. Paul's, Clerkenwell.—Mr. James Bellamy, Organist and Choirmaster to St. Anne's, Upper Norwood.—Mr. Fred. Winkley, Organist and Choirmaster to St. Anne's, Eastbourne.—Mr. W. E. Neck, to St. Anthony's, Globe Road, E.—Mr. Henry G. Mead, Organist and Choirmaster to St. Stephen's Church, Buckhurst Hill.—Mr. Basil H. Philpott, Organist and Choirmaster to Her Majesty's Chapel Royal, Hampton Court Palace.—Mr. Frank T. Lowden, Organist and Director of the Choir to Christ Church, Weymouth, Dorset.—Mr. Arthur J. Fowler, Organist and Choirmaster to St. Michael's, Beckenham.—Mr. Horatio Robinson, Organist and Choirmaster to the Parish Church, Bedhampton.—Mr. Albert Wood, Organist to Christ Church, Somers Town.—Mr. W. M. Wait, Organist and Choirmaster to St. Andrew Undershaft.—Mr. H. L'Epine Smith, Organist to Christ Church, Croydon.—Mr. Herbert G. Barnes, Organist to All Saints' Church, Newton Heath, Manchester.

CHOIR APPOINTMENTS.—Mr. John Garrow (Principal Tenor) to St. Augustine's, Queen's Gate.—Mr. Henry Sheldon (Tenor), to St. Helen's, Bishopsgate.—Mr. Herbert Brown (Principal Bass), to Preston Parish Church.—Mr. J. McCall (Bass), to York Cathedral.—Mr. R. J. Vosper, Conductor of the New Swindon Choral Society.—Mr. J. G. Blanchard (Tenor), to the Italian Church, Hatton Garden.—Mr. J. W. Wyatt, to all Saints' Church, Newton Heath, Manchester.

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Prospective arrangements for the present Session:—December 21, Lecture; January 11, 12, 13, Examinations; 25, Lecture; February 22, March 22, Lecture; April 18, Annual College Dinner; May 24, Lecture; June 28, Lecture; July, 12, 13, 14, Examinations; July 26, Annual General Meeting.

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MADAME WILSON-OSMAN (Soprano) engaged: December 1, Princes' Hall; 8, Salisbury ("God, Thou art Great" and "Hear my Prayer"); 9, Bristol (Classical); 11, Clevedon ("2nd and Psalm" &c.); 17, Chichester ("Last Judgment" Spohr); 20, Ryde ("Messiah"); 21, St. George's Hall, Langham Place ("The Two Poets," Operetta, Mr. S. J. E. German); 22, Wandsworth Town Hall. Others booked for January and February, 1887. Address, 15, Granville Terrace, Child's Hill, N.W.

MISS BERTHA MOORE and MISS CLARA MYERS have REMOVED to 12, Horbury Crescent, Notting Hill Gate, W. All communications should be addressed as above, or care of Mr. N. Vert, 6, Cork Street, W.

MISS KATHERINE JAMES (Mezzo-Soprano), R.A.M., Medalist and Certificated. Engagements: November 22, High Wycombe ("Athalie"); 23, Maidenhead ("Athalie"); 29 and 30, Gosport (Popular Concerts); December—, Gresham Hall (Gaul's "Ruth"); 6, Stockwell (Ballads); 25, Brynmawr, Mon. 10, performances of "Judas". Address, 33, Knowle Road, Brixton, S.W.

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MISS LENA LAW (Contralto). Engaged: November 9, Dover; 11, Hanwell; 16, Peckham; 17, Teddington; 18, Crystal Palace; 19, Teddington ("Golden Harvest"); 23, City; 25, Brompton; 30, Tunbridge Wells. December 9, Chiswick; 13, Denmark Hill ("Christ and His Soldiers"); 16, Hexham ("Erl-king's Daughter"); 17, Teddington ("Messiah"); 18, Newcastle ("Stabat Mater"); 20, Ealing; January 25, 1887, Faversham; February 7, Surrey Masonic; 26, Birmingham; April 6, Southampton. Other dates pending. Address, Crowcombe Villa, Ealing, W.

MISS HELEN LEE, R.A.M. (Contralto). Engaged December 8, 9, 13, 15, 25; February 8, 15; March 14, 28. Address, Messrs. Forsyth Bros., Music Publishers, Manchester.

MR. GEO. BUTTERWORTH (Tenor), Certificated with Honours R.A.M. and T.C.L., *Adoptivo* includes: "Messiah," "Samson," "Israel in Egypt," "Elijah," "St. Paul," "Jason," "Ancient Mariner," &c. For terms, address, Moss Bridge, Darwen, Lancashire.

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MR. HOLBERRY HYGARD (Tenor), of the London, Crystal Palace, Birmingham, and Glasgow Concerts, is now booking ENGAGEMENTS for the coming season. Engaged: Cambridge, November 12; Bishop Stortford, 16 (Ballads); Northampton, 18 ("Judas"); Lancaster, 19 ("Martyr of Antioch"); Cambridge, 29; December—, Dury (Creation); 3, Midsenhall (Ballads); 10, Ulverston ("Messiah"); 11, St. Ives (Selection); 16, Holmfirth ("Messiah"); 28, Clare (Ballads); Huddersfield Choral Society, March 11, 1887 ("Hereward"); Kettering, May, 1887 ("Eli"). Others pending. For terms, references, &c., address, Trinity College, Cambridge.

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January 13	Staleybridge.
January 18	Huddersfield.
January 27	Liverpool.
January 29	Bradford (2nd visit).
February 7	Wrexham.
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1886.

A NEW HISTORY OF MUSIC.*

Few more original contributions to musical literature has appeared of late years than the "History of Music" of which we propose to give some account in the following paper. Indeed, the perusal of the opening sections gives rise to the suspicion—subsequently confirmed by a more extended acquaintance with the contents of the whole—that we have before us no mere hasty compilation, but the labour of a lifetime. However widely one may feel called upon to differ from the conclusions propounded therein, criticism is disarmed by the extraordinary width of reading, the unconventionality of method, and laborious piecing together of details which are revealed by a perusal of these pages. A book which is the outcome of years of study is not to be hastily skimmed and hurriedly reviewed, readable and attractive though much of it is. We have read a good deal of Mr. Rowbotham's first volume twice over and find that he stands the test, a result for which his admirably picturesque and cultivated style is no doubt largely responsible. A Balliol scholar is pretty sure to have the faculty of felicitous expression, and the author of this history is no exception to the rule. But his marshalling of facts and choice of illustrations, and, above all, his ingenuity in generalisation, are equally admirable. We have hinted above that we do not altogether hold with Mr. Rowbotham in his conclusions, many of which, in regard to the slender premises from which they are drawn, remind one of an inverted pyramid. But though we may withhold our assent, we cannot help admiring his subtlety and penetration. It is a stimulating thing to come across an author whose views are original, if fantastic, and who has the gift of clothing them in unhackneyed language or enforcing them in picturesque epigram. *Ferret opus*—the work is full of life, animation, and poetic spirit. The very bone whistle of our troglodyte ancestors is to Mr. Rowbotham fraught with meaning and interest. His digressions are never tedious, but, on the contrary, are full of instructive matter and abound in strokes of humour. On the other hand, it is only fair to warn all readers who hold that a history should be primarily concerned with matter of fact, and to whom no amount of literary charm can atone for a deficiency of this commodity, that the first volume of this work is largely concerned with pre-historic music, and even in those chapters which treat of manifestations of the musical instinct among the elder civilisations, deals principally with "offers at the truth" and matters of conjecture. Where so much depends upon guess-work, it would be obviously inappropriate to assume a critical attitude. Rather is it our purpose to summarise as briefly as may be the result of Mr. Rowbotham's inquiry in the volume before us, passing very hastily over the earlier sections. After giving exhaustive evidence in support of his position that the three types under which all musical instruments are reducible—the drum, the pipe, and the lyre—are representative of three distinct stages of development through which pre-historic instrumental music has respectively passed, he proceeds to set forth the import of these several stages, availing himself largely of the analogies suggested by his remarkably wide reading in the literature of exploration and travel. His

chapter on the "Drum-stage" contains his theory as to the ultimate origin of all instrumental music, which he traces to an effort on the part of man to reproduce the rhythmic sounds of nature. The mystery attaching to such sounds naturally led to reverence and fetish-worship, the various form of drum-worship being duly described in a series of vivid pages. Thence he proceeds to an account of the gradual growth of the actual instrument from simplicity to complexity, bringing home to us the painfully slow and laborious nature of this progress. It was long before hollowness came to be realized as a first condition of sonority. But a stroke of genius was required for the advance to the covering of the hollowed out log with a skin head. For then—by the union of the drum with dancing—"rhythm was ransacked to the very bottom," and the first step was taken towards the secularisation of religion into art; while by the further union of song with the drum, the value of expression would be recognised. How wonderfully savages employ their drums as a vehicle for their emotions, Mr. Rowbotham quotes from travellers like Catlin and Schoolcraft to show, adding "when man has only one instrument, he is master of it. The lasso of the Araucanian never swerves a hair's breadth from its object, the boomerang of the Australian never misses its aim. But with us, who have a thousand such things at our disposal, the pistol shoots wide, the revolver goes off before its time, the gun hangs fire, the patent sword-stick breaks. We are bunglers at a thousand things—they are adepts at one." In the chapter on the Pipe-stage, the genealogy of all wind instruments is traced back to horns or conchs used by savages in warfare, or as an alternative to signal horns or whistles, the aim in the former case being to strike terror into their foes by a "hellish sound"—and, indeed, it appears on excellent authority that the noise of Samoan conchs and Orinoco trumpets is quite terrific. From the observation of its effect upon mankind easily followed the employment of the trumpet to scare evil spirits. The louder the sound the more potent the magic, a belief illustrated by a delightful anecdote quoted from Baker's "Ismailia." "The old rain-maker at Laboré had only a whistle, but when Baker gave him a German horn fitted with brass, he grinned till the tears ran down his cheeks, and said: 'I am a great sheik now. There is no rain-maker so great as I.'" In the discussion of the origin of the flute, Mr. Rowbotham is at his best, his treatment of the subject being particularly noticeable for the happy and perfectly legitimate use which he makes of Mythology to support his views. As he well remarks, "the heart of legends is generally sound, though the body may be fancy work." Vocal music, which next claims his attention, must, according to him, have had a totally different origin from instrumental. It grew out of impassioned speech,* and the first influence at work to steady and correct the fluctuations of tone was that of story telling. But it was only by degrees that primitive man came to be able to sing a clear note—the Maoris to this day seem unable to do so—and that was probably G, which nearly all savage songs have for their key-note, while those savages who have only one note in their music always have G. Mr. Rowbotham adds, however, in a characteristic note—"Gardiner, who is the patriarch of all such speculations, would have preferred F. He conceived F to be the normal note of the human voice, and for the following reason: he used to go into the gallery

* It is noteworthy in this connection to observe how the history of the art repeats itself, and exponents of the most advanced views bid us be true to the ancient found of all song—speech, basing all vocal expression upon correct declamation. "Take care of the words and the tune will take care of itself," is hardly an exaggerated statement of the view of one of the greatest singing-masters of the day.

* A History of Music: By John F. Rowbotham. In three volumes. Vol. I. [Trubner and Co.]

of the Stock Exchange and listen to the hum of the voices beneath him, and he always found that the hum after some little time 'amalgamated perceptibly' into one long drawn note, which was always F." Readers of Berlioz's memoirs will not fail to be reminded of poor Jullien and his discovery of the diapason of Eternity, by stopping his ears and listening to the throbbing of his veins. The frequent occurrence of one-note phrases in primitive savage songs, and the natural genesis of song from declamation, point, according to Mr. Rowbotham, to the conclusion that the history of vocal music began with a one-note period. Then another and a third were added, by which time scope for melody existed. The great antiquity of the five-note scale predisposes Mr. Rowbotham to the belief that after the third, not the fourth, but the fifth and sixth notes of the diatonic scale were added. In support of this he adduces the fact that the fifth is the great interval in speech. To which we would reply that if this be so, it would be at least as probable that this leap should have been taken from the first or the second note, when song was more closely allied to speech than in the three-note period. However, it is evident by the modesty with which he propounds his solution that Mr. Rowbotham fully realises how hard it is to understand why the fifth was hit upon as the new starting point. As he puts it—"We may be sure that as little in music as in anything else has any spice of random got an entry. Every stitch of man's fair vesture teems with meaning. Each note in the gamut he has had a reason for." From a close consideration of the five-note scale and the races who use it, Mr. Rowbotham is led to believe in some mysterious connection between it and monosyllabism, and dubs their music *Isolating*, as philologists dub their language. And the parallel is permissible when, as he points out, we find that the Australians, primitive though they be, have got the seven-note diatonic scale and a richly inflected language, while the Chinese, highly civilised in many ways, have a language destitute of inflection—the one marked by Phonetic poverty the other by Phonetic wealth, which would affect the production of musical as well as linguistic sound. Passing over an interesting digression on the effect of dancing on song, which was to break up the chaos of sound into paragraphs or measures, and a long passage on the reciprocal influence of chant and dance in different peoples, we come to his ingenious theory of the origin of the minor scale. We are relaxed by grief, and in endeavouring to vent our grief in song would naturally sing flat. Furthermore, we would be most likely to fall short in the top notes where the chief effort lies. Now if we apply this to the two divisions of the five-note scale, and flatten the third and sixth, we have at once got the minor scale. As to the treatment of the seventh in the minor scale of savage tribes, Mr. Rowbotham cannot pronounce definitely, but inclines to believe that it was optional to flatten or leave it natural. Amongst the North American tribes instances of both forms occur. The succeeding chapter, on "Pipe Races and Lyre Races," is largely concerned with showing that the same antagonism of the sensuous and spiritual elements which has been observed to exist in savage vocal music, is found in their instrumental music also, the Polynesians and Papuans serving as notable instances of such antagonism. This distinction observed in a corner of the Pacific is repeated in the world at large, the conception of music among the Mediterranean races having always radically differed from that prevalent amongst the Mongoloids. "With the Mediterranean races music has been the handmaid of poetry and kept in subordination to language. With the Mongo-

loids, provided only they made a pretty jingle or a good stirring noise, were allowed to run into what excesses they pleased. The home of the lyre was the zone of the founders of religion and of the fathers of epic poetry. The home of the pipe was with the discoverers of macadamisation and tablet printing, the inventors of gunpowder and the compass, who amused themselves with pipe and drum after the business of the day was over. . . . Just as the geographers map out the world into wine countries and beer countries, or oil countries and butter countries, so might we well divide the races of the world into pipe races and lyre races, and view the history of music as the conflict and antagonism between two great styles. . . . Nor does one develop into the other, nor is one necessarily a higher level than the other, but they exist side by side in the world with a great gulf between. . . . Thus then may we look upon the musics of mankind, and as we shall find the case to stand at the zenith of civilisation, so have we found it to be with the savage. And to what cause shall we ascribe such antagonism, or how make it a valid one, unless we dive beneath the sheet of tissue which music spreads for us to walk on, and recognise in this opposition of styles the play of two great forces upon men—the sensuous and spiritual. And their effects, indeed, are better seen in other and perhaps higher things than music; but since they shine through all those manifestations of energy that together make up life, they are seen in our art no less than elsewhere." Very judicious is the reservation with which he closes the chapter after some further generalisations upon this antagonism: "Within races there are nations, and within nations there are individuals: tendencies imply reactions; and all sorts of extraneous causes concur to obliterate the original lineaments of the pure type." Chapter V. is devoted to the lyre-stage, to which he early insists some races were not fitted to rise. The lyre might be imported, but met with the usual fate of importations. Language proves that it was invented while Hamites, Semites, and Aryans still dwelt in the common Bactrian home of our primeval ancestry, and where we can still study it as handled by "the troubadours of Asia"—the Tartars. Upon the pages which deal with the growth of the instrument itself, and upon the origin of instrumental and vocal harmony, we need not comment, having already had occasion to call attention to them in these columns [see "The Origin of Harmony," August No.]. The import then of the lyre-stage, as summed up on pp. 170—182, was the absorption of music into poetry, which shows a great advance—from the savage, in fact, into the barbarian, and all barbarians had an overpowering passion for music, falling naturally into song in any moment of high nervous exaltation, as we learn from the pages of Xenophon, Aulus Gellius, Tacitus, and Strabo, aptly cited by Mr. Rowbotham. Music, too, was the great vehicle of instruction, and, in fine, its range was co-extensive with that of literature now. It was also a means of drilling the body (as amongst the Zulus of to-day, *teste* Mr. Rider Haggard), and lastly of educating the soul. The laws of the Celts and Gépidae were in hymns, while the bards of the Celts, Tartars, ancient Hindus, and Scandinavians were censors, moral guides, and diffusers of learning. Finally, all the mythical heroes who exerted a benign and humanising influence on their fellows were musicians—Osiris, Maneros, Orpheus, Amphion—"all step out of the frames of mythology and stand forth in their true character as law-givers and moral teachers." Music, then, at the dawn of history, was a life-speech; but by the time we begin to tread on the firmer ground furnished by the monumental records of Egypt, it was already an *article de luxe*, no longer answering a

practical purpose in life, because superseded by the pen and cultivated by slaves. The chapters on the music of the Egyptians, Assyrians, and Hebrews, though perhaps the most characteristic and readable in the volume, lend themselves least to the method of summary which we have adopted thus far. Still, we cannot refrain from expressing our conviction that Mr. Rowbotham, in his ingenious speculations as to the nature of the music of the ancient Egyptians, has credited them with a greater harmonic development than the facts of the case would seem to allow. Sculptural records, however, place a great many interesting facts beyond doubt, such as that the performers were specially drilled and played from memory; that they performed before and during banquets; and that conductors were invariably present, which suggests that the music was not of a strongly marked rhythm. The historical summary of the character of Egyptian music, dynasty by dynasty, from Menes till the era of the Ptolemies, is very well done. Egyptian music, even at its best, held in it the sources of its own weakness. Its massive orchestral form of expression was "rather due to the architectural genius of the people than to any sublimity of musical feeling." To the educated Egyptian, music only connoted effeminacy, and it was not until he had become effeminate himself, that he took to it. In connection with the worship of Horus, a purer and nobler music seems to have prevailed, but by its esoteric form it failed to touch the people at large.

The chapter upon the music of the Assyrians is chiefly taken up with a curious account of the mathematical purpose which the notes of the scale answered in abstract science amongst the Chaldeans, furnishing them with a musical terminology for all the higher branches of calculation. In this department lies the service of Assyria to the history of the art; their music itself can have had little harmony in it, the great aim, both in voices and instruments, seeming to have been towards shrillness. In striking contrast to the martial and inflammatory music of the Assyrians was that of the Hebrews, wherein the triumph of the spiritual over the sensuous element was complete. Few instruments were used, and the voice was the chief of all. The peculiar influence which the genius of the Hebrew tongue would naturally exert on their song is very clearly traced, and the chapter closes with two quotations, one from Pentaur the Egyptian poet, the other from Habakkuk, in which the nobility of the former is eclipsed by the magnificent diction of the Hebrew singer. The section upon Chinese music is chiefly drawn from Père Amiot's treatise, and suffers from the lack of illustrations, as indeed does the whole book. There is a curious note on p. 288 which deserves quoting: "I always think it is characteristic of the high esteem in which music is held in China, that the first act of a usurping monarch is to destroy all the musical instruments in use under the preceding dynasty, for by so doing he imagines he most effectually destroys the traditions of the dynasty." But the strangest fact in connection with Chinese music is the existence, side by side, of two scales, one (chromatic) for instruments, the other (the five-note scale) for voices, which never cross, except when instruments accompany the voice, when they adopt the vocal scale. But voices never adopt the instrumental scale. They possess the diatonic scale, but only in theory, whereon Mr. Rowbotham acutely comments as follows: "Now in this inability to supplement knowledge by execution, this outrunning of the practical faculties by the speculative, we see a touch of the real Chinese character. The people who were acquainted with

gunpowder but never invented a gun, who knew of the polarity of the magnetic needle and yet never thought of employing it as a compass, have also from unknown antiquity been acquainted with the fourth and seventh tones, whose insertion among the others procure the complete octave, and yet have never carried out the results of their knowledge into practical music, but have suffered all their songs to be written in the old isolating scale of five notes." Further on he utters a spirited protest against the folly of denying merit to, or denouncing as wrong, a musical system which our Occidental ears cannot possibly appreciate. "It is only our prejudiced ears, inured to one particular scale from childhood, that refuse to give a fair hearing to the [?] these] strains, as our eyes have until lately denied all merit to that wonderful luxury of colour and design which we call Chinese and Japanese painting." It only remains for us, in conclusion, to express our regret that the form in which this book is brought out is not more worthy of its contents. Here, if ever, is a work which ought to have been published as an *édition de luxe*. The absence of diagrams and illustrations is felt on every page, in spite of the author's vivid descriptive powers. The Greek quotations are very badly printed, and the constant use of an italic *a* from a wrong font instead of an *alpha* gives them a barbarous appearance. For one defect, however, the author is responsible. Generally punctilious in giving his references, he has in some cases left a blank where the page number should have stood. A serious consideration is suggested by the recent appearance of the second volume of this work, nearly double as large as that we have been discussing, and almost entirely occupied with the music of the ancient Greeks. Either Mr. Rowbotham will be obliged to deviate from his original design of completing his task in three volumes, or else he intends to treat of modern music in a very cursory fashion. Perhaps the ingenious author is "too fond of the dead"—as Berlioz said of Mendelssohn—to do justice to the living. But whatever the scope of the work, the portion already completed is a contribution of abiding value to the archæology of the art.

SIR HENRY ROWLEY BISHOP.

It is easy to carry the observance of centenaries to excess, and devote too much of present time and attention to the glorification of the past; but the custom has its uses, particularly when it saves from unmerited forgetfulness good names not of the first rank. Men like Beethoven and Mozart do not depend upon the keeping of times and seasons. They are always with us, under our eye, and within our hearing. We could not ignore them if we would. But there are *dii minores* of whose past existence we, amid the turmoil of modern life, need to be reminded, in order that they may receive in fit season the homage of our admiration, and the applause due to good work successfully accomplished.

On the 18th ult. those of us who keep an eye on the calendar saw that we had reached the hundredth anniversary of Henry Rowley Bishop's birth. "And what of that?" some may ask; while it is probable that many more regard the fact with complete indifference. Bishop is dead in a double sense to such people, because no longer an active force in music. His works for the stage, they say, are but names, conveying no meaning to the present generation; the concerted pieces and songs detached from them are less and less frequently performed, and the musician who undoubtedly filled a large space in the world of English art has shrunk, under the impartial influences of time, to the dimensions of a pigmy.

We are not going to claim more for Bishop than rightly belongs to him, but we must protest against the slap-dash criticism which ignores great qualities because the fashion in which they were exercised has passed away. The English lyric drama of Bishop's age has gone, the glee is fast becoming a matter of interest for musical archæologists alone, and the style of his songs is as dead as the dodo. Now it is our turn to ask "What of that?" There remain for appreciative notice the qualities which enabled Bishop to climb to the highest position. The man is separable from whatever in him and in his work was dictated by the taste of the day.

Some measure of the worth of Henry Bishop may be taken by noting well the position he held at a time of considerable musical activity. It is true that when he "flourished" there were few English composers of high rank, but the country was overrun by foreign music and musicians, with whom and with which native art had to contend at a disadvantage arising from a strong opposing prejudice. It says much for Bishop that he more than held his own against all comers through a long series of years. This English composer, at any rate, knew nothing of neglect. It was not his to experience the "hope deferred, that maketh the heart sick." On the contrary, from the time when, as a lad of twenty, he produced "Angelina" in the little theatre at Margate, Bishop rose to the highest popularity by leaps and bounds. Five years later, his "Circassian Bride" made the doomed theatre of Drury Lane (it was burned down the next night) echo with thunders of applause, and within twelve months from that time the composer, then twenty-six years old, was composer and director of the music at Covent Garden. Engaged first for three years, and then for an additional five, Bishop went on, in his high position, from triumph to triumph. Opera after opera flowed from his facile pen, among them not a few which are still represented amongst us by detached pieces, such as "Mynheer van Dunk," "Home, sweet home," and "Tramp, tramp." To the Covent Garden period belong the "Knight of Snowdon," "Guy Mannering," the "Slave," the "Law of Java," "Clari," "Maid Marian," "The Maid and the Magpie," and many others familiar by name, at least, to musical readers. These new works were, unfortunately, not the measure of Bishop's activity during the years under notice. We say unfortunately for good reasons. That was a time when the artistic conscience did not seem to exist. It was a time when anybody who could get hold of a noble work, and had the power to carry out dismal designs upon it, made no scruple about cutting away here, interpolating there, changing this and altering that by no other law than his own evil pleasure. Readers of Baron Max von Weber's life of his illustrious father may recall the account he gives of the manner in which "Der Freischütz" was presented after this fashion: "On the 2nd July, 1824, 'Der Freischütz' had been given at the English Opera House (now Lyceum Theatre) under circumstances of some excitement, and with considerable expectations. The success was very great. Expectations were completely fulfilled, and eventually far surpassed, in spite of the miserably-mutilated state in which the opera was given, with a weak orchestra, and generally defective execution. The celebrated tenor, Braham, had the tastelessness to introduce into his part an old German song, 'Good-night,' and an English polacca, while Miss Stephens, who first undertook the part of *Agnes* or *Agathe*, sang the well-known German ditty, 'War's velleicht um Eins,' instead of the duet between the two women, and the duet between *Agathe* and *Max* was sung to an entirely different composition. Covent Garden followed with

a version no less crippled and deformed. . . . It may be said, however, that nowhere was the mutilation of Weber's music more madly and recklessly exercised than when arranged by the celebrated composer, Bishop, and played on the boards of Drury Lane under his unlucky auspices." The musical history of this time shows plainly enough that Bishop was one of the chief offenders against good taste and reverence. Many were the masterpieces hacked about by him—"Don Giovanni," "Figaro," "Il Barbiere," "Guillaume Tell," amongst others, passed through the fire unto the Moloch of adaptation, coming out scathed, distorted, and hardly recognisable. Let us charitably assume that Bishop, who was a composer himself, did all this against his own inclination, and because the task was a necessity of his position. Still, we must regret that a man so gifted ever mixed himself up with such doings. He should have left them to Tom Cooke and his congeners.

In 1813 Bishop helped to establish the Philharmonic Society, of which he acted as a director and sometimes conducted the performances. But his true place was in the theatre, and, in 1825, we find him at Drury Lane under Elliston, where he measured himself against Weber by composing "Aladdin" as a rival of "Oberon." In that encounter he came off second best, as was to be expected. Five years later, the indefatigable man transferred his services to the Vauxhall Gardens, for which he wrote, amongst a host of other things, the still-surviving song "My pretty Jane." In 1840 he was back again at Covent Garden, under Madame Vestris, and there produced his last opera, "The Fortunate Isles." Concurrently and subsequently Bishop discharged other important functions. He conducted for a short time the so-called Lenten Oratorios; wrote a Cantata, "The Seventh Day," for the Philharmonic Society; assumed the Music Chair at Edinburgh in 1841, and that at Oxford in 1843; for eight years conducted the Antient Concerts; wrote an Ode for the installation of Lord Derby as Chancellor of Oxford University; and composed an Oratorio, "The Fallen Angel." He died, still in harness, two years after the Oxford Ode appeared.

We have given the foregoing details less as a biographical sketch than as evidence towards the conclusion that this man was of no ordinary mould. An examination of Bishop's music does not belie the testimony of his career. It is eminently English music—there is, or was, such a thing—English in the character of its melody and in its general contour. It aimed to be nothing more, and the composer had his reward in the full appreciation of his countrymen, to whose taste he ministered. As years went on, and the classical music of Germany rapidly gained ground amongst us, Bishop fell behind. His compositions were relegated to the rank of that which belongs to the "people" rather than to art, and before he died the poor musician saw the current of taste and opinion setting rapidly away from him. But wherever the appreciation of pure English melody survives there Bishop does not lack admirers. "Lo, here the gentle lark," "Should he upbraid," "Sleep, gentle lady," "Blow, gentle gales," and a dozen others which might be named—these things are still in favour among the masses, and, scarcely less, among connoisseurs who do not limit their admiration to works of the latest fashion. They contain the precious qualities of true music, which, however modes of utterance may change, are the same to-day as they were yesterday, and as they will be to-morrow.

We lay these remarks before our readers as not unbecoming the hundredth occurrence of a day that

gave to English music one of its brightest ornaments; following thus in the wake of our contemporary, the *Echo*, which alone among the daily papers noticed the interesting anniversary. Bishop surely deserves the humble tribute of remembrance, if it can be said that a man who ministers purest pleasure has any claim at all upon those who benefit by his labours.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XIX.—GEORGES BIZET (concluded from page 643).

In 1872 M. Carvalho took over the direction of the Vaudeville Theatre, in order to make an attempt at reviving *Mélodrame*. With this object in view, he engaged Alphonse Daudet to write a play, and Georges Bizet to prepare the incidental music. The outcome was "*L'Arlesienne*"—a name which has become familiar through the genius of the young composer. "*L'Arlesienne*" was first performed in October, 1872, four months after the production of "*Djamileh*." As far as the music was concerned nothing could be worse than the arrangements made for its rendering. The orchestra, all told, numbered but twenty-six instruments—two flutes, a clarinet, two bassoons, a saxophone, two horns, drums, seven violins, one viola, five celli, two double basses, and a piano (!). With these resources Bizet had to manage as best he could, and the marvel is that he succeeded in recommending his music at all. But, as most English amateurs know, the incidental pieces of "*L'Arlesienne*" have real merit, and their beauty could not be hidden. The numbers comprise an overture-prelude, partly constructed upon a Provençal Noël, partly upon themes used later on, an *Adagietto*, *Intermezzo*, *Carillon*, and various choruses. Of these only the instrumental movements exist apart from their surroundings, but they have vitality sufficient to keep the memory of the play alive even in countries such as our own—where otherwise its name would scarcely have been heard. The work was carefully put upon the stage, but ran for no more than fifteen nights, much to the disappointment of the composer, who thought he saw once more the condemnation to oblivion of some of his best music. Happily he had not long to wait for comfort in trouble. M. Pásdeloup, struck by the merit of the instrumental pieces in "*L'Arlesienne*," performed the *Prelude*, *Menuet*, *Adagietto*, and *Carillon* at a Concert given in the *Cirque d'Hiver*. There they appealed to a more cultured audience than at the *Vaudeville*, and the result was a great success. From that time to the present the music in question has held a place among modern works having pretensions to classic rank, and, as a *Suite d'Orchestre*, is likely to enjoy a long life.

Bizet's next important effort was the Overture "*Patrie*," composed for one of Pásdeloup's Popular Concerts, February 15, 1874. This has also been heard in England, but without receiving the favour bestowed upon the "*Arlesienne*" Suite. We cannot, however, pass over silently a little Suite previously written at the request of M. Edgard Colonne, who had started a series of Concerts at the transportine *Odéon*. These pieces are, in effect, an orchestral adaptation of five numbers taken from an earlier work for the piano entitled "*Jeux d'Enfants*." The movements chosen were "*La Toupie*," impromptu; "*La Poupée*," berceuse; "*Trompette and Tambour*," march; "*Petit mari, petite femme*," duet; "*Le Bal*," galop. These the master scored for orchestra in his most attractive manner, and announced them in Colonne's programme as "*Jeux d'Enfants, petite Suite d'Orchestre*." The work had a cordial reception, and still further recommended the name of its

composer, who now began to see his music taken up with increasing frequency and favour. "*Patrie*" was played for the first time, February 15, 1874, at a Pásdeloup Concert. Its name was due to a whim of the Conductor, who refused to be content with Bizet's own description of the piece as a "dramatic overture." No doubt the change was a good stroke of business. It enlisted national feeling on the side of the music, and it suggested, in one word, what we are told was the intention of the composer. "When writing his dramatic overture," says M. Pigot, "Bizet had in view the misfortunes of the country, vanquished and delivered—the anguish of the terrible year. All the sufferings and sorrows which had sadly afflicted the patriot, strongly appealed to the imagination of the poet. He wished to sing of the mourning land so dear to the hearts of her children—the land mutilated and bleeding still; but he soon understood that sorrowful strains, the invocation of days of anguish and of tears, ill suit an era of appeasement. Then, by a poetic fiction, a happy substitution, touching as an allegory and full of lessons, he evoked the grand shade of agonised Poland, always vanquished, always rising again, the ineffaceable recollection and the sacred name of which live ever in the hearts of her scattered sons."

Following "*Patrie*" came "*Carmen*," the greatest of all our composer's works, and that which will carry his name farthest down the stream of time. This famous opera was produced on March 3, 1875, at the *Opéra Comique*, in presence of a crowd which included all of Paris that assumes to have any voice in the creation of public opinion. We need not stop to describe or comment on the piece. It has become the property of every amateur throughout the civilised world, and, though often presented, never wears out its welcome. More important is it to note that "*Carmen*" failed at the outset in winning the favour since secured so abundantly. This might have been expected, seeing that Bizet's music displayed novel features, broke loose from the classical French style, and showed a daring originality. French audiences, with all their quickness of appreciation, are intensely conservative, and "*Carmen*" came upon them like a shock. As the opera went on the public remained puzzled and cold. A few sympathisers ventured to applaud here and there, the quintet and the Toreador's song made a favourable impression, and the *Prelude* of the second Act was encored. Beyond this, approval did not go, the curtain falling upon what could be called, at best, only a success of esteem. *Apropos* M. Pigot observes:—

"I will not try to explain this incomprehensible behaviour of the Parisian public—the great public of 'first nights'; the artist-Paris which directs opinion and makes success. It is, indeed, inexplicable. About the fifteenth representation the work revived somewhat, but the unjust verdict of the opening evening, in great part confirmed by the press, could not be lived down. The receipts rose, but the public went to the *Opéra Comique* to see that which had been described as an immoral piece, so much discussed and so little admired. Thus '*Carmen*' painfully reached its thirty-seven representations."

M. Pigot continues, in a strain with which we are all familiar: "To comprehend such an attitude so obviously unjust, one must assume a momentary eclipse of taste—strange, inexplicable, but real phenomenon. Musical history affords several examples of this passing craze, this cerebral default of an entire people. We recall the fate, at Vienna, in 1788, of '*Don Giovanni*,' one of the greatest masterpieces of human genius. How shall we explain it, if not by the phenomenon just alluded to? Mozart, sad, discouraged, said mournfully, 'I have written

'Don Giovanni' for myself and two or three friends!'" After mentioning some Italian examples, our author adds:—"But it is in France that, above all, we have the questionable privilege of these transient errors. We turn our backs upon sincere and spontaneous admiration. . . . How many sad recollections of this I could mention, but am content to evoke the great shade of Berlioz. For Berlioz as for Bizet the hour of justice comes slowly. Neither has attained a definite triumph. Bizet is dead, and carried to the tomb the cruel uncertainty of doubt. He did not enjoy, like his predecessor, the consolation of applause heard from beyond the frontiers; he perished before "Carmen" began the triumphal progress which, at last, made us open our eyes."

With "Carmen" the French master had done his work, though he knew it not, and looked forward to other achievements. The public were cold and indifferent, but he himself must have known that the Spanish opera had in it the stuff of which great things are made. He saw himself on the road to ultimate success, and his imagination conjured up a roseate future. Encouragement to this appeared without. "Carmen" was everywhere spoken of, not always with approval, it is true, but invariably with interest. It ranked among works of the day—among things not to be ignored. Bizet noted all this, and then came the blow which struck him down. He fell with his foot on the threshold of Walhalla; at the very moment when his star was soaring upwards towards the meridian; just as victory seemed to be within his grasp. On the morning of June 3, 1875, three months after the production of "Carmen," a rumour that Bizet had died some time during the previous night spread over Paris. His friends and admirers would not credit the news. It seemed too absurd, too cruel even for a malignant fate. Nevertheless, disquiet prevailed. While protesting that the report must be false, men went about enquiringly, dreading a confirmation of the fears they laughed at. Confirmation soon came, in the shape of a telegram, addressed by Ludovic Halévy to Camille du Locle. It said: "Most horrible catastrophe! Our poor Bizet died to-night." M. Du Locle posted the fatal paper on the doors of the Opéra Comique, and the public of Paris knew that France was the poorer by a gifted man, the measure of whose possibilities had never been taken, but who had in him the promise of glory for himself and his country. Next morning the journals came out with full particulars. The master had been stricken suddenly, in his residence at Bougival, and had passed away with little suffering. According to his friend, Guiraud, Bizet had been subject to angina from his youth. The disease became periodic; generally attacking its victim in the Spring. At such times the composer would shut himself in his room, and quietly await the surcease of his pain, which, as a rule, lasted three or four days. For a few years after his marriage he was comparatively free from the unwelcome visitor, but the anxieties and hard work connected with "Carmen" caused a relapse, and in May brought about an attack of longer duration than usual. At this season of the year Bizet and his family were accustomed to leave Paris for Bougival. He insisted upon doing so now, despite his illness. "We will go at once," he said, "the air of Paris poisons me." Go he did, and the first day in the country passed off well; the invalid enjoying a walk with his wife and the pianist, Delaborde. But the following night was a horrible one. The poor master, haunted by dreadful visions, oppressed to suffocation, and in pain, could get no repose. The medical man who was hastily summoned

did not, however, perceive danger. The same thing happened on the night following. They hesitated to trouble the physician a second time, but the symptoms became more urgent, and at last he was sent for. On his arrival, the patient lay calm and still. His wife believed him to be asleep. So he was, but the sleep was that which knows no waking. Midnight sounded at the moment, and in Paris they were dropping the curtain upon the thirty-third performance of the dead man's masterpiece.

The funeral rites were performed on June 5 at Trinity Church, in presence of four thousand persons. Padeloup's orchestra attended in a body and performed the "Patrie" Overture, the artists of the Opéra Comique assisted in the "Requiem," and Gounod, Thomas, Doucet, and Du Locle officiated as pall-bearers. There also were Guiraud, Massenet, Delaborde, Paladilhé, and a host of representative men, sincerely mourning the loss of one whose sun went down while it was yet day. At the close of the religious ceremonies, the honoured remains were laid to rest in the cemetery of Montmartre.

How, since then, "Carmen" has gone on from triumph to triumph, securing for Bizet a place among the world's masters, every reader knows. But this reconciles nobody to the early removal of one so well qualified to continue the line of dramatic composers, and secure for the lyric stage a new interest. Bizet's death, like the death of Mendelssohn, Schubert, Mozart, and Purcell, belongs to the mysteries of Providence, whose ways are not our ways, whose thoughts are not our thoughts.

KEY COLOUR

BY FRANZ GRÖNINGS.

(Concluded from page 653.)

We have considered key colour relative to *stringed* instruments, which are either *bowed* or *pulled*; one more class remains, namely, instruments in which the strings are struck by *hammer-action*. Of these there are two kinds, one in which the hammers are forced against the strings singly through a finger motion, the other where they are moved wholesale by rotary action. As clearly as the *finger piano* proves the existence of relative key colour, so clearly does the *handle piano* demonstrate the non-existence of key colour in the abstract as generally advocated (except the regular up and down gradation, which is always understood, as I previously explained). Remove from the former instrument the keyboard, and from the latter the barrel (or pin-plank), and the remainder is the same in both—action, soundboard, strings tuning, case, &c. Any difference in effect must therefore emanate from the removed parts, or rather from the different way in which the force is applied to or through those parts. In the former it is very uneven for various reasons, whereas in the latter it is applied with a regularity so painful that it invariably makes one laugh, and with a force so equal throughout that even Rubinstein, who may charm thousands per week, would miserably fail, if he tried to rival, in that respect, our colleagues who are sent forth from the dépôts (in Clerkenwell principally) to delight millions daily. Both ways of moving the hammers are provided, and can be applied at will separately in some of Debain's instruments. Some years ago I tried the following experiment on one of them: I took two slides and dotted a few bars of the Old Men's Chorus and of the Soldiers' Chorus from "Faust" on the one slide a semitone higher than on the other; I then performed the same things on the same instrument in four ways, namely, in two different keys per handle, and the same per finger motion—the Old Men's.

Chorus in F and in F sharp, the Soldiers' Chorus in B flat and in B natural. *Par mécanique* the effect was relatively the same, namely, in both pieces a little brighter in the higher key; but *per keyboard* it differed; the Old Men's Chorus stood out in the lower key, and the Soldiers' Chorus in the higher key. I speak here only of the relative effects of a few bars played per hammer action on the same instrument in four different ways, not with any reference to Gounod's composition; other pieces of music might have done as well for the purpose. I will now explain various causes of inequality of touch on a piano keyboard, and the reader may then find out the reasons for the above-mentioned difference for himself.

The first cause we find when we consider the construction of our hands. Mother Nature evidently never thought of fitting us out for piano-playing, else she would have provided us with fingers all alike in length, weight, strength, and independence. As it is, the thumb is comparatively a free agent, whereas the other four fingers are more or less hampered through their neighbours; and although every good player aims constantly at equalising strength and independence of all fingers, it is evident that this can only be brought to a comparative state of perfection, as other necessary daily occupations, such as handling a knife and fork, holding a pen, counting money, &c. (more or less), give the thumb always a start, as the other four fingers act jointly or as one in so many things; hence the difficulty of learning the piano for those who have hitherto been constantly handling a spade, hammer, whip, &c., which prevents the independent development of the four fingers. The thumb is also heavier in weight, and therefore in fall. The height of its fall, and consequently its accumulated force on white keys is increased, when the other finger tips are raised to the level of the black keys in some scales, instead of being on a level with the thumb as in other scales. All this must to some extent cause an unequal touch. A second cause is the difference in balancing the keyboard, and the constant alteration of leverage according to the places where the keys are touched by the fingers. The white keys are balanced about the centre of the larger piece of ivory, say about an inch from the front, and the black keys are balanced to the same weight, an equal distance down the black key; although, therefore, the balancing points of the black keys by themselves and of the white keys by themselves are in a straight line, yet these two lines are a good distance apart—namely, about the length of the broad portion of ivory on a white key. The consequences will easily be understood by making the following experiments:—Place a three-ounce weight, for instance, gently above the centre of the front portion of a white key (where the thumb strikes in the C scale) of ivory, somewhere about the middle C, and hold it suspended by a piece of twine, then let it drop; if the weight does not move the key sufficiently to make it sound, choose a key more to the right, but if it pushes the key down easily, move it to the left, till you find a note which through the simple fall of that particular weight, will just give a soft but clear sound. (The keys of a piano are more heavily balanced in the bass, and gradually less towards the treble; the balance in a grand piano of the present day varies from about four to two ounces from the lowest to the highest note.) Now suspend the same weight over the adjoining black key, say an inch down from the front of it, just touching, and then let it drop, and you will find the note struck with the same force, although the resting point on the black key is a good distance from the former position of the weight on the white key. Now lower it again to the white key, but in a line with

the resting-place on the black key, just alongside of it—the white key will move, but not sound; push the weight further from you still, and the key will not even move, because the leverage is so much shortened. Alteration in leverage necessitates alteration in force; therefore the same force applied on the same key, but at different points, gives different results.

From these two causes we see that the volume of tone of the same note may alter according to the finger it is struck by, and according to the place where it is struck. Keys are necessarily struck at different points in different scales, dependent on the positions which the fingers employed at the time occupy, and the alterations in leverage must alter the relative effects. Now apply to this what I inferred when explaining the unevenness of the C scale on the violin—namely, that the balance of a scale depends on the position which the open strings occupy in the scale (whether they are the tonic, dominant, subdominant, or some of the less important degrees), and you will find no end of variety in shifting the power and producing different characteristics in sound-combinations on a piano, not only between scales themselves (whatever pitch the piano may be tuned to), but also between individual players, and even with the same player performing the same piece at different times, as it would be nothing short of a miracle if a thousand notes were struck on two occasions with the same mathematical force applied to each note at the same spot in each case. Some different colouring may be even produced by the same player in the same piece by advancing or drawing back the hands the second time.

Up to this point I have been arguing from a new piano well regulated and evenly toned. It may be necessary to explain what is meant by "toning." After the wooden hammer heads are covered with felt, the toner raises the felt by pricking slantingly into it with a set of pins: if he finds a note softer than its neighbour, he partly hardens it again with a hot iron, and so goes through the whole keyboard till he considers the quality of all notes alike. If a piano is therefore not toned to perfection, some notes will give a clearer, brighter, or harder sound than others; and this third cause may upset even relative characteristics deduced from one piano if transferred to another piano. As the piano gets older, the differences become more marked through the greater force and frequency with which the white keys are used as a rule by beginners, because through this the hammer-felt of the white keys gets sooner hardened and more worn, and they may be compared to the open strings of a violin. Relative key colour on the piano depends therefore, in a great measure, on the mixture of white and black keys, but as the open notes on piano and violin are different, the respective characteristics of the scales on those two instruments must differ also.

I speak at some length of the piano, because most people argue about key colour in general from the impressions received from a piano, although a piece they refer to may be composed for quite different sound producers, with totally different characteristics and effects; their generalisations, therefore, do not hold good. Even Schumann has fallen into this error. I cannot now discuss his article at length, but will point out one discrepancy. In his "Charakteristik der Tonarten" he says: "Play, for instance, the Sehnsuchtswaltzer in A or the Jungferchor in B, the new key will go against the grain." He

evidently means "play on the piano." Well, the *Sehnsuchtswaltzer* is composed for piano in A flat, in which key the tonic, dominant and subdominant (exclusively employed in the bass of the second part of the trio), are black keys with short leverage, and the white keys touched mostly between the black keys at very short leverage; if played in A, tonic dominant and subdominant give a totally different framework to the building, like brick walls with wooden facings compared with wooden framework with bricked panes. But this difference is due to the uneven construction and manipulation of the piano, not to a difference in pitch. The comparative results would be the same whether played on a piano in French or in Philharmonic pitch. His second example (Maidens' Chorus from "Freischütz") is composed in C, for female voices and orchestra, not for piano. A difference in effect through transposition for this piece cannot be deducted from experiments on a piano, as the agents at work differ so much. We might as well argue about the effects of motion, that a railway train must affect us differently when moving round a sharp curve instead of in a straight line, because the jolting of a stage coach on a rough road differs from that on asphalt (even if the results in a case happened to be similar), as character, construction, and conditions of the motors are so different. The Maidens' Chorus would certainly lose in effect if performed a semitone lower, but the reasons are to be found in the organisation of the voice and the separate characteristics of the orchestral instruments employed in the accompaniment, and not because it sounds less satisfactory in transposition if played on a piano. To make this clearer still, I will refer again to the Old Men's Chorus and the Soldiers' Chorus. If this arguing from the piano held good in general, Gounod should (according to my experiments) have written the latter half a tone higher. Why did he not? Because, I think, when looking for the most suitable key, after fixing the most appropriate region in which to employ the male chorus for his *motif*, he reasoned as follows: "I want to employ a brass band as well on the stage, which consists principally of instruments in B flat. If I write for orchestra in B flat, the brass band will play in C, which allows them the use of the open and best notes. If I write in B natural, the cornets, &c., will have to substitute the A crook and play in D, both of which would be drawbacks in this case." In the Soldiers' Chorus relative key colour in orchestra and piano is therefore exactly the opposite, whereas in the Old Men's Chorus it would coincide. In the latter, although it might be easier to sing the falsetto a semitone higher, the accompaniment and support would be weaker in F sharp (string first, with wood-wind added afterwards); besides, that simple, yet most charming and effective phrase ever written for cornet, which precedes it, would be spoiled through change of crook and key. Such were probably the reasons which guided Gounod, and not because he found on a piano the character of the F scale more *à propos* than the F sharp scale. Young composers may learn from all this the advisability of not relying on effects deduced from the piano, when scoring for the concert-room or the stage; if they were not in the habit of doing so, they often would be spared the disappointment caused by the absence of effects they expect from their scoring: in this respect the piano is a cruel deceiver.

Now let me propound a few conundrums for key colour advocates in the abstract. What different impression would their nerves receive, if the middle portion in the *Finale* of the first act of "Rigoletto" were performed by voices and orchestra in C sharp minor (four sharps) instead of, as it is written, in D flat

minor (eight flats)? What is the sum total in effect on the audience in the beginning of the *Finale* of the third act of "Carmen," where the chorus wants to go "away, away" in five flats, and the orchestra helps them in seven sharps? (This suggests as a sequel to the Primer on Double Counterpoint, one on double-key-colour-point.) The effect on the stage is that all people concerned remain till the end of the act.

Having now considered the principal instruments which give rise to discussions and dissensions on the vexed questions of key colour—viz., the *stringet* instruments, and foremost amongst these, the piano, I wish, in leaving the subject for the present, briefly to sum up the conclusions to which I have arrived. This I may best do by stating my conviction that absolute or fixed key colour does not exist, but that relative key colour exists in instruments which, through mechanism, have the use of intermediate notes between the harmonies, and that it varies with the construction and manipulation of each instrument and the combination of instruments. The absence of absolute key colour is clearly proved by simple or natural instruments which have only the harmonics.

The principal simple brass instruments are the posthorn, the bugle, the hunting horn, and the Egyptian trumpet, to which may be added the Roman lituus in G, the buccina an octave lower, and other kindred instruments. A difference in length or pitch with any of them does not seem to alter the effect on either man or beast. The sound of a coach-horn invariably quickly clears the road, and sends the horses spinning along even if it is blown in a key expressive of "calm meditation," and the quadrupeds would not move backwards to oblige any pitch or key. No more would a cavalry regiment come to a sudden standstill if the advance signal were blown on a smaller or larger bugle, and I am sure the fox enjoys the fun just as much in a "dark, mysterious, and spectral key" as in a key which expresses "pastoral life, and a certain humour and brightness," no matter which side of his mouth the huntsman blows from. Egyptian trumpets were made in A flat and B natural, but might as well be pitched otherwise. They have been frequently heard in theatres of late, since Verdi introduced them in "Aida," and as they seem to have the same effect on mankind, and answer equally well in the same pitch for either pantomime or tragic opera, composers need not bother their brains about key colour in employing them.

On the 19th ult. the treasurer of the Leeds Festival presented his balance sheet to the General Committee, and we are now able to put before our readers the financial result of a remarkable musical enterprise. The total receipts were £10,501 13s. 5d., of which £9,665 came from the sale of tickets, and £554 from that of music and programme-books. It is worth while looking at the incomings from the first-named source, because, to a certain extent, they indicate the favour in which the various works performed were held. Setting aside £5,922 as the proceeds of serial tickets, there remains £3,743 paid by purchasers of admission to single performances. Of this amount "Elijah" (for which the serial tickets were not available) drew £712. The "Golden Legend" and Part I. of "St. Paul" come next with £702, "St. Ludmila" with £620, "Israel in Egypt" with £560, and Bach's Mass in B minor with £340. So much for the morning performances. Turning to the evening Concerts, we find the "Story of Sayid" at the top of the list with £293, after it coming Stanford's "Revenge" and the "Walpurgis Night" with £263, and Schumann's "Advent Hymn," &c., with £240.

Dividing the programme into new works and standard works, it appears that the first class drew £1,878, the second class bringing in £1,861—figures which must be satisfactory to all parties, as showing no great preponderance of public favour either way. The outgoings were £7,909, the principal items being £1,801 to conductor and principal singers, £2,199 to the band, organist, librarian, &c., £1,415 to chorus and expenses connected therewith. This left a balance of £2,592, of which one fourth goes to the reserve fund (now standing at £1,800), leaving £1,950 for distribution among the medical charities. Of the attendance it suffices to say that the figures show an excess of 540 above that recorded in 1883.

AMONG the critics in attendance upon the Leeds Festival were one or two whose experience enabled them to test the chorus by the standard of the past, and who did not hesitate to point out marks of deterioration. Of course they were soundly abused for their pains, not, however, by Leeds connoisseurs, many of whom expressed their thanks for criticism which, however unpleasant, they felt to be just. At the final meeting of the Festival Committee, attention was drawn to one of the points remarked upon during the progress of the Festival, namely, the fatigue necessarily brought about by two days of heavy rehearsals immediately before the performances. It was owing to this physical weariness that the chorus fell short in "Israel," and now, we are glad to say, an opinion has been expressed in the Festival Councils against the continuance of so unwise an arrangement. The Chairman of the Executive Committee said: "Common sense told them that the chorus, band, and conductor, must be overtaxed by the enormous labours which were imposed upon them on the Monday and Tuesday of the Festival week. They must set their faces against repeating that mistake, and rather than have it maintained they should be prepared to spend a large sum of money in order to give the performers the benefit of a day's, or a day and a-half's rest before the performances." Excellent; but how much of this should we have heard had criticism been *couleur de rose* all over, and the truth had not been plainly spoken in our own and other columns? The best proof that the Leeds Committee are fit for their work is found in readiness to accept honest criticism in the spirit which prompts it, and to set about making good the defects it points out.

At the meeting of the Leeds Festival Committee some novel advice was tendered by Mr. A. C. Peake, who, it appears, has been exercising his mind upon the libretto of "St. Ludmila" without any satisfactory result whatever. Mr. Peake declared that the book of Dvorák's Oratorio "has no sense in it, while a great deal of it is irreverent." He will probably be surprised to hear that he stands alone in this criticism upon a work which, whatever its defects may be, is clear enough as to purport, and makes nowhere the slightest approach to irreverence. We do not, however, draw attention to Mr. Peake's remarks in order to quarrel with or controvert them. He has a right to form an opinion, however erroneous, and to give it utterance. But the worthy Committeeman went on to demand a new law guarding the Festival against bad libretti. "He suggested," says a local journal, "that the Provisional Committee at the next Festival might be given to understand that they should, if possible, see to the libretti of the works to be produced." The idea of a number of excellent gentlemen, chosen for their prominence as citizens, deliberating upon the merits of a highly technical work like a book for music is sufficiently amusing. Mr. Peake must "try again"; but we expect that he will by and

by discover the necessity of taking both libretto and music upon trust—trust in the reputed good sense and skill of those who make them.

SOME anxiety is felt at Gloucester as to the probable action of the new Dean (Dr. Spence) in the matter of the Cathedral performances of sacred music. All clergymen are not of the liberal mind which distinguishes Dr. Butler, and, on the principle "*Les extrêmes se touchent*," very Low Church divines often agree with those at the opposite ecclesiastical pole about the use to which church buildings should be put. But, in all probability, the Gloucesterians are disquieting themselves in vain. The sacred performances have turned out to be an enormous success, both from a social and religious point of view, and the local public are almost unanimous in their favour. Wherefore, even if Dr. Spence were opposed to them—of which there is no evidence—he would hardly inaugurate his government of the Cathedral by an act certain to make him extremely unpopular among his neighbours, and sure to be unfavourably received throughout the country. By the way, if the new Dean desires to begin his reign well, let him set on foot a movement for taking down the ugly screen now shutting off the Cathedral choir from the nave, and for obtaining a new organ in place of the worn-out and inefficient instrument upon which Mr. C. L. Williams is condemned to play. This would be an improvement all round, and especially would it aid the sacred performances, in which the organ bears so great a part.

WE are glad to see that the "new use for Cathedrals" is finding acceptance in some form or other in various parts of the country, the clergy being evidently alive to the need that exists for strengthening the hold of the Church upon the masses of the people. At Norwich arrangements have been made for a sacred performance in the Choir of the Cathedral, on each of the four Wednesdays in Advent; the works chosen being the "Last Judgment" and Mozart's "Requiem." A short form of prayer will precede and follow the music, and the Dean will deliver an address on an appropriate subject. This departs somewhat from the Gloucester plan, which, of course, we do not expect to see closely followed; nor is exact imitation to be desired where local conditions favour another model. There can be no doubt that the Cathedral authorities at Norwich are doing what they consider to be their best, and we wish them all success. At the same time, we must express our regret that the performances are to take place in the Choir, and that admittance to that comparatively limited space can only be gained by written application for a ticket, and by enclosing a stamped and addressed envelope, &c. This will effectually keep out the poorer classes, who may be ready enough to enter an open door, but turn just as promptly from one that can only be approached after formality. We regret also that a collection is to be made at each performance—another effectual deterrent. There remains a hope that the forthcoming Advent performances will lead to others on a more liberal scale, and designed, not for the middle classes, so much as for the poor, whose joyless lives greatly need "sweetness and light."

By way of pointing the moral enforced in our recent leading article on performances of music in sacred buildings, we may state that a series of Organ Recitals will be given in Hampstead Parish Church during the coming winter. The opening programme is introduced to-day (December 1), by M. Guilman, who will be followed by Mr. Walter Parratt, Dr. Peace, and

other eminent masters of the instrument. Adding to this the fact that Dr. Stainer's "Daughter of Jairus" was recently performed in St. Marylebone Church, we have evidence that a movement towards the utilising of such edifices in the sense advocated by the Dean of Gloucester has fairly begun. The dwellers in Hampstead will doubtless show themselves appreciative of the advantage brought to their doors, but we observe that, at each Recital, a collection will be made towards defraying expenses. That is a mistake, if the poor are to be reached. Given a collection, they will stop away with one consent. Surely there is available cash enough in wealthy Hampstead to make quite needless the circulation of the plate. With reference to the Church of St. Marylebone, it is important to note that Spohr's "Last Judgment" will be performed, in connection with a special service, on each of the four Advent Thursdays. The chief feature on each occasion will be the Oratorio, regarding which it is well said, in the preliminary announcement: "The mystic language of music—the tongue of the Seraphim—the vernacular of heaven—expresses for us best what we feel in the most solemn moments of existence." The more this truth is recognised, the better it will be for art and religion.

A GREAT Russian novelist, whose treatment of music is always singularly felicitous, remarks in one of his books that to find a Russian aristocrat who can sing in tune is an impossibility. Such an imputation cannot be levelled against "le high-life" of London, even by the most rabid democrat, after such performances as those given under the *bâton* of Viscountess Folkestone, in the Prince's Hall, on the 18th and 19th ult. It will be remembered that nearly two years ago an outcry was raised—and by persons who ought to have known better—against amateur musicians, *not* because of the inferiority, but the excellence, of their performances. Our contention then was, and we see no reason to shift our ground, that instead of finding fault with this state of affairs, we ought rather to congratulate ourselves upon it. Professional artists will be stimulated into making greater efforts to vindicate their pre-eminence—if it ever is seriously assailed, which we greatly doubt—and anything which tends to raise the standard of public performance is surely to be praised rather than condemned. It is not our purpose to descend into particulars as to these Concerts, given as they were for a charitable purpose by a cast composed almost exclusively of amateurs and without any of the *réclame* which occasionally attends such performances. But we may speak in general terms of the efficiency of the string band of forty-seven ladies (not a wholly modern institution, as some persons seem to think, for a gentleman making the grand tour, just a hundred years ago, mentions having come across more than one such combination in Florence), the excellent singing of all the soloists, and finally the amusement caused by Mr. Scott Gatty's "Plantation" songs, genuinely humorous trifles in which the composer and his chorus gave to all whom it might concern the salutary lesson that comedy in music is not incompatible with refinement, and can be found elsewhere than on the music-hall stage. Why should not Mr. Gatty—who is thoroughly competent for such a task—set himself to answer a pressing need of the day—the absence of suitable two and three part-songs for the children of our elementary schools?

HAVING had occasion to regret the absence of papers upon music from our leading monthly reviews, it behoves us to express our satisfaction at the appearance of such an article as that by Dr. Stanford upon

"The Golden Legend," which appeared in the *National Review* of November 1. By the very choice of this review Dr. Stanford made it plain that he regarded the production of this fine work as an event of national importance in the annals of the English school, and his generous but discriminating praise, coming as it does from a scholarly and intellectual composer, will be admitted as a remarkable tribute to the merits of the cantata. "Awaited with an impatience, which betokened good hopes, not perhaps untinted by anxiety"—so runs one passage—"it has succeeded in transcending the best wishes and anticipations of the entire musical world. It would be scarcely too much to prophesy that a place, not only amongst the permanent successes of our generation, but even in the shelves of the classics, is ready for this masterly composition of the English school. 'The Golden Legend' of Longfellow, from which the libretto is selected, has inspired our fellow countryman to write a work which, for earnestness of purpose and refinement of expression, realises all the promises held out so temptingly by his early cantatas, the 'Tempest' music, and 'Kenilworth.'" And later on we come to another remark well worth transcribing: "It restores him to his legitimate position as one of the leaders of the English school, and, inasmuch as the genuine success of his last composition will have made a return to less elevated forms of the art a matter of difficulty, if not of impossibility, the musical world may be led to hope for a series of lasting treasures from his genius. . . . His power as a creative musician and his position in the musical world alike demand his progression in the direction indicated by his latest production." Apart from the critics attached to our leading daily and weekly journals there are several prominent musicians of undeniable literary capacity, contributions from whom to the chief monthly reviews would be at least as welcome and appropriate as the papers on fox hunting, moose hunting, and salmon fishing which appear from time to time in their columns.

THE rumour that Mr. F. H. Cowen had been asked to assist Mr. Done in the work of conducting the Worcester Festival may have arisen from facts pointing to that end, but the stewards have now resolved to associate Mr. C. L. Williams of Gloucester with the veteran Worcester organist. This is a happy solution of the difficulty, because it preserves a tradition of the Three Choir Festivals upon which, we believe, almost their existence depends. All who know the state of local feeling in art matters will agree with us on this point. The Cathedral organists are the men who, during the three years' interval between Festival and Festival, keep the sacred lamp alight, and the appointment of London conductors—sometimes advocated with the best intentions by persons unacquainted with important circumstances—would be a very serious step indeed. In nominating Mr. Williams as Assistant-conductor the stewards have not only obtained an excellent man for the post, but avoided a rock ahead.

ROYAL ALBERT HALL.

THE Choral Society connected with this hall entered upon a new season, on the 3rd ult., with a performance of "Elijah," the soloists being Miss Anna Williams, Miss Hilda Wilson, Mr. Lloyd, and Mr. Henschel. Simple mention of the fact is enough, inasmuch as there can be nothing to warrant criticism in the rendering of a work so well known under conditions that are frequently recurring. The least familiar feature was the *Elijah* of Mr. Henschel, who, it will be assumed, displayed high intelligence and dramatic spirit as a set off against a voice which does not always answer graciously to the demands upon it. Mr. Barnby conducted and the season opened successfully.

The second Concert (15th ult.) had quite a distinct interest, due to the first performance in London of Sir A. Sullivan's "Golden Legend," the composer himself conducting. Naturally, the occasion was one of great attractiveness, arising not only from the presentation of a new work by the most popular of English musicians, but also from the glowing reports which had come out of Leeds regarding the merits of the Cantata. Those reports were curiously of one mind, and, when the critics do agree, their agreement is so wonderful that the public instinctively regard the subject of it as a phenomenon. Hence there was a general desire to "assist" at the first London rendering of the "Golden Legend," and to know music which, with Orphean power, had turned the professional censors into a "happy family." The hall, under these circumstances, filled with the *élite* of musical London, and enthusiasm became the order of the evening.

We are not called upon to discuss Sir Arthur Sullivan's music so soon after its exhaustive treatment in connection with the Leeds Festival. Indeed, there is nothing more to be said about it, for the "Golden Legend" is not a work the beauties of which are obscure or shy, and need to be hunted patiently. It wears its heart on its sleeve for all men to see at a glance, and the acquaintance of a day should be as familiar with its character as the friend of its whole existence. This fact partially explains the instant popularity of the Cantata, as well as simplifies our present duty, which we fully discharge in pointing out that the "Golden Legend" bears re-hearing away from the excitement of a first performance, and the contagious enthusiasm of a Festival. Wherefore its beauties are real, independent of circumstances, and enduring. There is every reason to believe that the Leeds Cantata will become a standard work and help to carry its composer's name honourably down the stream of time. Turning to the performance, let due note be made of the very careful manner in which Mr. Barnby had evidently prepared the Choir to do justice to their task. The success of the choral numbers was thus assured, and great was the pleasure given to the audience by the "Evening Hymn" (encored), the delightful "O pure in heart," and the effective Epilogue. But, indeed, no fault could be found with the concerted pieces as a whole. The solos being taken by the artists responsible for them at Leeds—Madame Albani, Madame Patey, Mr. Lloyd, and Mr. F. King—our present duty is made light as regards them also. Enough that, in each case, the effect at the original performance was repeated, as far as that could be done under less favouring acoustical conditions, while the audience were equally ready with Yorkshire amateurs to applaud honest and able endeavour. Sir Arthur Sullivan came in for an "ovation," as a matter of course, and bore the honour with the quietness of a man who is used to it.

With the "Golden Legend" was associated Hiller's "Song of Victory"—a work of which Mr. Barnby seems fond. The solo part was sung effectively by Miss Pauline Cramer.

NOVELLO'S ORATORIO CONCERTS.

THE season of these Concerts was inaugurated at St. James's Hall on October 29 by a performance of Dvorák's Leeds Oratorio, "St. Ludmila," under the conductorship of the composer, and for the first time in London. After our long analytical remarks upon this remarkable work, there can be no occasion to record our impression of its merits upon a second hearing, save to state the fact that the music grows immeasurably upon us by increased familiarity; for although there is no intricacy to unravel by a calmer dwelling upon the score than is possible during the excitement of the Festival, there are many points which become additionally interesting by repetition, and others which may be brought into prominence by an entirely fresh choir. Let us at once say that, considering the short time allowed for preparation, the exceptionally fine rendering of so difficult a composition by the excellent body of vocalists under the training of Mr. Mackenzie is deserving of all praise; for although, were we inclined to be hypercritical, it might be said that some of the leads were not promptly taken up, most of the choruses were superbly sung, some indeed—notably "The meadows mourn," "Now all gives way," and the whole of the choral portion

of the third part—being given with a precision, perfect balance of tone, and dramatic effect which could not be surpassed. On the whole, we think that the cuts were made with judgment; but even were it found necessary on future occasions to omit one or two other numbers, we certainly should be glad to retain the chorus "Hear when we call." With the exception of Miss Hope Glenn, who replaced Madame Patey, the solo vocalists were the same as at Leeds. The music allotted to *Svatava* was thus rendered more in consonance with the composer's intention, for lying well within the range of Miss Glenn's voice, transposition, rendered imperative at Leeds, was on this occasion unnecessary. There is no need to dwell upon the exquisite manner in which the solos assigned to Madame Albani, Mr. Lloyd, and Mr. Santley were given. The air, "O grant me in the dust to fall," especially, was rendered by Madame Albani so finely as to create a perfect storm of applause, and Mr. Lloyd and Mr. Santley were no less successful in eliciting the warmest and most enthusiastic marks of approbation. There was a thoroughly efficient orchestra, led by Mr. Carodus; and the spontaneous burst of applause which greeted the composer at the conclusion of the work must have convinced him that "St. Ludmila" has still further strengthened the firm hold he had already gained over the English musical public.

There was a high function at St. James's Hall, on the 23rd ult., when musical London came together, for the second time, to hear Sullivan's "Golden Legend," and to make acquaintance with Gounod's Solemn Mass, No. 3 (*De Pâques*). The desire to be present on an occasion of double interest extended to many more amateurs than the Hall could accommodate, and not a few were disappointed in obtaining admittance. We are sorry for such as were sent empty away, but thankful for the evidence they gave of a wide-spread and wholesome musical curiosity—the truest symptom of artistic health. Some day, perhaps, that curiosity will extend beyond the compositions of living masters, and embrace the many works which have long been waiting due recognition. On this matter, however, more may be said when Spohr's "Calvary" comes up for hearing next February.

The Mass preceded the Cantata, and suffered, it is to be feared, from the more personal and more easily excited interest of its companion. Looking at the audience, and especially noting the large number of late arrivals, it seems clear that the man of the hour was Sullivan, and not Gounod. It would be absurd to quarrel with this, because it might have been, and doubtless was, foreseen as a natural and inevitable result. To redress the balance, the Mass should be repeated in conjunction with a standard work—a course which would gain for it the close attention it did not receive on the occasion we now notice. With regard to its music, acceptance may confidently be asked for the statement that whenever M. Gounod writes a piece for church use, he puts into it music well worthy of admiration. The deepest sympathies of the master are excited by a sacred theme, and move him to do his best. This fact appears in his latest Mass, which, though the least pretentious of its kind from the same pen, contains numerous passages conceived and wrought out in Gounod's most distinctive and impressive manner. We shall not be expected to say that there are no reminiscences of its predecessors. Repetition of himself—of course we do not mean literal repetition—is one of M. Gounod's characteristics, and belongs as much to his manner as does, say, the use of a *point d'orgue*. When, therefore, we here recognise traits that are familiar, we are neither surprised nor moved to censure. The work is written almost throughout in simple counterpoint, and, while not deficient in melody, depends to a considerable extent upon harmonic effects, set off by strong orchestral colour and separate instrumental themes. We need not take the trouble to state how M. Gounod handles these well-accustomed resources. He is naturally impressive, and enriches each number with the almost sensuous beauty which makes his music so welcome in the services of his church. Though the counterpoint is simple, we cannot say that the vocal parts are particularly easy. They call for a well-trained choir, but yield to patient practice, and then the whole work, by its small dimensions and readily understood character, becomes valuable in the repertory of an average choral society. *Apropos*, a

hint may be given to conductors. When the Mass is performed as a concert-piece, the composer's indications of *tempo* should be somewhat strained, so as to secure variety and contrast. Only by such means is it possible to avoid a too uniform progress—less observable, of course, when the divisions of the work are separated by non-musical sections of the ritual. The Mass being wholly choral, a grave responsibility devolved upon Mr. Mackenzie's newly formed phalanx of amateurs. It was well discharged. The choir sang, generally speaking, with spirit and decision, and with due heed to expression; in all this being ably supported by a capital orchestra. Mr. Mackenzie conducted so as to give his subordinates every chance of commanding both themselves and the music.

For the "Golden Legend," Sir Arthur Sullivan took the *bâton* amid cordial applause, having on either hand the artists who were his interpreters at Leeds—that is to say, Madame Albani, Madame Patey, Mr. Lloyd, and Mr. F. King. Here our task is a limited one. We have not to discuss the music, nor need we dwell again upon the efforts of the solo vocalists. The merits of both are fixed and familiar "quantities," and our readers know all that we should tell them were loquacity to run riot. Enough that the music seemed as beautiful as ever, and the rendering of the solos as adequate as ever to its expression. The new feature was the work done by the choir, upon which we must heartily congratulate that youthful but already most efficient body. Every choral number in the Cantata had ample justice done to it, more especially the "Evening Hymn" and "O pure in heart"—both unaccompanied, and therefore a severe test. In fine, the entire performance reflected very great credit upon every one responsible for it, and must have done no little to confirm the good impressions previously made. The scenes of the Cantata were freely applauded, Sir Arthur Sullivan having several times to bow his acknowledgments, while at the close hearty demonstrations showed how much pleasure had been given and received.

CRYSTAL PALACE.

VOLKMAN's Concerto for Violoncello and Orchestra, in A minor, which Herr Julius Klengel introduced on the occasion of his first appearance before an English audience, on October 30, is a work marked by constructive cleverness rather than melodic invention. Still it served to demonstrate the soloist's thorough command of the resources of his instrument. In an air by Bach he showed himself to be possessed of genuine feeling and refinement of style, while in two elegant trifles of his own composition he made it clear that technical difficulties are unknown to him. In fine, Herr Klengel is a finished artist, whose future appearances in this country will be awaited with legitimate interest. His tone is not always very agreeable, but his skill and intelligence are of the highest order. "Tannhäuser's Pilgrimage" (the introduction to the third act of "Tannhäuser"), now performed for the first time at these Concerts, received a fine interpretation at the hands of the orchestra, a remark which applies with equal accuracy to the renderings of Beethoven's "Coriolan" Overture, and that of Berlioz on "Waverley." In connection with the latter, we cannot refrain from quoting a sentence out of Schumann's admirable criticism on this Overture, appropriately included in the programme book: "It is hard to say whether he (Berlioz) should be regarded as a genius or a musical adventurer; he dazzles like a flash of lightning, but leaves a smell of brimstone behind; at one time bringing before us grand propositions and truths, at another sinking into schoolboy stammerings." The Symphony was the "Scotch," splendidly played; and the vocalist, Mlle. Ella Russell, who was deservedly applauded for her rendering of "Deh vieni non tardar" ("Nozze di Figaro"). Later on she gave, with considerable brilliancy, the familiar "Scena e rondo finale" from the "Sonnambula," "Ah! non credea" and "Ah! non giunge," introducing a cadenza winding up with an F in alt, and, injudiciously yielding to the plaudits which such feats invariably evoke, even at the Crystal Palace, repeated the painful ascent to the apparent satisfaction of the majority of those present.

Of the performance of Dvorák's "St. Ludmila," on the 6th ult., little need be said, and that little in unqualified

commendation. The only change in the cast from that which had taken part at the performance in St. James's Hall consisted in the substitution of Miss Annie Marriott for Madame Albani. Miss Marriott is an exceedingly conscientious and intelligent artist, and her efforts met with the recognition they deserved. The choir showed a decided improvement in the confidence and precision with which they attacked the difficulties of the score, while the other principals acquitted themselves of their shares in the work in their usual finished style. It is worth noticing that by dispensing with an interval the time occupied in the performance of the work, with the "cuts" now recognised, was reduced to about two hours and twenty minutes.

A novelty of first-rate importance, in the shape of Gade's Violin Concerto in D, was the chief feature of the fifth Concert. This work, which was chosen by Mr. John Dunn, a young English violinist of considerable promise, for his *début* before a Sydenham audience, thoroughly deserves the description given of it in the programme as "a beautiful and important addition to a section of musical literature that is not at all too full." If it be wanting in the fantastic forms which are usually associated with Scandinavian music, it has the more abiding charm of a tranquil and serene beauty. The *Finale* again is full of picturesque animation. Such being the character of this work, it was from no want of technical skill, but from an absence of repose in style that Mr. Dunn failed to do justice to its manifold beauties. He has vigour and purity of tone, particularly in the upper register of his instrument, but his emphasis is exaggerated and he is quite too fond of bringing his bow down *martellato* fashion wherever a *sforzando* is marked. This abruptness seriously detracts from his merits as a performer, especially in so essentially poetic a composition as Gade's Concerto. Mr. Dunn was also heard in Ernst's Fantasia on themes from Rossini's "Otello," a show piece which, in spite of its technical difficulties, is a far less effective criterion of a player's capacity than the Concerto. Mr. Cowen's clever "Exhibition" Overture in D, and the concert arrangement of the Prelude to "Tristan and Isolde," were both heard for the first time at these Concerts, the performance of the latter proving the finest of the afternoon, not even excepting that of Schumann's "Rhenish" Symphony (No. 3, in E flat). The announcement that Mr. Sims Reeves was to sing was no doubt responsible for the good attendance, nor were the expectations of his many admirers disappointed. Mr. Sims Reeves, who was in good voice, gave "Waft her, angels," and "The Message."

On Saturday, the 20th ult., Berlioz's sacred Trilogy, "The Childhood of Christ," was performed, for the first time at these Concerts, with Miss Mary Davies, Mr. Henry Piercy, Mr. Hilton, and Mr. Santley as principals. An efficient interpretation of this interesting work was given, though the minute instructions of the composer cannot be said to have been always carried out. The chorus, although singing steadily and correctly throughout, never realised the treble, and even quadruple, *pianos* indicated in the score. Again, the accompaniment to the choir of unseen angels is not assigned to the organ, but to the "physharmonica," and might easily have been furnished by a harmonium behind the scenes. But with all deductions the performance was highly satisfactory. Miss Mary Davies, who is seldom heard in Oratorio, has here a part excellently adapted to her refined style and sympathetic voice. Mr. Santley gave the music assigned to *Joseph* with great feeling; Mr. Piercy was thoroughly efficient as the *Narrator*, and Mr. Hilton, as *King Herod* and the father of the Ishmaelite family, and Mr. Stanley Smith as *Polydorus*, lent useful aid. On the whole, the impression left by this work is that Berlioz, naturally inclined towards the grandiose, has hardly succeeded in his efforts after *naïve* simplicity. The incantation music reminds one of Wagner's happy description of its author, as "verflucht piffing," but how incongruous is the musical setting of much of the third part, how out of keeping with the homely surroundings that we have always learnt to attach to the characters concerned! And, in conclusion, how gullible Berlioz's friends must have been if they could imagine that a writer in 1679 could have composed music so essentially modern as that which he attributed to the imaginary Pierre Ducré

MONDAY AND SATURDAY POPULAR CONCERTS.

As usual the opening of the twenty-ninth season of these valued entertainments was marked by the utmost quiet and absence of ostentation. There is no ground for surprise that Mr. Arthur Chappell thinks it unnecessary to lead off with a flourish of trumpets; he is not in the position of a struggling caterer who has to strain every nerve to win public favour. He knows that whenever he chooses he can fill St. James's Hall from end to end, and hence an easy confidence marks the conduct of his undertaking. This was betokened in the programme of the first Concert, on the 1st ult., as although it could not be considered as in any way unworthy, it did not contain any items which experience proves to be specially attractive. The first piece was Mozart's Divertimento in B flat, for strings and horns, one of eighteen such works, only four of which have yet been introduced at the Popular Concerts. The Mozart *répertoire* of chamber music is in itself almost inexhaustible. How admirable was the performance of the B flat Divertimento (No. 287 in Köchel's Catalogue) may be surmised when we say that the string parts were played by Madame Norman-Néruda, and Messrs. Ries, Holländer, and Piatti; Messrs. Naldrett and Keevil taking those for horns. In spite of Schumann's opinion we do not regard Mendelssohn's early Capriccio in F sharp minor (Op. 5) as a very interesting piece, though it served to display the fine manipulation of Miss Fanny Davies; and, as usual, the audience insisted upon encoring the fair artist. She subsequently joined Signor Piatti in Rubinstein's beautiful Sonata in D, for pianoforte and violoncello (Op. 18), and two violin solos, by Raff, exquisitely played by Madame Néruda, completed the instrumental portion of the Concert. Mr. Santley may be commended for introducing Purcell's splendid aria, "Let the dreadful engines," which of itself proves how greatly music in England suffered by the composer's untimely death.

A very attractive programme drew a full audience at the first of the Saturday performances, on the 6th ult. Mozart's Quintet in D may not be quite so popular as the companion work in G minor, and the same may be said of Schumann's Quartet in E flat (Op. 47), as compared with the Quintet in the same key; but both are justly favourite works. The performance of Beethoven's Sonata in E (Op. 109), by Miss Fanny Davies, showed how rapidly this young executant is advancing in her art. It was an ideal rendering, full of thought, colour, and poetic feeling. Signor Piatti's recently composed Sonata in D, for pianoforte and violoncello, was presented for the first time to a Saturday audience, and was well received. Mr. Henschel, who is always eclectic in his vocal selections, introduced a striking ballad, "Die verfallene Mühle," by Loewe, and Schumann's popular "Die beiden Grenadiere."

The *pièce de résistance* on the following Monday was Beethoven's Rasoumowski Quartet in F (Op. 59, No. 1), which only yields in popularity to No. 3 of the same series. It would be as absurd to write criticism of this as of the other concerted works in the programme, Mozart's Duet in G, for violin and viola, and Haydn's Pianoforte Trio in C. On this occasion Miss Fanny Davies contented herself with two numbers of Schumann's Phantasistücke (Op. 12), and a third by way of encore. Madame Valleria appeared not only as a vocalist, but afforded evidence of her literary capacity by putting forward a very tasteful and elegant translation of Mendelssohn's Swedish Winter Song, her rendering of which was warmly encored.

The programme of Saturday, the 13th, was more noteworthy, as all the items were more or less unfamiliar, not one of them having been previously heard more than half-a-dozen times. Dvořák's Quartet in E flat (Op. 51) is a work thoroughly characteristic of the Bohemian composer; though it is possible to object to its extreme length it cannot be said that it ever becomes dull. The first and last movements are exceedingly fine, and the national colouring in the "Dumka" or Elegy is very effective. It is a pity that the Romance which follows this should suffer by the want of contrast. A work of this length needs a movement of the *Scherzo* type in order to prevent a sense of monotony. Madame Frickenhaus introduced, for the first time, Chopin's *Scherzo* in C sharp minor, of which she gave an exceedingly good rendering. Herr Straus, the

leader on this occasion, brought forward, also for the first time, three Violinstücke by Ferdinand Hiller (Op. 87), very difficult but effective pieces. Brahms's splendid Quintet in F minor (Op. 34) concluded an interesting Concert, to which Mr. Lloyd contributed songs by Schubert and Mendelssohn.

The potent counter-attraction of "The Golden Legend" at the Albert Hall, on the 15th, had, no doubt, some effect in thinning the attendance, and the programme was quiet and unexciting. Not a word need be said concerning Mendelssohn's Quartet in D (Op. 44, No. 1) nor Beethoven's early Sonata for piano and violin, in E flat (Op. 12, No. 3). Madame Frickenhaus played three out of five movements of a Pianoforte Suite in G, by Grieg (Op. 40). The work is described by the composer as "aus Holberg's Zeit," and he adds in a note—"Ludwig Holberg (1684—1754), the Molière of the northern nations, is the creator of the new Danish-Norwegian literature." Grieg has, therefore, designedly imitated the Handel-Bach style, as exemplified in their Suites. On another occasion Madame Frickenhaus may well give the work in its complete form. Miss Hope Glenn may be complimented on her unhackneyed vocal selections.

St. James's Hall was crowded to its last seat on the 20th ult., but whether the special attraction was Beethoven's Quartet in F (Op. 59), which was repeated "by desire," or Dr. Villiers Stanford's Sonata in A, for piano and violoncello (Op. 9), cannot be said. The latter was given for the first time, but it is not a new work, as indeed may be gathered from its early Opus number, and it is said to have been performed at one of Mr. Franke's Concerts in 1882. To most, if not to all, of Mr. Chappell's audience it must, of course, have been an absolute novelty, and the impression it created was extremely favourable. The Sonata is in three movements, of which the second—which may be taken as a kind of quiet *Scherzo*—is the most pleasing, though the others are written with equal refinement and elegance of style. The composer was, indeed, fortunate in his interpreters—Miss Fanny Davies and Signor Piatti—and it is impossible that his work can ever be heard under more favourable conditions. The rest of the programme does not call for comment.

The largest Monday audience of the season as yet was drawn together on the 22nd ult., by the announcement that Schubert's Octet would be performed in its entirety. Time was when the fourth and fifth movements of this immense work had perforce to be omitted, as the parts were not obtainable; but even later these portions have been left out on the grounds that the performers would certainly, and the audience might be, fatigued. Such a course is not to be lightly condemned, but the plan adopted on the present occasion is far better, and it will probably be repeated in future. The customary interval took place after the third movement, so that players and listeners were better prepared for the rest of the work. If we do not dwell on the beauties of this marvellous effort of genius, it is because the ordinary terms of eulogy and admiration are not applicable. The Octet is the very essence and concentration of melody, theme after theme of surpassing loveliness is presented, until the mind becomes almost surfeited with sweetness. We say almost advisedly, because the audience showed no sign whatever of weariness, but, on the contrary, applauded the closing movements with increased warmth. Perhaps it will be well to give the names of those who contributed to a memorable performance. The quintet of strings was composed of Madame Néruda, and Messrs. Ries, Straus, Reynolds, and Piatti, and the clarinet, bassoon, and horn parts were taken respectively by Messrs. Lazarus, Wotton, and Paersch. Mozart's Piano-Trio in G, No. 8, commenced, and two pieces by Chopin, played by Miss Fanny Davies, concluded the Concert. The piquant rendering of two of Massenet's songs by Miss Liza Lehmann must not pass unmentioned.

HER MAJESTY'S THEATRE.

LOVERS of opera are not disposed to be very critical when a manager comes forward with that species of entertainment in London; since our metropolis, as regards serious lyric drama, is a "waste, howling wilderness." They ought to be, and are, thankful for small mercies—even for

the representations offered by Mr. Mayer at Her Majesty's Theatre during much of the past month. It must be said, however, that their gratitude has to contend against a strong feeling of dissatisfaction, not unmixed with wonder as to what sort of conception the *entrepreneur* has formed in regard of English taste. Mr. Mayer's company is truly a mixed lot, drawn from almost every prominent stage in Paris, and comprising a number of artists whose reputé belongs rather to the past than the present. We are not disposed, however, to quarrel with the manager regarding his leading people. It is distinctly worth anybody's while to see and hear Madame Fides-Devries, M. Vergnet, M. Dauphin, and M. Devries in "Faust"; to witness the efforts of Madame Galli-Marie and M. Duchesne in "Carmen"; to enjoy the bright performance of Madame Girard and M. Simon Max in "Les Cloches de Corneville," and to revive old sensations by witnessing Madame Mary Albert and M. Dauphin in "La Grande Duchesse." In several cases the artists above-named "created" their respective parts years ago, and their present efforts, however lacking in the old fire and completeness, have therefore an interest which is historical. But it is hard to approve the odd mixture of stages and styles whereby Mr. Mayer seeks to please everybody. "Faust" and "La Grande Duchesse"! "Rigoletto" and "Les Cloches de Corneville"!—this is going "from grave to gay, from lively to severe" with a vengeance, and, we fear, has produced on the public mind the impression inseparable from treating art in a flippant or cynical spirit. Apparently, there is no question of art in the existing councils of Her Majesty's Theatre. That being so, "Faust," "Rigoletto," and "Carmen" certainly have no business there, whatever may be said of works by Offenbach and his congeners.

With the strongest wish to be courteous in our remarks upon the French company, it is hard to observe politeness when speaking of the *ensemble*. A more ineffective chorus and orchestra than Mr. Mayer's could scarcely have been got together had the manager desired to frighten amateurs away from his premises. The band, no doubt, contains some decent players, but, eliminating these, we have left what might stand for the sweepings of French theatres—a truly "scratch" lot, with hardly a redeeming feature. These are plain, and seemingly harsh, words, but they do no more than meet the justice of the case, and we feel imperatively called upon to protest against the infliction upon us, in one of our historic houses, and in connection with eminent names, of representations which, taken as a whole, are calculated to injure public taste. Let us hope that before the enterprise comes to an end the standard of merit will have been raised.

LONDON SYMPHONY CONCERTS.

UNDER this title, Mr. George Henschel gave the first of a series of orchestral performances in St. James's Hall, on the 17th ult. Our readers scarcely require to be told that Mr. Henschel left Europe several years ago for the purpose of conducting a similar enterprise established in Boston, U.S., by a spirited citizen of that far from mean city. The German musician met with considerable success during his three years' tenancy of the post; proving not only competency with the *bâton*, but wide knowledge and eclectic taste. On his return to this country, he evidently brought with him a lively appreciation of the office which circumstances had induced him to resign, and a desire to renew in London the successes achieved across the water. To this end he set to work with characteristic energy; soon managing to obtain a guarantee fund large enough for security against loss during, at any rate, two seasons. The rest was plain sailing, and, having engaged a first-rate orchestra of eighty instruments, Mr. Henschel put himself and his venture before the public as already stated. Amateurs are ready with sympathy for this kind of thing; asking no questions when once it appears that the purpose is really artistic. Mr. Henschel may, therefore, depend upon the favourable attitude of those whom he seeks to attract; all the more because he runs against no existing interest; so timing his Concerts as that they shall fill a blank in our musical year. Usually there have been no orchestral performances in London proper between the Richter autumn season and the opening of the Philharmonic Society's doors. It is pre-

cisely this interval which Mr. Henschel proposes to fill by giving weekly Concerts from the middle of November till March. We have, therefore, a double reason for desiring his success.

The first performance was well attended and passed off in an encouraging manner, with no lack of expressed goodwill on the part of the audience, or of provocation to applause on the part of Conductor and orchestra. The programme had been selected with obvious care. It comprised the Overture to "Die Zauberflöte," Beethoven's Triple Concerto for piano, violin, and violoncello (played by Madame Haas, Mr. Gompertz, and Mr. Piatti); Brahms's Symphony in D (No. 2), the Good Friday music from Wagner's "Parsifal," and the Feast Prelude from Mackenzie's "Troubadour." These works having passed beyond the stage of criticism, our business lies entirely with their performance, which, generally speaking, deserved all the approval bestowed by the audience. We do not say that it was microscopically perfect, nor could that result have been expected at a first Concert by the most sanguine. There were times, for example, when the elaborate details of the Symphony did not appear with adequate clearness. But the reading of all the works showed a comprehensive grasp, and the high intelligence of a trained and exceptionally qualified musician. This was the main point for demonstration, and now amateurs can wait with confidence for weekly opportunities of gratifying and, at the same time, improving their taste. Mr. Charles Kaiser, a young German tenor, was the only vocalist. He seemed ill at ease, and nervousness may have prevented him from controlling his voice with customary skill. At any rate, we shall assume this till another opportunity of hearing him presents itself.

The second Concert, which took place on the 25th ult., was less well attended than the first, but showed an advance in every other respect. More of interest marked the programme, for example; mainly through the presence in it of a novelty—an Orchestral Idyl, entitled "Evening by the Seashore," the work of Mr. F. Corder. This piece, apparently written some years ago, aims at being a tone-picture, not through realistic qualities, but by those which embody suggestions of feeling. It is appropriately quiet, meditative, and poetical, while not lacking in contrast or even in vigorous expression. Mr. Corder here makes an experiment in 5-4 measure, and succeeds fairly well. The most attractive part of the work is distinguished by a solo for the French horn without valves. In this case a soft and dreamy tranquility entirely accords with the nature of the scene depicted. Other things in the programme were the Overture to "Athalie," Schumann's Pianoforte Concerto (very finely played by Miss Fanny Davies), Beethoven's fourth Symphony, and a selection from the Ballet music in Saint-Saëns's "Henry VIII." All the orchestral performance was capital. Indeed, it is long since we heard a neater, more finished, and more enjoyable rendering of the Symphony, which delighted a critical audience from first to last. So with the Concerto, at the close of which the pianist was several times recalled, and that deservedly, for a display of the highest qualities. Miss Pauline Cramer sang two songs by Grieg, and altogether the Concert gave much satisfaction, being an earnest, let us hope, of complete success for the series.

RICHTER CONCERTS.

OF the three performances constituting the autumn series of these Concerts, the first has already been noticed. The remaining two were given on Saturday, October 30, and Tuesday, the 9th ult., but, no more than their predecessor, excited a special interest, the manager being satisfied to draw again, and yet again, upon a limited repertory. We have several times pointed out the unwisdom of such restricted operations, and events are proving that we did not so act without reason. The Richter Concerts have rapidly declined in public favour, because even the most enthusiastic votaries of Wagner and Liszt cannot always subsist upon the pabulum furnished by those composers; nor can admirers of classical music find all they need in Beethoven's Symphonies. So far as these Concerts have been carried on to further the aims of a particular school,

they are now at the end of their tether, and it is to be hoped that their new proprietors will give them a larger mission, so regulating the programmes that at least some sense of proportionate value, as between composer and composer, may be observed.

The second Concert, which was fairly attended, presented the following works:—Beethoven's Overture "Coriolan"; Wagner's Good Friday Music ("Parsifal"); Weber's "Invitation to the Waltz," orchestrated by Berlioz; Liszt's Fourth Hungarian Rhapsody, and Brahms's Symphony in E minor (No. 4), this last standing in place of the usual Symphony by Beethoven. With the exception of Brahms's work, all these have been made familiar, and there is nothing more to be said about them, unless we express surprise that Berlioz's transcription of Weber found its way into such a programme. A transcription should always be looked at askance *per se*. It is generally impertinent, when intended for public use, and in this case we fail to see how anybody or anything benefits by departing from the composer's design. The latest Symphony of the greatest living German master had, of course, an attentive and respectful hearing, but seemed to make little way with the audience, who noted chiefly its excessive elaboration and want of spontaneity. We shall not travel again over the ground we traversed when the work was first performed amongst us. There may come a time when the Symphony will speak in language at once simple, intelligible, and beautiful, but neither connoisseurs nor amateurs appear to be educated up to the point of perception just now. The Symphony, like everything else in the programme, was finely rendered, and spoke with every advantage of interpretation. In the course of the evening Mrs. Hutchinson sang Berlioz's "Absence," from "Les Nuits d'Été."

The third Concert took place on Lord Mayor's Day, when dread of mobs and rioting effectually operated to keep music-lovers away. Only a small number braved the troubles of the streets to hear the "Tannhäuser" Overture, Brahms's Rhapsody for alto solo (Miss Lena Little) and male chorus; a selection from "Der Ring des Nibelungen," and the Choral Symphony once more played under Mr. Richter's direction.

MDLLE. KLEEBERG'S PIANOFORTE RECITALS.

It has fallen to the lot of Mdle. Clotilde Kleeberg to commence the season of Pianoforte Recitals, and it was unfortunate for the esteemed young artist that her first performance fell on one of those days when people either on business or pleasure bent were greatly impeded in their movements by fog. Still, the audience in the Prince's Hall on the 24th ult. was not despicable in point of numbers, and the programme was thoroughly appreciated, judging by the hearty applause. It consisted for the most part of important works, such as Bach's Fifth Suite Française, Beethoven's rarely heard Sonata in B flat (Op. 22), Schumann's Kreisleriana, and Mendelssohn's Variations Sérieuses. Such a selection is far more interesting than one composed of odds and ends if the executant is capable of doing it justice, and Mdle. Kleeberg's playing must have satisfied the most fastidious listener. The Suite was rendered with perfect technique, the Sonata with charming taste and expression, and the Variations with considerable power. A better all round performance could not have been desired, and the claims of the pianist to rank among the highest in her profession can no longer be disputed.

MR. DANNREUTHER'S CONCERTS.

ALTHOUGH these pleasant musical evenings can scarcely be placed among public enterprises of importance, they are always sufficiently interesting to call for some record, Mr. Dannreuther making it a point to introduce several new works by English and foreign composers in every series. Thus at the first of the seventeenth series on the 4th ult., the programme included a new Quintet in D for piano and strings, by Dr. Villiers Stanford. The work was appreciated at once owing to the clearness of its construction, the composer having wisely avoided the laboured, involved style of utterance which may appear profound, though it is often adopted merely to conceal the writer's poverty

of invention. The new Quintet is perfectly lucid and decidedly pleasing, if not strikingly original. At a first hearing we preferred the *Adagio* and *Finale* to the first movement and the *Scherzo*, which is by no means a bad sign, as it proves that the music is not wearisome. We shall hope to hear Dr. Stanford's work at St. James's Hall on some future occasion. The only other concerted composition was Brahms's masterly Pianoforte Quintet in F minor (Op. 34), but Miss Lena Little's vocal selections were interesting. They included two of Liszt's most characteristic songs, "Lasst mich ruhen" and "Die drei Zigeuner," and an extremely picturesque and expressive "Poème d'Octobre," by Massenet.

The second Concert, on the 18th ult., may be briefly dismissed, as it did not include any actual new works. Dr. Hubert Parry's Pianoforte Quartet in A flat has been heard at the Popular Concerts, but it did not create a very favourable impression, and cannot be numbered among the best things the composer has done. Beethoven's Trio in D (Op. 70, No. 1) and Brahms's Sonata in G for piano and violin (Op. 78) were the other leading items in the programme.

ROYAL ACADEMY OF MUSIC.

AN excellent Chamber Concert was given by the students of this Institution, at St. James's Hall, on the 19th ult. The programme was in the highest degree interesting, all the compositions of the pupils showing not only the result of diligent study and sound teaching, but evidencing the possession of creative power which can scarcely fail to ripen in the future. Of the instrumental works we may speak in the warmest terms of praise, an "Allegro," from a string Quartet in C, by Arthur Godfrey (played by Miss Winifred Robinson, Mr. Edward O'Brien, Miss Cecilia Gates, and Mr. C. H. Allen Gill), and a Sonata in E flat for violin and pianoforte, by C. S. Macpherson (performed by Mr. Lewis Hann and the composer), containing both attractive material and highly finished workmanship. A Suite for the pianoforte, composed and performed by Miss Dora Bright, created a marked impression, both from the attractiveness of the music and the charmingly refined manner in which it was rendered; and commendation must also be awarded to Miss Amelia Cooper, who played two of her own pianoforte Studies with much success. Two clever songs by Rose Meyer were well sung by Miss Blanche Murray, and Miss Julia Neilson gave an intelligent reading of a well written song by Theo. Ward. The exceptionally clever violin playing of Master Walenn, in Moszkowski's Ballade in G (in which the pianoforte part was taken by Mr. Albert H. Fox), the performance of Mozart's Sonata in D for two pianofortes, by Miss Alice Cooper and Miss Maude Wilson, and the artistic rendering of Bach's Organ Fantasia and Fugue in G minor on the pianoforte (Liszt's arrangement), by Mr. Ernest Fowles, must be selected for especial praise from amongst a number of items all of which were most creditable both to the young students and their teachers. The singing of the choir was generally excellent, but the effect created by Benet's Madrigal, "Flow, O my tears," was so great that Mr. Barnby (whose conducting of the Concert was the theme of admiration throughout the room) was compelled to come forward and bow his acknowledgments.

ROYAL COLLEGE OF MUSIC.

THE music performed at the thirty-eighth College Concert, held on October 28, was marked by the usual judicious catholicity of taste shown in the selection of these programmes, ranging from Mozart to Gounod and Beethoven to Grieg. A Suite for pianoforte by the last-named writer—one of his most recent compositions—was introduced by Miss Jenkins, but, in spite of a conscientious rendering, failed to impress the audience, first impressions in this case, we venture to say, being likely to prove correct. The work is singularly deficient in the characteristic colouring of this usually attractive writer. Of the concerted music given, the first place is claimed by Schumann's Trio in G minor for pianoforte, violin, and violoncello, with Miss M. Moore, Mr. Inwards, and Mr. Squire in charge of the respective instruments—an ultra-Schumannesque composition, and for that reason incapable of receiving a

perfectly adequate interpretation at the hands of such youthful performers. In Beethoven's Duet for piano and violin in E flat (Op. 21, No. 3), Miss Hallett, a very promising young pianist, and Mr. Sharman were heard to considerable advantage, and Mr. Sutcliffe played a *Solostück* for violin, by Kiel (Op. 70, No. 1), in masterly fashion, spite of an occasional failure of memory. When Mr. Sutcliffe adds warmth to his many other good qualities he will no longer merely interest, but delight his hearers. Passing to the vocal selections, we may briefly mention that Mr. Houghton showed himself to be possessed of a useful, but at present unequal, tenor, by his singing of Mozart's "Dalla sua pace"; that the Quintet "Scrivermi" (*Così fan tutte*) was encored—an exception being made in favour of the brevity of the piece and the humour of one of the *bassi*—and that Miss Julie Albu displayed a soprano of a bright, but rather hard, *timbre* in "Angels ever bright and fair."

The second Concert of the term, held on the 11th ult., was chiefly memorable for the exceptionally good performance, by Miss Kellett and Mr. Squire, of Beethoven's Sonata for piano and violoncello (Op. 69). Miss Kellett's phrasing was marked by an enhanced finish; indeed, at each successive appearance she displays a greater breadth of style and intelligence, qualities which, in conjunction with a round and sympathetic touch, inspire her hearers with the highest hopes for her future. Mr. Squire, too, showed a notable advance on his previous efforts in his share of the work. Another welcome item in the programme was Schumann's Pianoforte Quartet in E flat, played with great freedom and certainty by Misses Macdonald and Donkersley, Messrs. Kreuz and Blagrove. Pianoforte solo music was represented by an Introduction and Toccata, by Rheinberger, Liszt's arrangement of Bach's Fantasia and Fugue in G minor, and Mendelssohn's Prelude and Fugue in E minor, which met with competent renderings from Mr. Rickett, Miss Sharman, and Miss Marian Osborn respectively, the last-named being especially successful. Several vocal numbers were also included in the programme, the Quartet from the "Magic Flute," "Behold, the golden sun," being very heartily received, while a pleasing impression was created by a MS. Duet, "A Serenade in canon," of a tuneful and unaffected character, rendered by Misses Krüger and Risch, and written by Miss C. Carr Moseley.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE excellent work accomplished by this Society during the past ten years, of which a record is given in the prospectus of the present season, has often received favourable comment from us. But it is not often given, even to an Association concerning itself with the performance of novelties and neglected masterpieces, to accomplish such a task as that which rendered the Concert of the 1st ult. of absorbing interest. That a work written by Mozart should be lost for more than a century, then brought to light and performed for the first time in a concert-room at the East end of London, constitutes a curious chapter in musical history. In 1778 the great composer was struggling vainly to gain a footing in Paris. Among the works specially composed for the French capital was a "Sinfonie Concertante," for oboe and clarinet (not flute, as stated by Jahn), bassoon and horn. Concerning this Mozart writes to his father on May 1 as follows: "There is another 'hick-hack!' with the Sinfonie Concertante. I believe there is something behind, for I have my enemies here, as where have I not had them? It is a good sign, however. I was obliged to write the Symphony in great haste, worked hard at it, and thoroughly satisfied the four performers. Le Gros had it four days for copying, and I always found it lying in the same place. At last, the day before the Concert, I did not find it; searched about among the music, and found it hidden away. I could do nothing but ask Le Gros, 'Apropos, have you given the Sinfonie Concertante to be copied?' 'No, I forgot it.' Of course I could not order him to have it copied and played, so said nothing. The day it should have been performed I went to the Concert; Ramm and Punto came up to me in a rage, and asked why my Sinfonie Concertante was not played. 'I do not know; this is the first I have heard of it.'" Jahn adds in a foot-note that the work is lost beyond recovery,

Mozart having kept no copy. But in this he was in error, as he subsequently obtained one, and it was found in his collection after his death, and was published last year in the "Supplement to the Complete Edition of Mozart's Works." No one who heard the work in the Shoreditch Town Hall, on the 1st ult., could for an instant doubt its authorship. It is pure Mozart from beginning to end, and the third movement, a set of variations, is worthy to compare with the best things of the kind by the same composer. The performance, with Messrs. Malsch, Beddome, Wotton, and Mann as the soloists, was absolutely without flaw. We have left ourselves no space to speak in detail of the rendering of Dvorák's "Spectre's Bride." Enough that it proved the very high state of efficiency now attained by Mr. Prout's choir, and that justice was rendered, on the whole, to the solos by Madame Eleanor Farnol, Mr. Ben Davies, and Mr. Bridson, the last-named artist making a great effect in the part of the Narrator. A fine performance of Mendelssohn's "Loreley" *Finale* concluded the Concert.

THE SHELLEY SOCIETY.

It is often our unpleasant duty to take note of cases where mischief is wrought by the exercise of zeal untempered by discretion; but an instance so flagrant as the Shelley Society's performance at St. James's Hall, on the 16th ult., is happily rare. One branch of the labours of this literary body would seem to be the performance of Shelley's dramas, which being no more suitable for the stage than are those of Byron would, under ordinary circumstances, never be brought to a hearing. With regard to "Hellas," the poet declares that it is a mere flight of fancy, the outcome of sympathy with the Greek people in their struggle for independence. It contains some of his most inspired lines, and the choruses, which form a large proportion of the poem, invite musical treatment of a lofty character. We have, happily, composers who would be able to set them in a manner worthy of the theme, and of the dignity of their own art. The Committee of the Shelley Society, however, seem to have been of opinion that any one with a knowledge of the grammar of music could sit down and write a score on any given subject, much as a theatrical conductor is expected to provide accompaniments to the thrilling situations in a melodrama. We are apt to plume ourselves on the spread of musical culture in non-professional circles, but it appears that a body of highly educated persons can still exhibit such lamentable ignorance of the special gifts and learning required for the task they entrusted to Dr. W. C. Selle. There is no occasion to deal harshly with this unfortunate composer, who is now, probably, heartily sorry for his own presumption; the chief blame is due to the Society which placed him in a terribly false position. A mere glance at the vocal score of his work, shows it to be not only unworthy to be associated with "Hellas," but far below what one expects to find in simple Cantatas for elementary classes or schools. To employ the ordinary terms of criticism to such sorry stuff would be ridiculous, and in fact a mere waste of words. Feeble, however, as the music is on paper, it conveys no idea of the effect in performance on the above occasion. Errors of every kind appeared to abound in the vocal and instrumental parts, and the Conductor and his forces were frequently at variance. St. James's Hall has seldom if ever resounded to such discordant noise. It is unnecessary to dwell here upon the wearisome recitation of the dialogue by "a competent elocutionist," or the hopeless confusion between the recited and the lyrical portions of the work. Enough, that if the intention had been to throw ridicule on an effort of genius, it could not have been more successfully carried out.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE sketch programme of the usual Hallé series of Concerts has now not only been made public, but has been put into practical shape by the two performances which have already taken place.

The opening Concert was given at the Philharmonic Hall, on the 2nd ult., and the items selected for performance were unimpeachable. First and foremost in point of

classical importance was Beethoven's "Eroica" Symphony, and its rendering by the orchestra was beyond all criticism, evidencing that the quality of Mr. Hallé's organisation of too instrumentalists has not been affected in the interim since last season. Cherubini's "Anacreon" Overture also figured in the programme. The memory of Liszt was put on record by a faithful performance of "Les Préludes," from the "Poème Symphonique," although its brazen, glittering character was scarcely in keeping with an "In Memoriam" performance. Mr. Hallé contributed in faultless style two items arranged by Liszt from Wagner's "Spinnerlied" ("Flying Dutchman"), and No. 8, "Rhapsodie Hongroise." The special engagement of Madame Albani attracted an audience which, in addition to the regular subscribers, completely filled the hall, and they were well rewarded. Madame Albani's selections were the prayer from "Der Freischütz," "Piano, Piano"; Elsa's air in the Balcony scene from "Lohengrin"; and the Valse from Gounod's "Romeo and Juliet."

The second Hallé Concert took place on the 16th ult., and furnished a varied programme, with perhaps special prominence to two worthy English composers, Purcell and Sterndale Bennett. They were, however, merely laid under contribution for interesting vocal selections, if we except Bennett's Overture "The Naiades," which is not only most enjoyable, but so scholarly as to defy the cavil of the purist. The Symphony was Haydn's No. 30, in A major, and its free and crisp rendering set off its graceful proportions to full advantage. The limited number of wind instruments generally required in Haydn's orchestration is often, as in this case, refreshing. Madame Norman-Néruda made her first appearance at these Concerts this season, and gave Spohr's Concerto in D minor, the beauties and difficulties of which are notorious; Raff's "Hungarian Caprice," from "Volker"; and combined with Mr. Hallé in a delightful interpretation of three Duets for violin and piano, by Heller and Ernst. Miss Mary Davies was the vocalist.

The third Concert of the Philharmonic Society took place on the 9th ult., and obtained special significance from the fact that it revealed to a Liverpool audience, for the first time, the Cantata which attracted such attention at the last Birmingham Festival—Dvorák's "Spectre's Bride." Not only had every effort been made to secure the success of the orchestral and choral portions of the work, but the cast of principals engaged was a very near approach to perfection, comprising Madame Albani, Mr. Edward Lloyd, and Mr. Bridson. Mendelssohn's "Walpurgis Night" followed, and its rendering, after the arduous requirements of the "Spectre's Bride," was creditable to all concerned. Mr. Hallé conducted the entire performance.

The engagement of Madame Adelina Patti is always a serious undertaking, and her appearance at the Philharmonic Hall, on October 30, was owing to the dual efforts of two famous entrepreneurs—Mr. Carl Rosa and Mr. de Jong. A full house and a very successful Concert was the result. Madame Patti's selections comprised the scena "Ardon gl' incensi," from "Lucia di Lammermoor," the popular "O luce di quest' anima" ("Linda di Chamounix"), Gounod's "Ave Maria," and Engel's conventional song "Darling mine." Donizetti's music is certainly most adapted to the Diva's style, and although Gounod's "Prayer" received a pronounced encore, the obligato, even expounded as it was by Mr. De Jong, was certainly never intended or fitted for the sparkling but unsympathetic flute. The other artists included Miss Marian Burton, who well earned a flattering reception, Signori Runcio and Vetta, and the accompaniments were in the safe custody of Mr. Engel and Signor Bisaccia.

The Liverpool Sunday Society, which has recently been established, aims at the laudable object of educating and interesting the masses without infringing upon the sanctity of the Sabbath. The first meeting—on the afternoon of Sunday, October 24—evidenced that music was to constitute one of the fundamental principles of the Society, and the lecture by Professor Macfarren, with practical illustrations on the evergreen subject of Handel's "Messiah," was full of interest. This auspicious inauguration has since been followed by a scholarly dissertation on the "Power of Music," by one of the founders of the Sunday Society, who bears a high local reputation, Mr. W. I. Argent.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

As the various Subscription Concert series are now in full progress, and the Birmingham Musical Association has resumed its weekly Concerts in the Town Hall, at popular prices, there is no lack here of entertainment for music lovers, but the proportion of meritorious novelty hitherto produced is very small, and the reception accorded it is hardly calculated to encourage struggling Mendelssohns or embryo Beethovens. Song and ballad are still evidently preferred to the most admirable achievements of instrumental art; and opera, especially of the comic genus, draws crowded audiences, whilst oratorio is comparatively neglected; but there are nevertheless unmistakable signs of progress here and there, and really good band performances never lack support or public appreciation.

The monthly Concert of the musical section of the Midland Institute, which took place on the 6th ult., was devoted to instrumental chamber music, relieved, as on former occasions, by a few vocal solos, contributed this time by a lady new to Birmingham, Mdle. Marie de Lido, of the Imperial Opera Company of St. Petersburg. In the instrumental section, the most important items were Mendelssohn's String Quartet in E minor (Op. 44), No. 2, and Rheinberger's Pianoforte Quartet in E flat (Op. 38). The performance was a somewhat unequal one, indicating in places the need of additional rehearsal, but the playing of the quartet leader, Mr. F. Ward, was throughout unimpeachable. The Rheinberger Pianoforte Quartet, composed in 1870, was a comparative novelty in Birmingham, and on this occasion proved a very acceptable one, in virtue not only of its high intrinsic merits, and especially its abundant melody combined with scholarly workmanship, but also of the admirable manner in which it was played by the four artists concerned. Mr. Ward enchanted the audience by his finished and expressive playing of the well-known "Rêverie" of Vieuxtemps, and a couple of numbers from Spohr's Salonstücke (Op. 145). Mdle. de Lido possesses a rich full mezzo-soprano voice, and sings with refinement and feeling. Notwithstanding the attractive character of the Concert, and the almost nominal terms charged for admission, the attendance was, as usual at Chamber Concerts here, again very limited.

Nothing daunted by the indifferent success which has hitherto attended his efforts in the cause of classical chamber music, Dr. Swinnerton Heap, on the 12th ult., commenced a new series of Concerts, assisted by the same artists, with one exception, as in previous seasons—viz., Herr Ludwig Straus (solo and first violin), Mr. Speelmann (second violin), Herr Bernhard (viola), and M. Vieuxtemps (violin-cello). Dvorák's fine String Quartet in E flat (Op. 51), admirably played, furnished the overture to the Concert, and delighted the audience by its unfeigned, romantic interest, and strongly-marked individuality. Schubert's Impromptu in F minor (No. 1, Op. 142) is not the most popular of the composer's eight Impromptus; but the manner in which it was played on this occasion by Dr. Heap recommended it powerfully to popular acceptance, and it was received with marked enthusiasm. The familiar charms of Mendelssohn's Trio in D minor (Op. 49) were brought out in vivid relief by the three artists concerned, Dr. Heap, Herr Straus, and M. Vieuxtemps, after which Herr Straus gave a masterly exhibition of his skill in a Salonstücke (Op. 87), by Ferdinand Hiller. Spohr's Quintet in D minor (Op. 130) was the concluding and most substantial item of the Concert, but though admirably played, it failed to enchain the audience till the close.

At Mr. Stockley's second Orchestral Concert, on the 18th ult., an unusual feature was the presence among the audience of some four or five hundred choir boys from the various churches of Birmingham, whom the *beneficiaire* had graciously presented with free admissions, but though in this way Mr. Stockley had certainly done a friendly and praiseworthy service to the rising musical generation, the results from the public point of view were not quite so satisfactory, as the youthful guests were more demonstrative than discriminating in their applause, and much more appreciative of the vocal accessories than of the orchestral selections, which constituted the *raison d'être* of the Concert. Among the latter may be mentioned Spohr's so-called

"Power of Sound" ("Weihe der Töne") Symphony, the *Andante* from Schubert's unfinished Symphony in B minor, a new MS. Overture, "New Year's Eve," by Dr. Herbert Wareing, and the March from Mendelssohn's "Athalie." The Spohr Symphony, which was taken at a much quicker tempo than was customary when the work was first introduced to this country half-a-century ago, was listened to with much interest, but with no show of enthusiasm, though it was capitally, if not faultlessly, rendered. A noticeable point in the performance was the finished playing of the violoncello solo in the *Andantino* by M. Albert, who, on this occasion, replaced Mr. Ould. Dr. Wareing's new Overture is the introduction to a Cantata, which was written for the Cambridge Degree of Doctor of Music, but is much more than an Academic exercise, revealing qualities of melody and invention which promise well for the Cantata. It is in full symphonic form, consisting of an introductory *Andantino* in A minor, followed by an *Allegro appassionata*, with an attractive second subject in C, which re-appears in the reprise in A major. The themes altogether are pleasing and dignified, and the orchestration is distinguished by taste, fancy, and sound musicianship. One of the gems of the Concert was the beautiful *Andante* from Schubert's symphonic fragment, in which the band certainly distinguished itself. In Spohr's second Duo Concertante, for violins and orchestra, in B minor (Op. 88), Messrs. T. M. Abbott and F. Ward united their efforts with excellent effect, and succeeded in rousing the enthusiasm of the audience to a high pitch. Madame Patey and Mr. B. Davies divided the honours in the vocal department. The lady repeated a former success in Haydn's Canonet "She never told her love," and produced an excellent effect in a scena, "When the golden sun," from an unpublished Cantata by Mendelssohn, when that composer was still obviously under the influence of Mozart. In Benedict's once popular song, "By the sad sea waves," Madame Patey was also very successful. Mr. B. Davies, favourably known as a member of the Carl Rosa Company, sang Donizetti's "Spirto gentil" and Blumenthal's "Requital" with much sweetness and refinement, though his voice was evidently not at its best. Mr. Stockley's conducting left nothing to be desired.

The interest of Messrs. Harrison's second Concert, which took place on the 22nd ult., centred chiefly in the performance of Madame Albani, who, though not in her best voice, owing to a cold, for which the indulgence of the audience was asked, sang with all her accustomed fervour and refinement, and nearly all her wonted brilliancy. Her rendering of Weber's scena "Softly sighs" was a masterly specimen of vocalisation; and though *Elsie's* Prayer, from Sir Arthur Sullivan's Cantata, was hardly so well suited to the secular surroundings of the Concert, it was sung with admirable taste and feeling. Other noteworthy efforts of the Canadian songstress were "The Blue Bells of Scotland," sung in response to an encore of the previously mentioned effort, and Gounod's "Jewel song," from Faust. Madame Antoinette Sterling gave a somewhat melodramatic, but effective, rendering of Hullah's "Three fishers," with suitable amplifications of the accompaniment that shocked the purists, and won great applause in a new and tuneful song by Cowen, "In the chimney corner." Miss Robertson showed that her voice had lost none of its old flexibility and brilliancy in an arrangement of Paisiello's "Nel cor più," with variations. Mr. Orlando Harley impressed the audience favourably by the quality of his light tenor voice in Gounod's "Lend me your aid," and Signor Foli was effective as usual in the grand "Zauberflöte" air, "Qui sdegno," besides exciting the mirth of the audience to a high pitch by his humorous singing of "Father O'Flynn." The instrumental soloists were Miss Marie Olson (pianoforte), Signor Papini (violin), and Signor Bottesini (contra-basso), all of whom acquitted themselves very creditably in pieces of minor musical interest.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

VERY appropriately, Mr. Hallé commenced, on October 28, the twenty-ninth series of his admirable Concerts by a performance largely dedicated to the distinguished musician whose sudden death in the summer so shocked us, and

whose ultimate place among the leaders of art has yet to be decided. The second part of a programme, altogether interesting, was devoted to the works of Liszt, and included "Les Préludes"—played for the third time at these Concerts in 1872—the "Rhapsodie Hongroise" in F, No. 1, and, as pianoforte solos, the Rhapsodie, No. 8, and the arrangement of Wagner's "Spinnerlied." Mr. Henschel sang the ballad "Die Vätergruft," and accompanied perfectly Mrs. Henschel in "Die Lorelei." A duet from Ambrose Thomas's "Hamlet," and an air by C. P. E. Bach, "Lord! behold Thy children," completed the vocal contributions. Interesting as those parts of the programme were, the chief attraction was the rendering of Beethoven's Symphony in A, in which the orchestra displayed all its former capabilities; though not, perhaps, quite all the points which may be looked for as the season progresses, and when the players settle down into more complete unity of purpose. Following the opening Concert we had, on the 4th ult., a performance of Dvorák's First Symphony, with sundry smaller works, and Madame Albani as the vocalist; a moderately effective presentation of "St. Paul" on the 11th; and, on the 18th, a selection, in which the symphonic items were subordinated to Madame Néruda's charming solos. Madame Néruda is always welcomed here by an increasing number of young lady violinists, whose enthusiasm for the instrument has, to a very large extent, been kindled by her graceful performances. Perhaps the desire of the young girls to become fiddlers has now grown into somewhat of a craze, as in the vast majority of cases it is not likely that even a tolerable mastery of the instrument will be attained. Miss Mary Davies, in her quiet, unassuming manner, displayed great taste in two of Bennett's songs, "Dawn, gentle flower," and the "May Dew," and did a very kindly thing for English music in introducing Purcell's "Nymphs and Shepherds," so wonderfully free, graceful, and melodious for the age in which it was composed. It is necessary only to register the fact that Haydn's "La Poule" was given for the first time. For the 26th, Dvorák's "St. Ludmila" is announced, with Madame Albani, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. Watkin Mills.

I am happy to be able to state that Mr. Hallé is recovering from the attack of pleurisy, which threatened to interrupt his public appearances, and it is hoped he will be able to resume work shortly.

The Gentlemen's Concert Society, after two Pianoforte Recitals, already chronicled, gave, on the first evening of last month, an orchestral performance, including Beethoven's C major Symphony, and some almost too well-known selections, such as Schubert's "Rosamunde" music and Delibes's "Sylvia" Suite—a not very judiciously selected programme. Herr Straus played very carefully Viextemps's Second Concerto and Ernst's Nocturne in E. Mr. Piercy replaced Mr. Lloyd, who was unable to attend, singing with taste and smoothness Handel's "Where'er you walk," and two songs set down for Mr. Lloyd. On the 10th such a Concert was given as the Concert Hall is expressly fitted for. Madame Néruda, Signor Risegari, Herr Straus, Signor Piatti, and Mr. Hallé contributed a varied and attractive selection of chamber music, among which Mendelssohn's String Quartet in E flat (Op. 12) and Beethoven's Sonata for violin and pianoforte in G (Op. 30), were most enjoyable. Brahms's Quartet for pianoforte and strings in G minor (Op. 25) formed a strong contrast—admirable as are many of its points—to the wonderfully clear and chaste first-mentioned work. Signor Piatti delighted the audience by the evidence he showed of undiminished vigour and skill.

On Saturday evenings, at the Free Trade Hall, Mr. de Jong has directed, alternately, his orchestral performances and the "Working Men's" Concerts, which are now so much the fashion. Thus we have our "Gentlemen's" Concerts and our "Working Men's" Concerts, and we fondly suppose that by such distinctions we are diminishing the evils and absurdities of rigid class lines. Probably the working men have different notions. The increased prominence which Mr. de Jong is giving to orchestral music should be cordially noticed. The introduction of the "Midsummer Night's Dream" Overture, and of short symphonic selections, is entirely to be commended. If we could have fewer royalty ballads (with piano accompaniment) a further advantage would be gained, and a far greater

compactness of effect would result. Nothing more patchy and, as a whole, unsatisfactory could be imagined than a programme largely made up of commonplace and entirely unconnected songs. Mr. de Jong may be trusted to rectify the evil as he sees clearly his way. Among his vocalists Madame Valleria has been extremely welcome. She has qualities which ought to secure for her a rank among thoughtful vocalists which she has hardly yet attained; although, to a musician, her style is always pleasing and, after the more demonstrative vociferations of popular singers, refreshing. Of Signor Papini and the great contrabassist, Bottesini, nothing new could be said, except that they fully retain their popularity at these Concerts. Miss Robertson's executive skill and great range of voice delighted the large audience.

At the Association Hall, Mr. Cross has resumed his Saturday Evening Concerts, inaugurating the season by a performance of "Judas Maccabæus," which, though creditable, left something to be desired.

On the 22nd, a small Orchestral Society, under the direction of Mr. Ferneley, hitherto located in Stretford, essayed a performance in the Free Trade Hall. There is still an idea that there is an opening for popular music on Monday evenings, and Mr. Ferneley announces his intention monthly to test its truth.

It is announced that Dr. Mackenzie will pay his first public visit to Manchester on the 15th inst., to distribute the certificates granted in this district by the National Society of Professional Musicians. Great interest is excited, and it is probable that our distinguished countryman will, at several entertainments given in his honour in this city and in Liverpool, receive the warm congratulations of many to whom the rapid progress English music is making in public appreciation is most welcome. It was distinctly recognised at Leeds that, in his latest work—"The Story of Sayid"—Dr. Mackenzie proved that he is gradually developing a style of his own, and freeing himself from the influence of pet lines of study. There is not a doubt that Dr. Mackenzie's visit will prove extremely interesting, and it would be a graceful tribute could performances of some of his chief orchestral works be given.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE multiplicity and importance of the events which are now taking place in the West Riding, afford remarkable evidence of the progress of music in this county. With scarcely an interval sufficient to isolate the Leeds Musical Festival chronologically from the ordinary fixtures, the season thus far has been one of extraordinary activity, and it promises to be even still more prolific of incident.

Mr. Rawlinson Ford opened another series of his admirable Popular Concerts at Leeds, on the 17th ult., with a performance of Berlioz's "Faust." Reference has already been made to the admirable scheme which Mr. Ford has put forward for the season, and if the remainder of his Concerts approach to anything like the degree of efficiency which marked the first, his supporters will have fresh cause to be grateful for his enterprise. The production was everything that artistic ability and carefully combined executive skill could make it. The principals were Miss Mary Davies, Mr. Lloyd, and Mr. Santley, with Mr. Hilton in the small solo part. The Leeds Philharmonic Society delivered the choruses with fair success, though defects were occasionally apparent in some of the more difficult numbers. Mr. Hallé's band added another to its long list of triumphs by a magnificent rendering of the orchestral score, and more especially by the clever treatment of the march and the ballet music. Mr. Hallé conducted the performance with his customary skill. For the next Concert, Mr. Hallé's band is again retained. The same work was produced at Huddersfield on the 10th ult., on the occasion of the 193rd Concert of the Huddersfield Choral Society. The principals here were Miss Davies, Mr. Lloyd, Mr. Watkin Mills, and Mr. W. Bartin. The chorus was a strong one, numbering about 370 voices; and the orchestra, considering that it was gathered from many different sources, was fairly equal to the situation. Huddersfield was the first Yorkshire town in which the work had a hearing, and it has always been

regarded with peculiar interest by local musicians. Neither trouble nor expense appear to have been spared by the Choral Society in the production, and the result was highly creditable to the promoters. Especially commendable is the part taken in the Concert by the Conductor, Mr. North, under whose direction the chorus more particularly gave a good account of itself. Herr Otto Bernhardt gave an artistic rendering of the instrumental obbligato in the "King of Thule" ballad, of which Miss Mary Davies, as usual, made the most. The Concert was a great success.

Mr. Edgar Haddock resumed his musical evenings at Leeds, on the 8th ult. The series announced will consist of ten Concerts of chamber music, chiefly for piano and violin. A new combination has been formed in Leeds under the auspices of Herr Alfred Christensen, to be known as "The Alfred Trio," consisting of Messrs. Christensen (piano), Alfred Eckener (violin), and Alfred Giessing (violoncello), three former fellow students of the Berlin Academy. These artists announce a series of six musical evenings for the performance of standard works for their three instruments. The first Concert of the series was given on the 10th ult., and attracted some interest, although the audience was by no means a representative one, nor large. Among other compositions performed were Beethoven's Trio in G major and Zimmermann's Suite in D minor (Op. 19). A Beethoven Concert is announced for the sixth evening.

Bradford has been in the full tide of musical incident during the month, and in addition to one Subscription Concert, there have been several excellent gatherings for the hearing of chamber music. Mr. Midgley—who deserves commendation for his courageous perseverance—gave the first Concert of his eleventh season on October 27. Vocal selections were added to the programme—a feature which met with much acceptance. In the instrumental performances, Mr. Midgley was assisted by Herr Otto Bernhardt and Mr. H. Smith. These executants gave an excellent account of Schubert's Trio in B flat and Parry's Trio in E minor. The former was abundantly enjoyed, but the latter was listened to with scarcely as much satisfaction as interest. Mr. Midgley and Herr Bernhardt each gave solos, of which good opportunity was made. The vocalists were Madame Tomlinson, Miss Hoschke, Madame Ter Meer, Miss Richardson, and Miss M. Tomlinson, who gave two important selections—Schubert's Serenade, for contralto solo and female chorus, and the Trio "Jesu, Heavenly Master," from Spohr's "Calvary."

Mr. Misdale opened a new series of Chamber Concerts in Bradford, on the 8th ult. Vocal music also entered largely into the composition of this Concert. Mr. Misdale was assisted by Mdlle. Lang in the instrumental selections, which included, among other items, Beethoven's Sonata in A minor (Op. 23), for piano and violin. Mdlle. Lang's solos were a Hungarian Rhapsody by Hansen, and one of Viextemps's compositions, in the performance of which she appeared to greater advantage than in the Beethoven Sonata with Mr. Misdale. The pianist gave a capital exhibition of his powers in the rendering of compositions by Glinka and César Cui. The vocalists were Miss Clara Jowett, Mr. Charles Blagbro', and Mr. Norman Salmond, three local artists, who sang with much approval.

Herr St. Hensé gave an Invitation Musical Soirée in Bradford, on the 3rd ult., with the assistance of his own private pupils and Signor Risegari.

The Bradford Festival Choral Society gave an excellent Concert in St. George's Hall, on the 12th ult. Spohr's "Last Judgment" and Mr. C. H. Lloyd's "Song of Balder" were the chief items of the programme. The performance of these works was highly satisfactory, particularly in the choral portions. The Bradford Festival Chorus assisted at the original production of Mr. Lloyd's work, and were therefore familiar with the score. The performance created a very favourable impression, the *Finale* being especially well received. Madame Annie Albu gave the solo part with much success. The other principals who took part in one or other of the two works were Miss Hyde, Mrs. Ashcroft-Clarke, Mr. C. Blagbro', and Mr. Norman Salmond. Schubert's "Rosamunde" Overture and the "Tannhäuser" March were rendered during the evening by the band.

The Saturday Popular Concerts, which were commenced in Bradford a few weeks ago, under the direction of Mr. Sewell, do not make the progress which was hoped for them, and which they deserve. The meagre support doled out to them is somewhat of a puzzle, considering the character and quality of the performances. Mr. Sewell's orchestra again was highly satisfactory in one or two important works at the Concerts on October 28 and the 14th ult. Among such compositions were Mendelssohn's "Scotch" Symphony and "Melusina" Overture, Mackenzie's Prelude to "Colomba," the Scherzo from Beethoven's Ninth Symphony, and the Overtures to "Oberon" and "Zauberflöte." At the first-named Concert Mr. John Dunn, a violinist, whose performances place him in high rank, gave several solos, and at the second the solo instrumentalist was Mr. Herbert F. Sharpe, a very fine pianist. Miss Hilda Coward and Mr. Lucas Williams were the vocalists.

The Bradford Subscription Concert season (the twenty-second) opened on October 29, with a Concert at which the attendance was probably larger than any previously recorded. The chief portion of the programme was sustained by Mr. Hallé and his band. Beethoven's Seventh Symphony, Spohr's "Jessonda" Overture, Tchaikowski's Concerto for piano and orchestra in G, and a selection from Rubinstein's "Bal Costumé," constituted the best features of a fine programme, and were splendidly played. Mr. Hallé also gave two compositions by Liszt. The vocalist was Mlle. Antoinette Trebelli, whose selections were from operatic works by Rossini and Wagner. The second Subscription Concert, on the 19th ult., was devoted chiefly to chamber music; in the performance of which Madame Néruda, Signor Risehari, Herr Straus, Signor Piatti, Herr Prokatzky, and Mr. Hallé were successfully associated. The programme was excellent. Schubert's delightful Quintet in A (Op. 114), "The Trout," was one of the most enjoyable things heard in Bradford for some time; and Mendelssohn's Quartet in E flat (Op. 12) secured great favour. Mr. Hallé and Madame Néruda gave a brilliant rendering of Beethoven's Sonata in G (Op. 30). Solos were given by Madame Néruda and Signor Piatti. The violinist bracketed a Berceuse by F. Néruda and a Hungarian Caprice by Raffi. Signor Piatti gave two new pieces of his own for the first time—a "Canto Religioso" and a "Tempo di Minuetto," both being received with much satisfaction. Madame Patey was the vocalist.

At Harrogate, on the 12th ult., Weber's Mass in G and Romberg's Ode "The Transient and the Eternal" were produced by the Harrogate Philharmonic Society, at the first of two Subscription Concerts announced for the season.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

We were unable to notice in detail in our last month's letter one or two Concerts which were given in Bristol late in October, and must briefly call attention to them now.

Of the Saturday Popular Concert, given on October 23, not much need be said, beyond the usual and gratifying announcement of a crowded and cordial audience. The chief work given was a Cantata entitled "The Fairy Ring," and this was heard in Bristol for the first time, but did not seem to catch the fancy of the auditors very easily. The performance of band and choir certainly was not first rate, but some of the choruses are very trying, more especially the first one, and the weakness of the tenors throughout was conspicuous. The soloists worked well, and sang correctly and with spirit. They were all well known to Bristol audiences, Miss Marian Fenna being the soprano, Miss Hannah Jones, contralto; Mr. E. T. Morgan, tenor; and Mr. Lawford Huxtable, bass. The remainder of the programme consisted chiefly of popular and familiar pieces, vocal and instrumental. Mr. G. Riseley was the organist, and Mr. Gordon conducted, as usual. This was the forty-second Concert given by the Society. On the following Monday, the second of the Monday Popular Concerts was given, again to a limited audience, the show of empty seats being even more marked than at the first Concert. The chief interest centred in Mendelssohn's "Scotch" Sym-

phony, which has several times being presented at these Concerts, and each time seems to receive a more perfect interpretation. The treatment of the exquisite Adagio calls for special notice, its numberless beauties seeming to chain the hearers in an absolute stillness very remarkable. The overture, "The Naiades," claimed its usual favour at the hands of a Bristol assembly, and was admirably played. The instrumental pieces in the second part were not very interesting, with the exception of "Il moto continuo" (Paganini), which is scored for all the strings, and has now become quite a "show piece" of Mr. Riseley's band. The vocalists were Miss Eleanor Rees and Mr. Cox. The former is an established favourite in Bristol, and fully sustained her reputation in Gounod's "Worker" and Moir's "Whiter than Snow," to the latter of which Mr. Riseley supplied a highly effective organ accompaniment. Mr. Cox was also well received in Handel's "Waft her, Angels."

The third Monday Popular Concert was given on the 8th ult., but again the numbers present were far below the capability of Colston Hall for accommodation, and we seem to hope in vain to see these powers taxed to the utmost. The whole of the first part of the programme was filled by Berlioz's "Symphonie Fantastique," "Episode de la vie d'un Artist" (Op. 4), in five parts. This colossal work was heard in Bristol last season, and its success was no less marked last month. No praise can be too high for the way in which Mr. George Riseley offered this great work to the public, and we heartily wish he could meet with a more generous recognition of his efforts in the cause of music in his native city. Dr. Bridge conducted his Overture "Morte d'Arthur," and must have been pleased and gratified with both the performance and the reception of his work. Handel's "Largo," for strings, harp, and organ, was welcome as ever, and Liszt's Rhapsody, No. 1, in F, brilliantly played by the orchestra, closed the Concert. The vocalists were Miss Fryer, and Mr. J. F. Nash, of Bristol Cathedral. Mr. Carrington was the leader, and Mr. Riseley conducted, as usual.

The forty-third Saturday Popular Concert took place on the 20th ult., when a good miscellaneous selection was performed. Solo harp, Miss Mary George; solo organ, Mr. G. Riseley; solo cornet, Signor N. Coviello; Conductor, Mr. George Gordon.

The fourth Monday Popular Concert of this season was given on the 22nd ult. at Colston Hall, the principal work being the C minor Symphony of Beethoven (No. 5). Miss Elliott's "Dramatic" Overture received its first rendering in Bristol, and was well performed, and gained merited approval. Another novelty was the ballet music from Mackenzie's opera "Colomba," and the Concert closed with a selection from "Il Trovatore," with solos for several instruments. The vocalists were Miss Phillips, of Bath, and Mr. Bantock Pierpont, both of whom were heartily applauded in their several efforts. On the 8th inst. we look forward to hearing Mr. Prout's new "Oxford" Symphony, conducted by the composer.

The first of a series of four Chamber Concerts, to be given during the winter at Victoria Rooms, Clifton, took place on October 28, and was well attended. The executants were the same as last season—namely, Mr. Arthur Hudson, violin; Mr. E. Pavey, violoncello; and Miss Mary Lock, pianoforte. The programme included the Trio in B flat (Op. 11), Beethoven; Sonata in E minor for piano and violoncello, Walter Macfarren; Suite, No. 3, in G major (Op. 34), for violin, Ries; Piano solo, Impromptu in G flat, Chopin; Quartet, "Hungarian Dances," Brahms. Miss Lock amply maintained her position as a pianist of a high order, and did credit to Mr. W. Macfarren's training. The concerted music was well rendered, and much appreciated. Miss Amy Sconce was the vocalist, and Mr. Fred. Rootham the accompanist.

The Colston Anniversary was kept in the usual way at Bristol on the 13th ult., and two Concerts were given in the Colston Hall, at which popular programmes were provided. There was an excellent quartet party of male voices, and the soloists were Miss Fryer, Mr. Nash, and Mr. Thomas. Mr. George Riseley was the instrumentalist, and contributed several organ solos in his well-known artistic manner.

A FOUR-PART SONG.*

Words by WELLINGTON GUERNSEY.

Composed by ALBERTO RANDEGGER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro con spirito. *leggero.*

SOPRANO.
Dong, ding dong, ding dong, ding

ALTO.
Ding, dong, ding, dong, ding,

TENOR.
Ding! . . . dong! . . . ding, dong, ding,

BASS.
Ding dong! ding dong! dong! . . .

PIANO.
(ad lib.) *f* *p* *leggero.*

♩ = 120.

ding, ding, dong! The bells! the sil - v'ry Christ - mas bells, { How
How

ding, ding, ding dong! The bells! the sil - v'ry Christ - mas bells,

ding, ding, dong! The bells! the sil - v'ry Christ - mas bells,

ding, dong! The bells! the sil - v'ry Christ - mas bells,

* Copies of the Song, from which this Part-Song is adapted, may be had of Messrs. Hutchings and Co.,
Blenheim House, Blenheim Street, New Bond Street, W.

mer - ri - ly, how mer - ri - ly, how mer - ri - ly on they ring! To ev - 'ry
 mer - ri - ly, how mer - ri - ly, how mer - ri - ly on they sound, And as they

How mer - ri - ly, how mer - ri - ly on they ring! To ev - 'ry
 How mer - ri - ly, how mer - ri - ly on they sound, And as they

How mer - ri - ly, how mer - ri - ly, mer - ri - ly on they ring! To ev - 'ry
 How mer - ri - ly, how mer - ri - ly, mer - ri - ly on they sound, And as they

How mer - ri - ly, how mer - ri - ly on they ring! To ev - 'ry
 How mer - ri - ly, how mer - ri - ly on they sound, And as they

heart ex - ul - tant joy And hap - py thoughts . . . they bring. Their
 ring, soft hymns re - spond In thou - sand homes . . . a - round. The

heart ex - ul - tant joy And hap - py thoughts they bring.
 ring, soft hymns re - spond In thou - sand homes a - round.

heart ex - ul - tant joy And hap - py thoughts they bring.
 ring, soft hymns re - spond In thou - sand homes a - round.

heart ex - ul - tant joy And hap - py thoughts they bring.
 ring, soft hymns re - spond In thou - sand homes a - round.

sil - v'ry tones o'er hill and dale Are swell - - ing soft and clear; From
voice of chil - dren, blithe and sweet, With youth's . . full ac - cent blend; And

Their sil - v'ry tones o'er hill and dale Are swell - ing soft and clear; From
The voice of chil - dren, blithe and sweet, With youth's full ac - cent blend; And

Their sil - v'ry tones o'er hill and dale Are swell - ing soft and clear; From
The voice of chil - dren, blithe and sweet, With youth's full ac - cent blend; And

Their sil - v'ry tones o'er hill and dale Are swell - ing soft and clear; From
The voice of chil - dren, blithe and sweet, With youth's full ac - cent blend; And

ev - 'ry side the mer - ry chimes Re - sound . . a - far and near.
man-hood's deep and ear - nest tones With wo - - man's praise as - cend.

ev - 'ry side the merry chimes Re - sound a - far, a - far and near. } Oh
man-hood's deep and earnest tones With wo - man's praise as - cend, as - cend. }

ev - 'ry side the merry chimes Re - sound a - far, a - far and near. } Oh
man-hood's deep and earnest tones With wo - man's praise as - cend, as - cend. }

ev - 'ry side the merry chimes Re - sound a - far and near. } Oh bells!
man-hood's deep and earnest tones With wo - man's praise as - cend. }

1st time.

bells! How mer-ri-ly, mer-ri-ly on they ring, how mer-ri-ly, mer-ri-ly on they ring.

bells! How mer-ri-ly, how mer-ri-ly on they ring.

bells! How mer-ri-ly, how mer-ri-ly, mer-ri-ly on they ring.

bells! How mer-ri-ly, how mer-ri-ly on they ring.

f

2nd time.

ring, oh bells, oh bells, oh sil - v'ry Christ - mas

ring, oh bells, oh bells, oh sil - v'ry, sil - v'ry Christ - mas

ring, oh bells, oh bells, oh sil - v'ry, sil - v'ry Christ - mas

ring, oh bells!

bells!

bells, oh sil - v'ry, sil - v'ry Christ - mas bells!

bells, oh sil - v'ry, sil - v'ry Christ - mas bells!

oh sil - v'ry, sil - v'ry Christ - mas bells!

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I have endeavoured to rectify this deficiency by adding in the present edition signs of expression and phrasing, where I considered it expedient to do so, completing, and in some cases altering, the breathing marks, and altogether carefully revising the whole work.—ALBERTO RANDEGGER.

LONDON: NOVELLO, EWER AND CO.

An interesting programme was presented at the first of Mrs. Viner Pomeroy's Classical Chamber Concerts for the present season, on the 17th ult. We are glad to see that Mrs. Pomeroy has entirely recovered from her recent serious illness, and is able again to take her place at the piano at these delightful Concerts. The Quintet in E minor (Op. 1), for two violins, viola, violoncello, and contrabass (Onslow), was the first item, and was heard with great interest. A Quintet for the same instruments concluded the Concert, that of Hummel in D minor (Op. 74), and Mozart's Quartet in B flat, for strings, formed no unimportant part of the evening. Mrs. Pomeroy gave great pleasure by her pianoforte solo, Handel's Ninth Suite in G minor, and Mr. Pomeroy met with a cordial reception in his violoncello solo, "Abendlied" (Schumann). The other artists were Mr. Henry Holmes (first violin), Mr. J. Pardew (second violin), Mr. Ellis Roberts (viola), and Mr. J. Reynolds (contra-bass).

Notices of the Concerts given by the Bristol Musical Festival Society on the 26th and 27th ult. will appear in next month's letter.

The Bath Choral Union announce a performance of Spohr's "Last Judgment" and Stainer's "Daughter of Jairus" on the 2nd inst.; and on the 23rd inst. a grand Orchestral Concert will be given by the Bath Philharmonic Society, when Gounod's "Redemption" will be performed.

The Victoria Hall, Exeter, was crowded at both the Subscription Concerts given by Mr. Farley Sinkins on October 25. The artists engaged were Mesdames Albani and Antoinette Sterling, Miss Mary Russell (in place of Miss Robertson, who was too unwell to appear), Mdle. Agnes Jansen, Mr. Orlando Harley, and Signor Foli; together with Signor Papini, violin; Signor Bottesini, double-bass; and Miss Marie Olson, pianoforte. Mr. Sidney Naylor was the accompanist.

Organ Recitals have been given at the Victoria Hall, on October 18, and the 1st, 15th, and 26th ult., by Mr. D. J. Wood, Mus. Bac., Organist of the Cathedral, and on the 22nd ult., by Mr. E. M. Vinnicombe, Organist of St. Leonard's Church.

The Vocal Union gave the twenty-third Concert in the Hamilton Hall, Salisbury, on Wednesday, the 24th ult. W. M. Hutchison's Cantata, "The Story of Elaine," formed the first portion of the programme, the soloists being Miss Kate Spary, Madame Nelmes, Mr. Kirby, and Mr. J. Stuart Higgs. The Cantata was well rendered and favourably received. The second part was a miscellaneous selection. In addition to the above-named vocalists, Mr. Hayden sang with much success, and Mr. Carter was loudly encoored for his clarinet solo. The band and chorus numbered 100. Miss Winifred Harwood accompanied at the pianoforte, Mr. J. T. Calkin led the orchestra, and Mr. John M. Hayden conducted.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

WITH the closing of the Exhibition on the last day of October the numerous Military Concerts and Organ Recitals, given in connection therewith, came to an end. At one of the most recent of the latter was performed a new composition by Herr Alfred Gallrein, entitled "Ave Maria," for organ and violoncello. The composer himself played the violoncello part, and Mr. Robertson, of Glasgow, presided at the organ.

The winter musical season opened brilliantly, on the evening of the 3rd ult., with a Concert given by Dr. Hans Richter's orchestra. The programme comprised Wagner's "Kaisermarsch," the "Lohengrin" Vorspiel, Mendelssohn's Overture "The Hebrides," Liszt's "Les Préludes," Berlioz's arrangement of Weber's "Invitation," and Beethoven's "Eroica," the latter being substituted for the expected No. 4 Symphony of Brahms. Mrs. Hutchinson sang, with charming refinement and grace, "Zeffiretti lusinghieri," from Mozart's "Idomeneo," and a recitative and aria from Dvorák's "Spectre's Bride." On the afternoon of the Saturday following, Dr. Hans Richter gave a second Concert, in which he introduced "Charfreitag's-Zauber" from Wagner's "Parsifal," and Dr. Mackenzie's "Burns"

Rhapsody, both exquisitely rendered; the Overture to the "Flying Dutchman"—which called forth rapturous applause, for, though familiar enough, it had never before been rendered with such vigour and brilliancy—and Beethoven's "Pastoral" Symphony. Mrs. Hutchinson was again the vocalist, and contributed an air of Handel's and "Absence," a song by Berlioz.

The first Concert by the Heckmann Quartet took place in the Queen Street Hall on the evening of the 12th ult. The programme consisted of selections both classical and modern, closing with the last two movements of a Quartet by Grieg, dedicated to the performers. Mr. Albert Bach chose, as usual, songs of sterling merit, "Pogner's Aurede," from Wagner's "Meistersinger," and an air from "Eury-anthe," "Wo berg ich mich"—both were given with dramatic force and good effect, the elaborate accompaniments being admirably played by Madame Bach. The second Concert, on the 20th ult., was dedicated entirely to the works of Beethoven. No less than three String Quartets, namely, the E minor (Op. 59, No. 2), the F minor (Op. 95), and the great C sharp minor (Op. 131), were given in splendid style. Herr Heckmann played, as solo, the Adagio from the Violin Concerto, and, as encore, an interesting improvised cadence on *motifs* from the same Concerto. Mr. Albert Bach contributed two songs, "Busslied" and "Adelaide."

Mr. Charles Hallé and Madame Norman-Néruda were welcomed once more, on the 13th ult., in the Music Hall, by a crowded audience, when they presented a finely varied programme, of which the two most interesting items were Mr. Hallé's first solo, the Schumann Fantasia in C (Op. 17), and the rarely heard Grand Fantasia in C, for violin and piano, of Schubert (Op. 159).

On the Monday following, the 15th ult., in the same Hall, Mr. Frederic Lamond paid us a farewell visit prior to his departure for Russia. Schumann's Sonata in F sharp minor, Beethoven's A flat (Op. 110), numerous pieces by Chopin, Mendelssohn, and Liszt constituted the *menu*, which was much appreciated, as it fully deserved to be. The "Don Juan" Fantasia, as a *pièce de résistance*, stood out most prominently.

In order to aid the fund for erecting a statue to the memory of Orlando Gibbons at Cambridge, an amateur Concert was given on the evening of the 17th ult., in the Queen Street Hall, by Mr. McEwen, assisted by other able amateurs. The music, both vocal and instrumental, was not of too ambitious a nature, and was very well rendered.

Mr. Carl Rosa's English Opera Company has given a series of performances at the Lyceum Theatre extending over a fortnight, and ending on the 13th ult. Among the operas produced were "Lohengrin," with Madame Marie Roze as *Elsa*, and Mr. Scovel as *Lohengrin*; "Don Giovanni," "Esmeralda," and "Carmen," the two latter being the most appreciated by the audience. The novelty was Marchetti's "Ruy Blas," which bids fair also to become a favourite.

After an absence of eight years, Edinburgh is once more favoured with an Italian Opera, at the Royal Theatre, under the direction of Mr. Mapleson, which is at present attracting audiences more select than large. It seems a curious coincidence that at least five of the operas given by the English company, "Lohengrin," "Faust," "Don Giovanni," "Carmen," and "Le Nozze di Figaro" are presented by this company also, thus affording us an interesting comparison of the respective representations. Among the principal artists are Mdles. Jenny Broch, Hélène Hastreiter, and Lilian Nordica, new to Edinburgh audiences; Signori del Puente, Foli, Runcio, Ciampi, Padilla, and De Vaschetti.

On the 22nd ult. Max Bruch's "Odysseus" was given by Mr. Waddell's choir, to a large audience. The heavy choruses received very fair treatment. Mrs. Millar Craig took the part of *Penelope*, and Mr. Millar Craig sustained the title rôle. A string quintet, led by Mr. Daly, with his wonted certainty of attack, accompanied by pianoforte and harmonium, did as well as could be expected in a work absolutely requiring full orchestral accompaniment. Mr. Waddell conducted with his usual efficiency. This is the third time this work has been performed by the same society.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

OUR musical season has set in with more than usual severity, if I may employ the figure. We had two weeks of Italian opera from the first of November, then two weeks more of English opera, and, as if that were not sufficient, another week of the Italian performances was commenced on the 29th ult. Then St. Andrew's Hall is occupied on Saturday evenings (till the Choral Union Concerts begin in the present month), with the Abstiners' Union musical entertainments, the City Hall Saturday afternoon and evening Concerts are in full operation, and there have been not a few other musical performances of more or less interest.

The Richter Orchestral Concerts, which took place on the 2nd and 5th ult., were financial failures. The gentlemen who guaranteed the project from loss will have an important deficit to make up, nearly four-fifths, as is intimated, of the amount guaranteed. Musically, the performances were interesting enough, but the public would seem to have deemed the project uncalled for, and as tending to injure the prosperity of its own annual scheme of Orchestral Concerts.

We had our annual visit from Mr. Charles Hallé and Madame Norman-Néruda on the 12th ult., in the Queen's Rooms, when there was a crowded attendance.

A Concert of Chamber Music was given for the first time in the southern district of our City on the 11th ult., in the Burgh Hall, Crosshill, Mr. William Schofield (Organist of Camphill United Presbyterian Church), Messrs. Cole, Ifit, Daly, and Walton, and Miss Corbett being the performers. A Subscription series of four Chamber Concerts is announced by Mr. W. H. Cole, our leading quartet player, to take place, the first in December and the others in the Spring, subscriptions having been received to an encouraging amount.

The inauguration of the first church organ in the neighbouring ancient Burgh of Rutherglen took place on the 10th ult. The organ referred to was erected in Wardlawhill Established Church, and was built by a local firm, Messrs. Harmer and Burfield. Mr. S. Fraser, of Queen's Park Established Church, displayed the resources of the instrument, and the choir of the church, under the honorary conductorship of Mr. W. Macintyre, sang some anthems and other sacred pieces.

An organ and vocal Recital was given in Pollokshields Established Church on the 16th ult., Mr. Alfred Heap playing several solos, and leading members of the choir contributing solos and concerted vocal music.

In Pollokshields United Presbyterian Church, on the 18th ult., the choir gave an excellent rendering of Dr. Stainer's "Daughter of Jairus," which was followed by organ solos and shorter choral pieces, &c. Mr. Alexander Milln conducted, and Mr. Henry Bretton (Organist of the Church) accompanied.

At the Saturday night Concert of the 13th ult., in the City Hall, a Recital in character, but without scenery, was given of Sir Walter Scott's "Lady of the Lake," with incidental music from Sir G. A. Macfarren's Cantata of that name. Most of the characters represented sang, as well as acted, and the choruses in the Cantata were rendered by a choir of forty voices, under the direction of Mr. William Moodie. Mr. Bridgman accompanied on the piano.

A performance of Handel's Oratorio "Saul," by the South Side Choral Union, took place on the 18th ult., in the City Hall. The chorus numbered about 160 voices, and though the balance of the parts was by no means perfect, the male voices being only about a third of the whole, and of light calibre, a highly meritorious rendering was given of the melodious and impressive music. Good tone, steadiness, precision, point, and spirit were marked features of the choral singing, much praise therefore being due to Mr. McKeane, the energetic Conductor of the Society. The principals were Mrs. Smith and Miss E. Ross, and Messrs. Murray, Fleming, and Cameron, who were all satisfactory in their several parts. Mr. J. K. Findlay accompanied on the organ with skill, and with fairly good effect, considering the poorness of the City Hall instrument. There was an excellent attendance.

A Concert was given on the 19th ult., by Mr. W. J. Clapperton, Organist of Sandyford Established Church,

together with members of the choir, in the Burgh Hall, Hillhead, the principal attraction in which was a number of selections from Sir Arthur Sullivan's "The Light of the World."

The Paisley Choral Union has added to its scheme for the present season a performance of Sir Arthur Sullivan's new Cantata "The Golden Legend," which is to be given on April 11.

I may now state further what our musical societies are engaged in practising. The Hillhead Musical Association has chosen Gade's Cantata "Psyche." Mr. W. T. Hoock is Conductor. The Bothwell Choral Society, which is under the charge of Mr. J. McHutchinson, has selected L. N. Parker's Cantata "Silvia." Erskine Church Musical Society (Mr. Ewing, Conductor) will study Jackson's Cantata "The Year." Rutherglen Choral Society has decided on Cowen's "Rose Maiden" for the second principal piece for the season. Kilmacolm Choral Society will study Haydn's "Creation." Bluevale Established Church Choir has fixed on W. Hume's "Blind Bartimeus," the same work being the choice of Lenzie Musical Society for the second work of the season.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

"THE Gorsedd of the Bards." When we read this in a London paper our first impulse is to ask—Is there any Gorsedd other than that of the bards? But it would be folly evidently to put any such question to "Saxon" critics. They must have their say. Write what they may, however, it is most probable—whatever attractions the Gorsedd may have—that there will be a great struggle between English and Welsh for seats in the Albert Hall, when the time for the Eisteddfod arrives. Then will come the tug of war, and then once more, after a lapse of ages, the language of the Britons will re-assert itself in "Old London."

Turning to local matters, I find there has not been a very commanding programme of musical events lately. The following references will give an idea of what has taken place.

At Cardiff, Mr. E. H. Lemare, now Organist of the Parish Church, Sheffield, gave, on October 26, the first of an intended series of Organ Recitals. In "Zadok the Priest" (Handel) and "Sanctissima" (Lux) he again evidenced the exceptional powers for which he has been locally famous. Other items of a classical, and several of a more popular character, were embraced in the programme.

Mr. W. Smith presided over an Eisteddfod at Llangamarch Wells, on the 15th ult. The Conductor was Rev. Rees Evans, Llanwrtyd, and the musical adjudicator, Mr. D. W. Lewis; pianists, Miss Julia Waters and Miss E. T. Thomas. A local choir sang "Nant y Mynydd," and was awarded the prize. Among the vocalists at the Concert in the evening were Miss Pollie Jones and Mr. Isaac Davies.

The Tredegar Choral Union, to which I have referred on a previous occasion, has been practising in view of a second performance, which will include a rendering of the "Stabat Mater" of Rossini.

At Maesteg, the local Congregational Choirs, numbering 1,000 voices, assembled in the Chapel, and sang Anthems by Mr. J. Thomas and Dr. Parry with marked effect, their leader being Mr. W. Williams. The meetings throughout the day were largely attended.

A new organ, erected at a cost of £1,100, was opened on October 27, at the old Priory Church, Brecon, by Mr. Peterson, Hereford.

With a view to assist David J. Williams, the son of a Bargoed collier, the residents of that place gave a Concert on October 31. The young man is now pursuing his studies in Llandovery College, and it was determined to make an effort to provide him with funds. A large number of local vocalists gave their services.

The Whitchurch Choral Union (near Cardiff) gave an excellent Concert under the presidency of Mr. A. J. Williams, M.P., at the latter end of October. The principal vocalists were Llinos Rhondda, Miss Lizzie Davies, Mr. James, Mr. J. John, and Mr. Rees; Conductor, Mr. Thomas; pianist, Miss Ethel Davies.

On Monday evening, the 15th ult., at Merthyr, a performance of the sacred Cantata "Ein Gwardwr" (Dr. Griffiths) was given by the Zion Welsh Baptist Choir, assisted by Mrs. Chambers, Miss Morgan, Mr. J. Richards, and Mr. W. Jenkins. Mr. Thomas Hopkins conducted, Mr. Tom Jenkins played the harmonium, and Miss Owen, daughter of the Chairman, was the pianist.

The Dowlais Harmonic Choir have undertaken to give two performances of Handel's Oratorio "Joshua" at the Oddfellows' Hall, on the 27th inst. As it appears that the Oratorio has never been rendered in South Wales before, the event will be regarded with special interest. The Society is widely known to have made great advances under the energetic conductorship of Mr. Dan Davies, A.C. The following artists have been engaged to assist on the occasion: Madame Gwenfil Davies, C.A.M., soprano; Miss Marian Price, R.A.M., contralto; Mr. Dyfed Lewis, R.A.M., tenor; Mr. D. Hughes, R.A.M., bass.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, November 10.

Two events of more than ordinary significance have taken place just in time to enable me to discuss them briefly in this letter, which is to be devoted to the first-fruits of the musical season of 1886-87. The Italian Opera Company, managed by Signor Angelo, has come and gone. The German Opera Company has opened its season with unparalleled brilliancy. The death of the Italian enterprise, measured by the public protestations of its managers and backers, was premature. It endured two and a half weeks, which was just about a fortnight and a half longer than it deserved to live. As I write, irate creditors and heartless minions of the law are haunting a hotel opposite to the Academy of Music, where, behind locked and bolted doors, sits the manager who made so brief and inglorious a career. At an up-town hotel Madame Valda receives the congratulations of her friends that she is out of an undertaking which, had she been a little more foolish or a little less decided, might have swallowed up as much of her husband's fortune as that amiable man was willing to entrust her with. Of course the crash was followed by the usual public washing of dirty linen, against which, however, in this instance, music lovers feel no inclination to protest, since the facts that are disclosing are testimony to the moribund condition of Italian opera in the world's capitals. That the last seasons of Italian Opera at the Théâtre Italien and Covent Garden were backed by some of the singers themselves, was an open secret with all who cared to know the facts. Now it appears that Signor Angelo closed the doors of the Academy of Music because he could not persuade Madame Valda to advance money to pay the orchestral performers, who refused to fiddle and blow longer for promises. Angelo says that the singer agreed to back the undertaking with £1,000, and more if necessary, and has not kept her promise; Madame Valda says that she agreed to nothing of the kind, but loaned the manager money when he needed it. One is entitled to believe either story; whichever one is accepted, the fact remains that a *prima donna* had to assume a portion of the risk in order to secure the opportunity to sing in Italian Opera in the United States. This fact is sufficiently indicative of the present status of Italian Opera here and elsewhere to require comment.

The Angelo Company gave nine performances of the following operas—namely, "Luisa Miller," "I Lombardi," "I due Foscari," "Un Ballo in Maschera," and "Ione." It will be seen that four of the above are early works of Verdi. There was a disposition on the part of the newspaper critics to receive the Company kindly, because the repertory was not hackneyed, none of the operas mentioned, save "Un Ballo," having been heard in New York for about twenty years. Unfortunately, however, the performances fell so far short of what the public were entitled to expect, that it was impossible for the conscientious writers to extend encouragement. Nor did the public exhibit any considerable interest in the enterprise, the receipts for the nine performances, according to the manager's statement, being less than one-third of the

expenses. A large proportion of the salaries of singers and musicians were unpaid when the crash came, and we heard the usual stories of wretchedness and suffering on the part of the choristers and some of the principals, who are left without money or occupation in a strange land.

The promises are that the management of the German Opera will have a very different account to render at the close of their season. On the first night the house was crowded from top to bottom, and the appearance of the boxes was as brilliant as was ever known in New York. The institution has established itself in the good graces of the goddess fashion, and in consequence its continued prosperity is as good as assured. The first opera was Goldmark's "Queen of Sheba," which had already been heard fifteen times in this city; yet the interest in the work did not seem to have been diminished, except on the part of the musical *cognoscenti*, who have failed to discover much depth or inventiveness in its score. The strong hold which it has on the public is doubtless nine-tenths due to the sumptuousness of its stage dress, which is perhaps more magnificent than any that has ever been bestowed on the work. The new dramatic singer of the company, Frau Herbert Förster, made her American *début* as the *Queen*, and won a distinct success. She comes from the opera at Stuttgart, and is a singer and actress of fine qualities. The American Opera Company has been preparing actively for a campaign, which will be extended over the principal cities of the United States, beginning at Philadelphia, on the 15th inst. The managers of the enterprise have taken a leaf out of Mr. Carl Rosa's book of experiences, and their chief activities this season will be in what Londoners would call "the provinces." They have also made a concession to the idea of fashion, and have changed their local field of operations to the Metropolitan Opera House. I am told that they secured this theatre rent free, on condition that they would not give representations in New York city during the continuance of the German season. The latter will end on February 26, and the first performance of the American Company will be given two days later.

Mr. Theodore Thomas's obligations to the American Opera necessitated a rather awkward arrangement of his Popular Concerts, of which four have been given. The fifth will not take place until February 22, and then we shall have two a week until the series of sixteen is finished. The contest which Mr. Thomas began against the Musical Protection Union at the beginning of the last season, has had a judicial termination in his favour, and the result is seen in several changes in the *personnel* of the local orchestras. It will be remembered that the point at issue was as to the legality of a bye-law of the Union, which prohibited members from playing with non-members, and made a six months' sojourn in the United States a condition precedent to entrance in the Union. Mr. Thomas's first oboe player having deserted him, he imported another from Belgium, and when the Union assessed the prescribed penalty against him and his men appealed to the Courts. The decision was that such a bye-law was illegal, on the ground that it was in restraint of trade. Of course we have already an influx of new men from Germany, and shall have more. Mr. Thomas has added some of the new men to his orchestra, and several of the old have joined the Symphony Society, and now play under the *bâtons* of Herr Seidl, Mr. Walter Damrosch, and Mr. Frank van der Stucken. The result has been to the advantage of the organisations controlled by these men; and the differences between their performances, in tone and refinement of expression, are not so great as they have been heretofore. In the four Concerts given by Mr. Thomas, he brought forward half-a-dozen novelties, of which two were English compositions published in score by Novello, Ewer and Co.—namely, Mr. Gadsby's "Forest of Arden," and Sir Arthur Sullivan's Overture in C, "In Memoriam." Both works were heard with interest, and were appreciatively reviewed by the press critics. Of the novelties, not English, the most favour was won by Tchaikowski's "Marche Slave" and Jean Louis Nicodé's "Jubilee" March. Mr. van der Stucken and Mr. Damrosch, in the first of the Chickering Symphonic and Symphony Society Concerts, respectively, gave hearings to the works of American composers. The former brought forward a poetically conceived Symphonic Poem entitled "Ophelia,"

by E. A. MacDowell, a young American resident in Germany, where he is a professor of harmony in a musical conservatory. Mr. Damrosch's American novelty was a Symphony in A major, by Arthur Bird, at present a student of music in Berlin. In respect of musical orthodoxy, Mr. Bird is a Hebrew of the Hebrews. Had he not been, he would probably not have essayed so ambitious a flight at the beginning of his creative career. But he is a talented man, and many an older and more experienced composer would gladly have accepted the paternity of his Symphony. It was performed at last summer's meeting of the *Tonkünstler-versammlung* in Sondershausen, when, also, Mr. van der Stucken (who despite his Netherlandish name is a native American), brought forward several numbers of his excellent incidental music to Shakespeare's "Tempest." The Concerts of the Boston Symphony Orchestra are exciting more admiration than ever, since Mr. Gericke strengthened the weak places in the wind choirs of the band, and connoisseurs in New York are awaiting the Concerts which have been projected in this city with interest, which almost borders on anxiety. Liszt's "Christus" has been chosen as the third work to be performed by the Oratorio Society of this city. Of course, the choice was suggested by the death of the composer.

THE prospectus of the Belfast Philharmonic Society promises four Subscription Concerts during the season 1886-87, the first of which was announced for the 12th ult., with a miscellaneous programme. The second, on the 9th inst., will also be miscellaneous, and for the third and fourth Concerts it is intended to perform Dvorák's "Stabat Mater" and Cowen's "Sleeping Beauty," for the first time in Belfast. Amongst the artists engaged are Madame Albani, Madame Antoinette Sterling, Miss Robertson, Miss Hope Glenn, Mlle. Agnes Jansen, Mr. Orlando Harley, Mr. Farley Sinkins, Mr. Frederic King, and Signor Foli, vocalists; and Mr. Carrodus, Signor Papini, Signor Bottesini, Miss Marie Olson, and Mr. Sidney Naylor, instrumentalists. Handel's "Messiah" will be performed at an extra Concert in Christmas week; and three Chamber Concerts (at two of which the Heckmann Quartet are to appear) will be given, provided a sufficient subscription is obtained. Herr Adolf Beyschlag will be, as usual, the Conductor, this being the sixth season in which he will have occupied that post, both with credit to himself and benefit to the Society.

HERR BONAWITZ resumed his highly interesting, and, from an educational point of view alone, highly meritorious Historical Harpsichord and Pianoforte Recitals on October 30, at the Portman Rooms, Baker Street, the second Recital of the series having taken place on the 20th ult. The scheme of these performances is the same as in previous seasons, the programmes ranging over the entire field of pianoforte music, the earlier numbers being played on a very fine Tschudi harpsichord kindly provided for these Concerts by Messrs. Broadwood and Sons. The remaining Recitals are announced to take place on the 11th inst., and on January 15, February 12, and March 19 of next year.

MR. HERMANN FRANKE announces a series of six evening and six afternoon Chamber Concerts, at Steinway Hall, at each of which the Heckmann Quartet will appear. The Evening Concerts (commencing on the 6th inst.) will be devoted respectively to Haydn, Beethoven, Mendelssohn, Brahms, and "Modern Composers"; and the Afternoon Concerts to Mozart, Schubert, Schumann, Beethoven, and "Modern Composers," two of the Soirées, and two of the Matinées consisting of Beethoven's music.

WE are requested to state that intending Guarantors of the next series of the Philharmonic Society's Concerts should send their names to the Hon. Treasurer, Mr. C. E. Stephens, 37, Howley Place, Maida Hill, without delay, as the list is about to appear. We learn that about £1,800 has been already promised. There has been no call made on the Guarantors for the past three years.

THE monument to be erected by public subscription over the grave of the late Mr. Joseph Maas has arrived from Italy. It will forthwith receive the finishing touches in the studio of Mr. Currie, Oxford Street, and be "unveiled" on an early day.

AT the monthly meeting of the Musical Association, held on Monday, the 1st ult., a Lecture was given on "The Registers of the Human Voice," by Mr. Emil Behnke. Mr. T. L. Southgate was nominated chairman, and, in introducing the lecturer, referred to the musical value of his researches, in conjunction with Dr. Lennox Browne, in illustrating the mechanism of the human voice. Mr. Behnke briefly referred to the laryngoscope by means of which the three registers could be demonstrated in the throat—viz., chest, falsetto, and head. Valuable as was the use of this instrument, and what it had revealed to us, it allowed only the upper surface of the vocal ligaments to be seen in action. He had, therefore, designed and successfully used a new apparatus for the thorough illumination of the throat, after the manner of the sun shining through a person's ears. The apparatus consists of a large box lined with iron in which is placed an electric light of 10,000 candle power; a tube attached to the box has its other end placed against the outside of the throat, just below the larynx. The room is then darkened, and this enormously powerful electric light now actually penetrates the throat. A laryngeal mirror is employed in the usual way, and it is practically demonstrated, what had previously been theoretically ascertained, that the vocal ligaments actually collapse at the change from chest to falsetto, thereby proving the scientific accuracy of the terms *thick* register and *thin* register. In the former the bulk of the vocal ligaments is so great as to allow the light below them to be perceived only through their inner edges, while in the latter the vocal ligaments become quite transparent, which clearly shows that their entire bulk must have been considerably diminished. We now know that when a scale is sung as the voice passes from one register to the other, the mechanism by which the sounds are produced undergoes a distinct change, nature employing a somewhat different mode in each division of the voice. The value to the professional voice-trainer of the knowledge thus gained can hardly be overrated. It shows that the voice should be cultivated and trained according to the limits which nature has laid down for each portion of the organ. The points at which the changes occur are well defined, and it is clear that one of the chief efforts of the singing master should be directed to bridging over the breaks by exercises calculated to obliterate the distinction between the various registers, and thus allow the voice to pass evenly from one to the other. Mr. Behnke exhibited a diagram symbolising the varying thickness of the registers as they proceeded upwards, and showing the positions at which the breaks generally occur. He stated that in the case of finished and accomplished vocalists the distinctions between the various mechanisms he had described at the outset hardly existed; culture and practice had rendered the voice one complete organ, instead of being divided into different portions as it was found in most untrained singers. The lecturer condemned the forcing process to which some masters subject their pupils' voices, and showed that by skill the registers could be made to overlap, and optional tones be sung at the top of each lower register. An interesting discussion followed the Lecture, in which the Chairman, Messrs. J. S. Curwen, Dunstan, McNaught, Dr. Pearce, H. Klein, and Dr. Lennox Browne took part.

THE first Concert of the thirteenth season of the Crouch End Choral Society took place on October 26, at Christ Church Schoolroom, Crouch End, and was devoted to the benefit of the Conductor (Mr. Alfred J. Dye), who has for thirteen years directed the Society. He was ably assisted by the following artists, who kindly gave their services:—Miss Margaret Cockburn, Miss Hilda Wilson, Miss Marie Middleton, Mr. Lawrence Freyer, Mr. Percy Palmer, Mr. Sydney Beckley, Mr. Egbert Roberts, and Mr. Frank Ward. Mr. Edmund Woolhouse contributed two violoncello solos, and Messrs. J. G. Callcott and Alfred J. Dye acted as Conductors.

WE have pleasure in drawing attention to a new instrument, called by the inventor, Mr. W. Marshall, the "Chordarmia," chiefly intended to take the place of the pianoforte in accompanying the voice, and of a peculiar construction. The instrument, which has already met with the approval of a number of vocalists, may be viewed at Neumeyer Hall, Hart Street, Bloomsbury.

THE members of the South London Musical Club gave their forty-eighth Smoking Concert on the 9th ult., and their twenty-fourth Musical Evening on the 16th ult. The men's voice concerted music on each occasion consisted of "The Sailor's Song" (Hatton), "Night in the forest" (Schubert), "The cloud-cap't towers" (Stevens), "Hymn to Bacchus" (from Mendelssohn's "Antigone"), "Corydon's Song" (Horsley), "On the sea" (Abt), "Take thy banner" (Coward), "Lützow's wild chase" (Weber), and "In autumn we should drink, boys" (Marschner). At the Smoking Concert, Mr. W. M. Wait (Organist of St. Andrew, Undershaft) played four organ solos, two being in response to encores; and Messrs. Garratt, Richardson, Spurling, and Twiss contributed songs. At the Musical Evening (Ladies' night), the club was assisted by Miss Kate McKrill, Miss Annie Buckland, and Mr. W. C. Hann (violinello), all of whom were successful. Mr. C. Stevens (Musical Director) conducted, and Mr. G. B. Lissant presided at the pianoforte.

THE first Choral Festival of the Spitalfields Association of Choirs was held on Monday, the 1st ult., at the church of St. Mary Matfelon, before a crowded congregation. The choir, numbering 400 voices, was drawn from churches in the localities of Bethnal Green, Spitalfields, and Whitechapel. There was no attempt at difficult or elaborate music; the intention of the promoters being to give a simple choral Evening Service. The Responses were Tallis's, the Magnificat and Nunc dimittis were sung to Bunnett in F, and the Anthem was "All Thy works," by T. Mee Pattison. Mr. W. H. Ward, Organist of St. John's, Bethnal Green, who has the training of the various choirs connected with the Association, conducted, and had his forces well under control, marked attention being paid to expression. The solo and the semi-chorus in the Anthem were tastefully rendered by the members of St. John's Choir, and Mr. Kusel, Organist of St. Mary's, accompanied throughout.

A SUCCESSFUL Concert was given by the choir of Wycliffe Congregational Church, under the direction of the Choirmaster, Mr. George Merritt, G.T.S.C., on Friday, the 19th ult., assisted by Miss Rose Dafforne, Miss A. Wilmot Briggs, Miss Annie Hood, and Mr. T. H. Mullerhausen. Mr. G. E. Hedges presided at the organ, Miss Marian Bonallack at the pianoforte, and Mr. J. P. Sinclair conducted. The principal items in the programme were a fine rendering of Mendelssohn's 13th Psalm "Lord, how long wilt Thou forget me," by the choir (the solo by Miss Dafforne); and an equally good performance of an Anthem by the Choirmaster, for orchestra, soli, and chorus, "Cry aloud and shout," Miss Briggs, Miss Hood, Miss Dafforne, and Mr. Mullerhausen were highly successful in their vocal solos, and the orchestra gained an encore for Mendelssohn's "Athalie" March, as did also Miss Bonallack and Mr. Hedges in Beethoven's Adagio, third Symphony, arranged as an Organ and Piano duet.

A CONCERT took place at the City Temple, Holborn Viaduct, on Thursday evening, the 11th ult., under the direction of Mr. E. Minshall, the Organist. The vocalists were Mrs. Parker, Miss Maud Harding, and Mr. W. H. Webb, all of whom were well received. Miss Kate A. Davis played three pianoforte solos with effect. Miss Adela Duckham, in her violin solos, exhibited mastery over the instrument, and she also played Weber's "Rondo Brillant" on the pianoforte, for which she was recalled. Miss Davis accompanied Miss Duckham in her violin solos.

HERR PEINIGER announces that his autumn Recital will take place on the 3rd inst., at Prince's Hall, commencing at three o'clock, the programme being entirely devoted to the Chamber-music compositions of M. Saint-Saëns. The artists are—pianoforte, M. Saint-Saëns; violin, Herr Peiniger and Mr. Percy Ould; viola, Mr. Ellis Roberts; violoncello, Mr. Charles Ould; double bass, Mr. J. Haydn Waud; trumpet, Mr. W. Morrow.

It is reported that the proprietorship of the Richter Concerts has passed from Mr. Franke to Messrs. Chappell and Co. This change, we presume, will not affect the character and objects of the enterprise, although it is desirable, perhaps, to work under the guidance of a more eclectic spirit.

THE sixth annual Festival of the "Associated Choirs of the Deanery of Kensington" was held on Thursday, the 18th ult., at All Saints' Church, Kensington Park. The choir numbered about 180 voices. The music included Chants by E. H. Birch, Hymn tunes by H. R. Bird, G. Ernest Lake, and Thomas Pettit, and the Old Hundredth Psalm. The Service was Tours's Magnificat and Nunc dimittis in F (substituted for Selby in C), and the anthems "Hallelujah" (Handel), and "Blessing, Glory" (Tours). The whole of the music was excellently performed and produced a fine effect. Mr. Thomas Pettit, Organist of St. Peter's, Cranley Gardens, presided at the organ with great ability, and the Conductor was Mr. G. Ernest Lake, Organist of All Saints' Church. A fine selection of organ music was rendered before and after the service by Messrs. E. H. Birch, Miss Mac., Oxon., and H. R. Bird, Organist of St. Mary Abbots.

THE Festal Services at St. Philip's, Sydenham, in connection with the Dedication Festival, were held on Sunday evening, October 31, and on Sunday, the 7th ult., under the direction of the Organist, Mr. Battison Haynes. The organ and choir were augmented by a quartet of trumpets and trombones, the additional brass parts being arranged by the Organist, whose setting of the "O Salutaris" was most effectively sung by Mr. E. C. Crump. The music performed at the High Celebration, on the 7th ult., consisted of Introit (Redhead); Kyrie, Creed, Sanctus, Gloria (Garrett in D); Benedictus, Agnus Dei (B. Haynes in E flat); and "O Salutaris" (B. Haynes). At Evensong, Magnificat and Nunc dimittis "Parisian" (Stainer), and Anthem "I was glad" (Elvey). After Evensong, on the 7th ult., Mr. Haynes played as voluntary Handel's "Hallelujah."

THE Saturday Popular Organ Recital at the Bow and Bromley Institute, on the 13th ult., was given by Mr. W. G. Wood, professor at the Royal Academy of Music. His selections included Handel's Overture "Athaliah," Prelude and Fugue in A minor (Bach), Offertoire in G (Wély), Selection from Gounod's "Faust," and a new composition by himself, Allegro (in form of Minuet). This was so well received that Mr. Wood had to repeat it. Mendelssohn's "Hear my Prayer" (solo, Miss Fanny Bristowe) and songs and part-songs agreeably diversified the programme. Mr. Fountain Meen was the accompanist, and Mr. W. G. McNaught conducted.

THE members of the St. George's Glee Union gave their 217th Consecutive Monthly Concert on the 5th ult. Miss Madeline Hardy, Miss Edith Touzeau, Miss Maud Leslie, Miss Clara Myers, Mr. Hirwen Jones, and Mr. Alec Marsh were the vocalists. Mr. A. F. Pattison played a clarinet solo, and Miss Emily Tate two pianoforte solos. The part-singing included compositions by the Earl of Mornington, Danby, Bennett, Bishop, Benedict, Pinsuti, and Horsley; "There is beauty" (Sir John Goss), and "Haste ye soft gales" (Martin), being sung as quartets by members of the St. George's Glee Union. Mr. F. R. Kinkead was the accompanist, and Mr. Joseph Monday conducted.

THE first and second parts of Haydn's "Creation" were sung at St. Saviour's Church, Herne Hill Road, on Thursday evening, October 28. The soprano solos were interpreted in a highly commendable manner by Miss Alice Patten. The other vocalists were Mr. John Ridding, R.C.M., and Mr. Joseph Gostick. The choral numbers were delivered with a fair amount of precision by the church choir, largely augmented for the occasion; the accompaniments consisting of organ and orchestra. Mr. G. A. Higgs, F.C.O., the director of music at the church, conducted with care and ability, and Mr. A. Lake, R.A.M., presided at the organ.

MISS EDITH RUTHVEN gave a successful Concert at the Vestry Hall, Turnham Green, on Thursday, the 11th ult. Miss Ruthven, who possesses a good soprano voice, was heard to advantage in Weber's Scena, "Softly sighs," in "An old garden," by Hope Temple (encored); and in Blumenthal's Duet "A Venetian Boat Song," with Miss Helen Killik. Songs were contributed by the last-named artist, also by Mr. North Home and Mr. George Gear, with much effect, several encores being demanded. Mr. Giuseppe Dinelli was warmly applauded in some violoncello solos.

At St. Stephen's, South Kensington, on St. Simon and St. Jude and All Saints' Days, Harvest Festival Services were held with augmented choir and an orchestra. At all the services the church was crowded. Matins and Holy Communion were sung to Smart in F and Eyre in E flat, and the Anthem was E. H. Thorne's "All Thy works praise Thee, O Lord." Evenson was sung to Tours in F, and the Anthem was Haydn's "Creation," the soloists being Master Humm, Mr. Frederick Cundy, and Mr. H. V. Broughton-Black. Mr. Arthur Trickett presided at the organ, and Mr. Hamilton Robinson (Organist and Choir-master of St. Stephen's) conducted.

A CONCERT was given in Morley Hall, Hackney, in aid of various charities in connection with South Hackney Parish Church, on the 20th ult. Lady Randolph Churchill played three pianoforte solos, and was presented with a bouquet by the Hackney Conservative Association. The principal vocalists were Madame Rose Hersee, Miss Grace Clare, Mr. Barrington Foote, and Mr. N. Webb. Mr. Furness Peters played a violin solo, and Signor Odoardo Barri conducted. There is every reason to suppose that the Concert will prove to be a pecuniary success.

HARVEST Festival Services were held at St. Matthew's Church, Oakley Square, N.W., on Sunday, October 31. The preacher in the evening was the Rev. W. Ostle (from St. Bartholomew's Hospital), who in the course of his remarks congratulated the congregation on the improvement that had taken place in the musical part of the services since he was last among them. The singing of the choir, which is only of one month's standing, reflected great credit on the young Organist, Mr. John E. Passmore.

At St. Saviour's Church, St. George's Square, on Wednesday, October 27, the church choir, augmented by members of the Grosvenor Choral Society, gave a fine performance of Weber's Harvest Cantata. The principal vocalists were Mrs. D. Woodhouse, Miss Gibbs, Master Hall, Messrs. E. L. Fredericks, and T. Davies. Mr. Albert Wood and Mr. C. Gibsons presided at the organ and pianoforte respectively, and Mr. David Woodhouse (Organist and Choir-master of the church) conducted.

THE Kyrie Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Samson" in St. Andrew's Church, Peckham, on the 10th ult., and a performance of "St. Paul," on the 17th, in St. Mary's Church, Poplar. On the first occasion the soloists were:—Miss Ethel Harrison, Mrs. Oram, Mr. Henry Yates, and Mr. James Blackney; on the second, Mrs. Stanesby, Miss Ellen Cooper, Mr. Reginald Groome, and Mr. Jabez West. Mr. E. H. Turpin accompanied on the organ.

THE members of the Grosvenor Choral Society held their 177th monthly Concert, at the Grosvenor Hall, Buckingham Palace Road, S.W., on Friday, the 19th ult. The programme consisted of part-songs by Mendelssohn, Hatton, Lemmens, Fanning, Adam, Taubert, Moir, and Bishop. Songs were given by Miss Kate Milner, Miss Kate E. Fountain, Miss Kelly, and Mr. Frank May. Mr. T. F. Williams gave a concertina solo, Mrs. T. P. Frame presided at the piano, and Mr. David Woodhouse conducted.

A PERFORMANCE of Spohr's "Last Judgment," with organ accompaniment, will be given in St. Peter's Church, Eaton Square, on the 16th inst., at 8 p.m., no tickets of admission being required. After Christmas "The Messiah" will be performed, and every Thursday from Christmas to Lent Organ Recitals, interspersed with vocal music, will be given. These performances are especially intended for the poor of the parish, and to give an opportunity for all to hear the superb organ and choir of the Church.

ON Saturday, the 6th ult., a Concert was given in the rooms connected with the Union Chapel, Islington. The vocalists were Miss H. Ormarez, R.A.M., Mr. K. Sutton, and Mr. Lovett King. A flute duet and solos were contributed by Mr. H. J. and S. D. Derham, and pianoforte solos by Mr. F. E. Choveaux, who was also an able accompanist.

THE anxiety of the public to possess souvenirs of the late Joseph Maas was shown in extraordinary measure at the recent sale of the regretted artist's effects, many of the "lots" being disposed of at much above their original cost.

A NEW Choir, under the title of the Finsbury Park Male Voice Choir, formed by members of the Hornsey Wood Musical Society, has just been organised by the Hon. Sec., Mr. P. L. Deighton. The choir will be under the direction of Herr Franz Leideritz, and will meet for practice in the Masonic Room, Hornsey Wood Tavern, Seven Sisters Road, on the second, third, and fourth Friday every month, at eight o'clock. The Secretary's address is 3, Carlton Road, Finsbury Park, N.

WE have much pleasure in once more recording the publication of that handsome and interesting volume "The Girl's Own Annual," the contents of which, both in original articles and illustrations, are in every respect fully equal to its predecessors. When we say that amongst the musical contributors to the work we find the names of Misses Cecile Hartog, C. A. Macrone, Oliveria Prescott, and Maud Valérie White, our hearty recommendation of the book needs no apology.

THE prospectus of the Dover Harmonic Society for the season 1886-87 announces that Haydn's "Creation" will be produced during the present month. Mendelssohn's "Lauda Sion" and Cowen's "Sleeping Beauty" in February, 1887, and Mozart's Twelfth Mass and Smart's "Bride of Dunkerron" in May. The Conductor of the Society is Mr. J. W. Howells, and Mr. Albert Hill is hon. secretary and accompanist.

THE prospectus of the fifteenth season of the Apollo Musical Club, Chicago, promises four Subscription Concerts, the first of which—devoted to a performance of Berlioz's "Faust"—was announced for the 23rd ult.; and at the second Concert, on the 28th inst., Handel's "Messiah" will be given. In the vocal department Mr. William Ludwig and Mr. D. M. Babcock have already accepted engagements.

THE name of the sacred Cantata written by Signor Bottesini for the Norwich Festival next year has been changed from "Getsemane" to "The Garden of Olivet." We may add that the work is of a meditative and devotional character, in this respect resembling the "Passion" of Bach and Handel. There are two parts, respectively entitled "The Agony" and "The Betrayal." Report speaks very highly of Signor Bottesini's music.

WE have received a copy of "The Conservatoire Music Register," arranged for one Term, by A. Lester Draper, the object of which is to preserve a record of the course of a pupil's study. It is intended that the amount of regular practice, the works performed, and the Professor's report at each lesson shall be entered regularly in the book; and for this purpose there can be no doubt of the value of Mr. Draper's little Register.

ON St. Simon and St. Jude's day, October 28, a Full Choral Service was held at St. Jude's Church, Upper Chelsea. The Services were by Goss (in A) and the Anthem "O praise the Lord," by the same composer. The Choir was reinforced by members of St. Simon's Church and friends, in all about fifty. Mr. Henry O. Stevens, the Organist of St. Jude's, accompanied the Service, Mr. Henry A. Evans of St. Simon's contributing the Voluntaries.

IN connection with a large meeting of tradesmen, held under the auspices of the Shop Hours' League, in the Assembly Hall, Mile End Road, on the 3rd ult., Mr. Frederick W. Howland gave a Recital on the fine organ built by Messrs. Bevington and Sons. The programme consisted of selections from Clark, Smart, Mendelssohn, &c. Both the execution and expression of the comparatively young organist elicited the warmest marks of approbation from the audience.

THE report that Mr. Leslie Crotty and Miss Georgina Burns (Mrs. Crotty) are about to secede from the Carl Rosa Opera Company is, we believe, quite accurate. It is also true that they propose to organise a company of their own, exclusively for performances in the provinces. Whatever may be the result of the venture, no one can say that there are not two good artists at its head.

At a recent meeting of the Committee of the Mendelssohn Scholarship Fund, a resolution was passed inviting Mr. Joseph Bennett to join that body. The invitation has been accepted.

A SUCCESSFUL entertainment was given to the patients of Brompton Hospital, on Tuesday evening, the 16th ult., by Mr. John Elwin, an old and valued friend of the Charity. He was ably assisted by Mrs. Elwin, Miss Richmond, the Misses Pawle, Mr. Pawle, Mr. Duncan Fleet, and other friends; Mr. Elwin's singing was a special feature in the programme.

MESSRS. CHALLEN AND SONS have invented an instrument called the "Dulcephone," the object of which is to enable pianoforte pupils to practise technical exercises without distressing the nerves of those possessing sensitive organisations. For schools and colleges we have little doubt that this contrivance will be found most valuable, especially as it can be easily applied to any ordinary cottage or grand pianoforte.

A RECITAL was given in St. Barnabas', Kentish Town, by Mr. H. W. Weston, A.C.O., on the 20th ult., on the new organ built for the church by Mr. A. Monk. The programme included works by Bach, Handel, Haydn, Rheinberger, Wagner, &c., and Mr. W. Moore sang "Every valley" ("Messiah"), and "If with all your hearts" ("Elijah").

AN Organ Recital will be given by Mr. W. T. Best in Highbury Quadrant Congregational Church, on the evening of the 15th inst. The programme will comprise selections from the works of Bach, Handel, Morandi, Salomé, Sullivan, a posthumous Andante by Bizet, and two compositions by Mr. Best.

THERE is some hope that Madame Schumann may be persuaded to visit England again next spring, and take her old place on the Popular Concert platform. Meanwhile it is likely that another of her pupils will assist Miss Fanny Davies in keeping before our musical public the principles and practice of a genuine school of "pianism."

MR. G. AUGUSTUS HOLMES gave his usual monthly free Organ Recital at St. George's, Camberwell, on Sunday afternoon, the 21st ult. The programme, which comprised selections from the works of Guilman, Calkin, Salomé, Mendelssohn, and others, was rendered in a very excellent manner, and listened to by a large congregation.

MR. WALTER W. WINDLE, Organist and Choirmaster to Belper Church, and Choirmaster to Heage Church, &c., has been offered and has accepted the Conductorship of Ripley (Derby) Choral Union. The work in hand is "Judas Maccabæus." Mr. Windle succeeds the late Mr. Woodward, of Derby, and Mr. Taylor, of Nottingham.

THOSE interested in the services in celebration of Her Majesty's Jubilee, which will no doubt be numerous during the coming year, will be glad to learn that an Anthem specially written for the occasion by an eminent church composer, will appear in an early number of THE MUSICAL TIMES.

THE first evening Concert in connection with the Denmark Place Cricket Club took place on Friday, the 19th ult., at the Lecture Hall, Coldharbour Lane, Camberwell, before a large and appreciative audience. There was an excellent programme, and the singing of Miss Ella Thomson and Mr. Alfred Pawsey was much admired.

ON All Saints' Day a performance was given of Mendelssohn's "Lauda Sion" at the Church of All Saints', Putney Common. The accompaniments were played by a professional string orchestra and the organ. The Magnificat was sung to Martin in C. Mr. C. S. Jekyll conducted, and Mr. H. Dancey, F.C.O., was at the organ.

IN consequence of the Christmas holidays, it will be necessary to go to press with the December number of THE MUSICAL TIMES earlier than usual. Notices of Concerts, advertisements, &c., should reach the office not later than the 23rd inst.

A SERIES of Organ Recitals are being given fortnightly after the seven o'clock Sunday night service, at Quebec Chapel, Bryanston Street, by the Organist, Mr. Edward G. Croager. The next Recital will take place on the 12th inst.

THE second Concert which was to have been given in Dublin in connection with Madame Patti's short tour did not take place, owing, it is said, to the great singer's illness. Another report states that very few tickets were sold.

MR. AND MADAME DE PACHMANN have left England for the Continent, where they purpose staying a year or so, during which time Madame de Pachmann will make her *reentrée* as a pianist.

MR. ARTHUR THOMPSON, Principal Tenor to the Foundling Chapel, and Mr. David Strong, have been appointed Professors of Singing at the Guildhall School of Music.

THE Committee of the Norwich Festival have, we believe, determined to include Sullivan's "Golden Legend" in their programme.

MR. F. H. COWEN has begun work upon his Worcester Oratorio, and the whole of Mr. Joseph Bennett's libretto will shortly be in his hands.

VERDI's new opera will be published by Ricordi about the end of January next. There will be an English version of Boito's text.

GOUNOD's Third Messe Solennelle ("De Pâques") will be performed at St. Alban's Church, Holborn, on the morning of Christmas Day.

WE congratulate the Guildhall School of Music upon the probable accession to its teaching staff of Mr. Prosper Sainton.

REVIEWS.

English Glee and Part-Songs; an Enquiry into their Historical Development. By W. A. Barrett.

[Longmans, Green and Co.]

THIS is a well printed volume of 351 pages, pleasant to read, and not too dry or technical. The history of the English glee is a subject full of interest to all students of musical art, and the author speaks enthusiastically and with unstinted praise of the many geniuses who have enriched this emphatically native English school with the products of their learning and fancy. It is to be hoped that the timely appearance of this volume will induce other musicians to follow in the steps of the author and endeavour to make themselves acquainted with a branch of vocal art at present unhappily neglected and almost forgotten. A reference to the pages of this volume will indicate what composers have most excelled, whose works would repay careful study and efficient performance. In regard to the latter, Mr. Barrett makes some excellent remarks as follows: "Another practice which is generally observed in the treatment of glees in the present day cannot be too strongly deprecated. It is that of dealing with them as if they were part-songs or choruses. The glee should be given with one voice to a part, otherwise the elegance and grace of its character are completely destroyed, and the work suffers greatly by being reduced to mechanical utterance. It is essentially an artistic creation, which requires sympathetic and artistic treatment. The greater number of those who sing glees after this manner can never form any idea of their beauties."

Should this work re-appear in a second edition, a few blemishes might well be removed. It appears from the preface that the matter was originally read as a series of lectures at the City of London College, but all trace of this has disappeared from the text, excepting on page 58, where there is an awkward reference to "the next lecture." Occasionally the sentences are somewhat vague and need revision. On page 6 of the preface we read, "The words of many of the best specimens generally contain some epigrammatic sentence or conceit." On page 48, there is a quotation from Naumann's "History of Music," edited by Sir F. Ouseley, a work accessible to the English student, but Mr. Barrett has unfortunately only named the German title of the book.

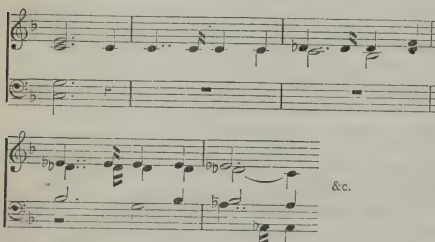
On page 68, referring to the Eisteddfodau, or assemblage of bards, our author says, "these meetings, under Royal Commission, were held down to the reign of Queen Elizabeth," but the fact remains that the Eisteddfodau had fallen into abeyance until 1568, when Elizabeth granted a commission for the summoning of the Welsh Eisteddfodau.

Mr. Barrett is justly eloquent in speaking of Purcell, but he makes a strange blunder on page 165, where he says "Dryden, who was one of the warmest admirers of Purcell, wrote the Ode 'Alexander's Feast' for him to set to

music. Why this was not done cannot now be ascertained. It is stated that the poet's soul was vexed at the non-compliance of the musician, and that their friendship was interrupted by the matter." A reference to the life of Purcell, by Cummings, would have shown that Dryden wrote "Alexander's Feast" two years after Purcell's death.

On page 178, Mr. Barrett names "John Church, of Windsor." Why of Windsor? It is *supposed* that he was born there, but it is *certain* that he was master of the choristers of Westminster Abbey for upwards of thirty years, and was buried in the cloisters of that church. Mr. Barrett is somewhat severe in his remarks on Tosti's "Florida song" (pages 193-4), nevertheless the work was considered sufficiently excellent to be published in German (Berlin, 1757) and in French (Paris, 1874).

In estimating the comparative merit of Webbe, Callcott, and Horsley, Mr. Barrett gives the palm to the first-named, and asserts that the "golden age" of glee writing ended with him, but our own reading compels us to dissent from that conclusion. We think both Callcott and Horsley have left far finer specimens of the school than can be found in the compositions of Webbe. We could have wished that Mr. Barrett had added to the value of his book by occasional musical examples—if only a few bars here and there. Surely Horsley's glee, "Blow light, thou balmy air" (composed long before Mendelssohn wrote) has been an interesting work to have quoted, containing as it does so many passages anticipatory of Mendelssohn's manner. There is also a most remarkable passage in Bishop's glee, "Come forth, sweet spirit," which might be compared with a well-known passage in "Thanks be to God" in "Elijah," composed many years after Bishop's glee was in print. Bishop's glee is in F major, and the passage to which we refer runs thus—



Mr. Barrett advocates the formation of Societies for the performance of old English glees; but it seems to us that the great scarceness of male alto presents a difficulty at the present time. Perhaps the unpopularity of the male alto voice in recent years may in some degree account for the neglect of glee music. Certainly glees do not produce all the effect intended by the composer when the upper part is sung by a contralto. Space forbids further extracts from Mr. Barrett's book, but our readers will do well to obtain and peruse it for themselves; they will find that the information given covers a much wider field than might be supposed from the title "English Glees and Part-Songs"—the progress of the art of music from the earliest times is traced century by century—the music of the Hebrews, Egyptians, Greeks, Romans, Troubadours, Ecclesiastics, and Seculars, indeed almost all branches of musical history are treated of. The work is a history of music, in which English glees and part-songs have perhaps for the first time received a proper and fair consideration.

Verdi: *Histoire Anecdotique de sa vie et de ses œuvres*. Par Arthur Pougin. [Paris: Calmann Lévy.]

THE precedent—a modern one we take it—of publishing biographies in the lifetimes of the men whom they describe, is one which, *vitiis imitabile*, has been responsible for a great many worthless productions. But fortunately there are exceptions to the rule, and the volume before us is a signal exception. M. Pougin, who is a distinguished critic as well as a charming writer, has here performed a difficult task with the utmost success. Never once quitting the "anecdotal frame" which he has traced out for himself, never deviating into unnecessary personalities, he has been

scrupulous to let the adverse as well as the admiring critics of Verdi have an ample hearing in his pages, without, however, attempting to forestall the judgment of posterity by any deliberate verdict of his own. Judiciously conceived and carefully carried out in the best of taste, this life of Verdi—which we are glad to learn is destined ere long to see the light in an English dress—is one of the most agreeable books we have met with for a long time, combining entertainment and information in the happiest form. The son of a small innkeeper and grocer at Roncola, a little town at the foot of the Apennines, Verdi narrowly escaped death in the massacre of Italians by the invading forces of Austrians and Russians in the year 1814, when he was one year old, owing his life to the presence of mind of his mother, who took refuge in the belfry of the village church. His latent instinct for music was brought out by a vagabond fiddler, whom Verdi failed not to remember thirty years later, and found vent on the keyboard of an old spinet which he still possesses. After holding the post of village organist, and directing a Philharmonic Society at the neighbouring town of Busseto, we find him applying in his nineteenth year for admission to the Conservatoire at Milan and failing to satisfy his examiners. He studied accordingly as a private pupil under Lavigna, and on the death of Provesi, the leading musician of Busseto, succeeded him in most of his emoluments, though a certain section of the townsfolk, including the clergy, espoused the cause of a rival, Ferrari, with such zeal that the peace of the neighbourhood was seriously disturbed. Marrying early, he lost his wife and both children within the space of a few months, before he had completed his twenty-seventh year, and, prostrated by the shock, resolved to renounce the career of a composer for ever. This decision was, fortunately for the world, upset by the persistence of Merelli, the *impresario* of the Scala at Milan, and the tempting character of the libretto of "Nabucco" which he furnished him with. On March 9, 1842, "Nabucco" was performed, and Verdi launched on the floodtide of success, which never afterwards ran wholly dry. A special feature about this pleasant volume is that it clears up a good many disputed points—e.g., the date of Verdi's birth, his familiarity with Mozart's "Don Giovanni," &c. Where good stories abound so plentifully it is hard to make extracts. Under these circumstances it is fairer to the author to bid our readers consult the original for themselves, a piece of advice for which we can securely count upon the gratitude of all who take it.

I will magnify Thee, O God (Psalm 145). Composed by J. Maude Crament. [Novello, Ewer and Co.]

MR. CRAMENT's church compositions have often received favourable notice in THE MUSICAL TIMES, but the above is a more ambitious work than anything we have hitherto seen from his pen, and in saying that he has been equally successful we are according him no light praise. Structurally his setting of the 145th Psalm consists of nine numbers, of which five are choral. The style of the music is essentially broad, dignified, and church-like, never once descending to mere prettiness, though there is no lack of melody in the solo music. From this point of view the most attractive number is a soprano and tenor duet, "The Lord is high," but the most powerful writing is to be found in a baritone solo, "The Lord upholdeth." All the choruses contain evidence of the composer's skill in counterpoint and fugue, the most elaborate being No. 5, a five-part fugue coming to an imposing climax. Two excellent anthems could be made by dividing the work at this point, but it would also be effective performed in its entirety in the concert-room, for which purpose it has been scored for full orchestra.

The day is done. Part-Song. By George J. Halford. [Novello, Ewer and Co.]

THERE is so much of merit in this setting of some verses by Longfellow that we may point out how the composer has injured its chances of obtaining popularity. His music flows on with unceasing agreeable melody, but it is not divided into verses, and the absence of any repetition makes it appear formless and vague. Fortunately, the last few lines are the most attractive, so that the final impression is favourable.

Serenade in E flat, for Orchestra. Composed for the Philharmonic Society, by Thomas Wingham. Arranged as a Pianoforte Duet, by Ernest Kiver.

[Novello, Ewer and Co.]

THIS Serenade, favourably noticed by us on its first performance at the Philharmonic Society last year, has been excellently arranged as a Pianoforte Duet by Mr. Kiver—so well, indeed, that those who have never heard it in its original form would scarcely suspect it to be a transcription. The graceful and refined poetical feeling displayed throughout the work—illustrative of Shakespeare's well-known lines, "How sweet the moonlight sleeps upon this bank"—will certainly require most sympathetic playing upon the part of both executants (the charming "Scherzino" more especially); but the sterling worth of the music will amply repay any care bestowed upon its rendering. Players who wish to recall the orchestral effects will find many valuable indications of the score.

The Trinity College, London, Calendar for the Academical Year, 1886-87. [A. Hammond and Co.]

NOT only is every information concerning Trinity College to be found in this Calendar, but its contents include the Regulations for Degrees in Music at the Universities of Oxford, Cambridge, Dublin, London, and Ireland, and a list of Doctors and Bachelors in Music of the United Kingdom. Specimens of the Musical Examination Papers set for the last year at the College are also given, and will be found highly useful—so much so, indeed, that the authorities will, we are certain, thank us for pointing out that there is an error in the fourth chord given at page 271, which, as it stands, is not a discord at all; no doubt a natural before the B is intended.

Twelve Original Voluntaries for the Organ and Harmonium. By Oliver King. [Novello, Ewer and Co.]

MUSIC intended for the organ or harmonium is usually most suited to the latter instrument, as the pedal board may be regarded as one of the most distinctive features of the pipe organ. This may be said of the little pieces before us, though no directions for registering are given. Still, most of them will do very well as organ voluntaries for amateurs who have not yet commenced to "feel their feet." Mr. Oliver King writes like a sound musician, and his pieces are all noteworthy for purity of style and expressiveness, simple as they may be. The gems are No. 5, a Pastorale, and No. 10, an Impromptu, but everyone is more or less pleasing.

The Professional Pocket Book, and Daily and Hourly Engagement Diary for 1887. [Rudall, Carte and Co.]

WE observe no new features in the present issue of this Pocket-book; but all those which characterised the many which have preceded it are carefully preserved, and we may therefore again commend it to the notice of all professional men.

FOREIGN NOTES.

ON the 18th of this month, one hundred years will have elapsed since, at the little town of Eutin, in Holstein, Carl Maria von Weber, the world-famed composer of "Der Freischütz," of "Euryanthe," and of "Oberon," first saw the light. The occasion will be made one of festivities throughout the Fatherland, and it is to be hoped that in this country also the event will not be entirely passed over. Our readers need not be reminded that it was for England the master wrote his last great work "Oberon," the first performances of which, in 1826, at Covent Garden Theatre, he conducted with his dying hand; and that shortly afterwards, on the fifth of June of the same year, he expired at the house of the late Sir George Smart, in London. At the composer's native town active preparations have been for some time on foot for an appropriate celebration of the forthcoming centenary, although it is still doubtful whether this will include the ceremony of laying the foundation-stone of the projected monument for which subscriptions have been for some time solicited. Partly on account of the latter being as yet far from sufficient to defray the expenses of a worthy memorial, and partly also on account of the unseasonable time of year, the above ceremony will probably be postponed until next summer, when, it is to be hoped, the prospect for a speedy realisation of the entire

scheme will likewise have brightened, and the stigma have been removed from the composer's countrymen that they so little honour one of their greatest musicians. We shall furnish a report of the commemorative performances in connection with the above centenary in our next number.

At the Vienna Hof-Theater a cycle of Weber's operas is announced to commence on the 5th inst. It will include the early opera "Abu Hassan," as well as "Freischütz," "Euryanthe," "Oberon," and the melodrama "Preciosa." A special performance of "Euryanthe" is to be given on the 18th inst. in commemoration of the jubilee of the composer's birth.

Weber's Cantata "Kampf und Sieg," composed in 1815 in commemoration of the Battle of Waterloo, and first produced in December of the same year at Prague, was revived on the 12th ult., at the second Concert of the Berlin Philharmonic Society, under the direction of Dr. Joachim. The performance was an excellent one, and the picturesqueness and dramatic fire of the composition aroused the enthusiasm of the hearers, and caused them to wonder why so noble a work by the great composer had been so long neglected.

Herr Nicolaus Oesterlein, a wealthy Viennese amateur, is about to establish in the Austrian capital a permanent Wagner Museum, which will comprise his own enormous collection of Wagneriana (books, pamphlets, manuscripts, portraits, prints, &c.), and to which, he hopes, other collectors will contribute their quota. The institution, which is to be open to all, is likely to furnish much valuable and interesting material to the student of what may be termed the Wagner epoch in the present century.

Count Hochberg, the new Director General of the Royal Theatres of Berlin, has issued an order to the artists of the opera enjoining them not to interrupt the action on the stage by advancing to the footlights to acknowledge the plaudits of the audience, and to accept recalls only at the conclusion of an act or of a tableau. A very sensible restriction this, and worthy of imitation!

The expenditure in connection with the Royal Theatres (opera and drama) of Berlin, during the past twelve months, has amounted to two and a half million marks. The Emperor's yearly contribution out of his privy purse is 450,000 marks; but in addition to this he also pays the deficit, which is generally very considerable, notwithstanding the fact that all the members of the Royal family have their boxes, for which they pay the due annual rent, and that for every performance "by command" of the Emperor, the latter pays the entire cost.

A most successful performance took place, on the 10th ult., at the Court Theatre of Dessau, of a new opera, entitled "Die Hochzeit des Mönchs" ("The Wedding of the Monk"), by Herr August Klughardt. Both the libretto (from the pen of Herr Pasque) and the music are most highly spoken of, and the work is likely to make the round of German operatic stages.

A new opera, "Otto der Schütz," by Victor Nessler (the composer of "The Piper of Hamelin"), was brought out on the 15th ult., at the Leipzig Stadt-Theatre, with some success. The work is, however, characterised in the German press as generally weak, and deficient in those popular qualities which have rendered preceding productions of this composer so attractive to the masses. At the same theatre, Nessler's "Der Trompeter von Säkkingen" (first produced here some two years ago), celebrated its one hundredth performance last month before a crowded audience, and in the presence of its fortunate composer.

Out of a total of 3,407 operatic performances given by twenty-nine of the more important German Theatres during the year 1885, no less than 526 were devoted to works by Richard Wagner.

A pianist of Riga, Herr Pohligh, proposes during the present winter to play, in the course of eight Recitals, the entire number of Beethoven's pianoforte sonatas.

The following are the more important works which will be performed during the present season by the Philharmonic Society, of Vienna—viz.: Overture (J. S. Bach, first time); Overture "Leonore," No. 1, and Symphonies, Nos. 1, 3, and 5 (Beethoven); Overture "Carneval" (Berlioz); Suite "L'Arlesienne" (Bizet); Symphony, No. 4, and Pianoforte Concerto B flat major (Brahms); Scherzo Capriccioso, and Symphony, No. 2 (Dvorák, first time);

Serenade, No. 4 (Fuchs); Symphony (Heuberger, first time); "Faust" Symphony (Liszt, first time); Overture "Ruler of the Spirits" (Weber); "Siegfried Idyl" (Wagner); Symphonies (Haydn, Mozart, Schubert, Schumann).

Spontini's now seldom heard *chef-d'œuvre*, "La Vestale," was revived, on the 7th ult., at the Hof-Theater of Brunswick.

"Donna Diana," a new opera by Heinrich Hofmann, was performed for the first time, on the 15th ult., at the Royal Opera of Berlin, and was well-received, special applause being bestowed upon some incidental vases (vocal), the "ballet" music generally, and a quartet for male voices. The orchestration is said to be throughout highly effective. The leading press organs do not, however, regard the new work of the gifted composer as likely to obtain a permanent hold upon the *répertoire* of the Royal Institution in question.

The sixty-fourth Musical Festival of the Lower Rhine is announced to take place in Whitsun-week next year, at Düsseldorf, the Conductors being Herr Julius Tausch, of that town, and Dr. Hans Richter.

A season of "Popular Concerts," in the place of the now defunct "Euterpe" Concerts, was inaugurated at Leipzig on the 1st ult., under the direction of Herr Hans Sitt. The Concert was very well attended.

The well-known pianist, Herr Franz Rummel, is just now giving a series of most successful Concerts of chamber music at Berlin, in conjunction with several artists from the Meyer'sche orchestra. The undertaking meets with the warm appreciation of Berlin amateurs, while serving to enhance the already brilliant reputation of the Concert-giver, whose performances, at this and other concert institutions of the German capital, are referred to in most eulogistic terms by the leading press organs. Herr Rummel is expected to arrive in this country in the course of next month.

At one of the Symphony Concerts, under direction of Herr Hlavatch, recently given at St. Petersburg, the third part of the programme was devoted to English composers, when orchestral numbers by Mr. Prout, Dr. Mackenzie, and Sir Arthur Sullivan obtained a hearing, and met with a most favourable reception.

Anton Rubinstein's new Symphony (in A minor) was performed for the first time in public at one of the recent Gewandhaus Concerts of Leipzig, under the direction of the composer, and was most enthusiastically received. The eminent pianist-composer has, it is stated, accepted an invitation to give a series of seven Concerts in Madrid and Barcelona in the early part of next year. As on recent similar occasions, the great artist will repeat each performance for the special benefit of brother musicians in the above towns, who will be present at his invitation. Rubinstein's opera, "The Demon," completed its hundred representations last month, at Moscow.

Georges Bizet's opera, "Les Pêcheurs de Perles," was produced, for the first time on any German stage, on the 10th ult., at the Stadt-Theater of Düsseldorf.

Recent performances of "The Mikado" at the Frankfurt Stadt-Theatre have proved as successful as were the previous productions of that specifically English operetta at Berlin and Vienna.

A grand celebration in honour of the late Franz Liszt is being prepared by the Symphony Society of Antwerp, on which occasion the symphonic poems "Orpheus" and "Tasso" will be performed. M. Alexandre Siloti will play the "Wanderer" Fantasia, and the "Danse macabre."

Liszt's Oratorio, "Christus," was performed last month at Munich, under the direction of the court capellmeister, Herr Levi, and produced a deep impression. Among the solo vocalists was Herr Heinrich Vogl, Professor Hieber presiding at the organ.

A laurel wreath, handsomely wrought in massive silver, has been placed upon the grave of Franz Liszt, at Bayreuth, the gift of the members of the Imperial orchestra of St. Petersburg.

Among the posthumous papers of Franz Liszt, has been found a complete "Pianoforte School," in three parts, the right of publication for which was acquired, it is stated, some years previous to the pianist-composer's death, by the firm of Schuberth, in Leipzig.

Albert Niemann, the veteran Wagner tenor, made his *début* last month before a New York audience in the part of Siegmund, in "Die Walküre," and met with a most enthusiastic reception.

At the University of Munich, a course of lectures has just been commenced by Dr. Muncker, on "The Dramatic Poems and Literary Writings of Richard Wagner," a fact which may be taken to indicate the growing appreciation amongst his countrymen of the important services rendered by the poet-composer in the field of national literature alone.

Several of Wagner's music dramas have lately been performed in Italy, notably at Rome and Florence ("Lohengrin") and at Turin ("Der fliegende Holländer").

M. Victor Wilder, the French translator of Wagner's book to "Die Meistersinger," has just completed a French version of "Tristan und Isolde."

At the projected Paris performance of "Lohengrin," early in next year, a translation of the text from the pen of M. Charles Nuyter (said to be an excellent one) is to be used. M. Lamoureux is already busily engaged upon the mounting of the work at the Eden Theatre, and the forthcoming *première* is looked forward to with intense interest in Paris musical circles.

Wagner's "Tannhäuser" is in course of being mounted at the Teatro Liceo of Barcelona.

Herr E. Kretschmer has just completed the score of a new opera entitled "Schön Rothraut," which will shortly be produced on several German operatic stages.

Professor G. Engel, the much esteemed musical critic of the Berlin *Vossische Zeitung*, has just celebrated the twenty-fifth anniversary of his connection with that journal.

At the Paris Opéra Comique, rehearsals have commenced of M. Saint-Saëns's new Opera, entitled "Proserpine," for which MM. Vacquerie and Gallet have written the libretto. It will probably be brought out in January next.

A comic opera, the libretto whereof has been suggested by Lafontaine's well-known fable of "La Cigale et la Fourmi"; and which bears the same title, was successfully brought out last month at the Gaieté Theatre of Paris. The music, which is said to contain many popular numbers, is by M. Audran, the composer of "La Mascotte."

The French Academy of Fine Arts has elected the Maestro Sgambati, of Rome, to a corresponding membership, in the room of his late friend and master, Franz Liszt.

It is said that M. Gounod, at the request of Pope Leo XIII., will spend some time at Rome during the present winter for the purpose of setting to music a number of hymns whereof the holy father is the author.

There were no less than 220 female candidates for admission to the pianoforte classes of the Paris Conservatoire this year, out of which number thirteen only were admitted to the advanced sections, and seventeen to the elementary classes.

The following are the more important works performed at the leading Concert institutions of Paris during the past month—viz., Châtelet Concerts: Overture, "Benvenuto Cellini," Symphonie Fantastique, "Oraison Funèbre," from "Symphonie Funèbre et Triomphale" (Berlioz); Overture "Coriolanus," Ballet music, "Prometheus," Symphony in F (Beethoven); Overture "Patrie," "Jeux d'enfants," Orchestral Suite "Roma" (Bizet); Violin Concerto (Bruch); "Ride of the Valkyries" (Wagner). Lamoureux Concerts: Symphony, D minor (Schumann); Overture, "Frances-Juges" (Berlioz); Prelude, "Tristan und Isolde" (Wagner); Overture, "Euryanthe" (Weber); Pianoforte Concerto, E flat (Beethoven); "Marche des Pèlerins" (Berlioz); Minuet for strings (Handel); Rhapsodie Norvégienne (E. Lalo); "Siegfried Idyl" (Wagner). Concerts Populaires: Symphony, C minor (Beethoven); Symphony, D major (Mozart); fragments from "Die Meistersinger" (Wagner).

In No. 48 of the Paris *Le Ménestrel* is published the paper on "La Nature et L'Art," recently read by M. Gounod in the French Académie, and referred to in our last number.

At Madrid, a new operetta entitled "Jugar con fuego" was recently brought out with conspicuous success. The composer is the Maestro Ventura de la Vega y Barbieri.

Liszt's Oratorio "Christus" will shortly be performed, for the first time in the United States, by the Oratorio Society of New York.

The committee charged with the organisation of the festivities in connection with the forthcoming Papal Jubilee at Rome, has offered a prize for the composition of a hymn (in the Italian language) commemorative of the event. The successful competitor will be the recipient of a gold medal, bearing the image of Leo XIII., and the sum of 250 lire.

The libretto of the successful new opera "Flora Mirabilis," by the Maestro Samara, is being translated into German, with a view to the production of the work at a leading operatic stage in Germany.

An opera entitled "Edmea," by the young Maestro Catalani, recently brought out with much success at Milan, has met with equal favour on its production last month also at Turin.

At a recent performance of Verdi's "Aida," at Budapest, the interpreters of the three leading characters sang their parts in as many different languages—viz., Italian, Polish, and Hungarian respectively; a veritable confusion of tongues, more especially in the concerted numbers!

A new operetta by Herr Zeller, entitled "Der Vagabund," was brought out at the Carl-Theater of Vienna last month, where it met with a most enthusiastic reception.

According to *La Riforma*, of Rome, the Maestro Verdi has given strict injunctions to his publishers to withhold the right of performance of his new opera "Otello" from any operatic stage where the *diapason normal* has not been adopted in the orchestra. Meanwhile, the long looked-for production, on any stage, of the veteran Maestro's new work, appears to be still a matter of uncertainty.

We have been requested to state that Mr. Lacey Baker, late Organist and Choirmaster at St. Paul's (American) Church, in Rome, has been nominated an Associate of the Royal Academy of Santa Cecilia of that capital.

M. Adolphe Jullien, the well known French musical *savant*, has just published an elaborate and copiously illustrated Life of Richard Wagner. The following passage, quoted by a contemporary from the work, may serve to show the author's appreciation of the Bayreuth master:—"Those who saw him as he was, sometimes indulging in unrestrained gaiety, now pouring out a torrent of jokes and laughter, anon furious, not respecting in his attacks either titles, authorities, or friendships, always obeying the irresistible *élan* of the first impulse, could not too severely reproach him for his lack of taste, the want of tact and delicacy of which he was guilty; if a Jew, one was tempted to forgive him for his pamphlet on 'The Judaism in Music'; if one was French, to pardon him for his buffoonery upon the capitulation of Paris; if a German, to overlook the insults he heaped upon the land of the Teuton; just as we forgive Voltaire for 'La Pucelle,' Shakespeare for certain plaisanteries and sonnets, Goethe for some ridiculous pieces, and Victor Hugo for some speeches. We take Wagner for what he was, full of defects—perhaps, because he was full of genius, undoubtedly a superior man, one of the greatest and most extraordinary beings that the century has produced."

Under the title of "L'opéra et le Drame musical d'après l'œuvre de Wagner," another volume relative to the Bayreuth reformer has just been issued in Paris, the author being M^{me}. Henriette Fuchs. The work is prefaced by a letter written by M. Sully-Prudhomme, a member of the French Académie.

Dr. Langhans's important new work, "The History of Music in the 17th, 18th, and 19th centuries" (Leipzig: F. E. C. Leuckart, 2 vols.), has just been completed, and will shortly be reviewed in this journal.

Under the chief editorship of M. Edouard Dujardin, a new monthly journal, devoted to literature and the arts, has been founded in the French capital, entitled *La Revue Indépendante*.

The *Wiener Signale*, a Viennese music journal occasionally quoted by us, has ceased to appear.

The Paris correspondent of the *Daily Telegraph* writes to that journal under date the 16th ult: "M. Jouvin, whose musical criticisms were at one time read as eagerly as the *feuilletons* of his more famous contemporaries, Jules Janin, Théophile Gautier, and Paul de Saint Victor, has just died at the age of seventy-six. His articles in the *Figaro*, written with much acumen, and in a quaint style, somewhat like that of Chorley, the critic of the *Athenaeum*, were

always signed 'Benedict.' He was the son-in-law of M. Villemessant, the founder of the journal."

At Broni (Italy), died, at the age of forty-nine, Cesare Casiraghi, a popular composer of ballets and operettas, the librettos of some of the latter having been written in the Milanese dialect.

The death is announced, last month, at Dresden, of the widow of Conradin Kreutzer, the composer of "Das Nachtlager in Granada," whom she has survived by nearly forty years.

CORRESPONDENCE.

GIESECKE; AND THE ROYAL IRISH ACADEMY OF MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The statement in THE MUSICAL TIMES of November 1, that Giesecke, the reputed author of the libretto of Mozart's "Zauberflöte," subsequently became Professor of Natural History in Dublin, is quite correct. He was Professor of Natural History in the Royal Dublin Society for many years. Doctor George Hatchell, State Physician in the household of His Excellency the Viceroy of Ireland, tells us that Charles Giesecke (pronounced here Giesëcke) lectured on mineralogy in the year 1826. There is a catalogue of minerals, forming the collection of the Society, made by him in the year 1832. Doctor Hatchell attended his lectures, and remembers the somewhat strange-looking little man very well. To come to a more modern musician, he also recollects attending a dancing academy kept by the father of Michael Balfe, in a street near Merriem Square, Dublin. It was the custom to have a violin-player to play for the pupils while learning, and in this instance the violinist was Michael Balfe, a bright-eyed, light-haired little boy. He was in future days the eminent composer. It is interesting to be thus brought, as it were, into converse with one who was acquainted with the greatest musician that ever lived, and also with a composer who, occupying a far humbler niche in the temple of Art, still shares with the great master the admiration and affection of all lovers of music.

Allow me to make a few remarks on the letter in THE MUSICAL TIMES complaining of the inefficiency of the Royal Irish Academy of Music. Considering that the writer was for many years Professor of Singing in the Academy, and that the classes are pretty much on the basis framed by him, the complaint is, at least, ungenerous. No one is better aware than the writer of the letter of the early struggles of the Academy for existence, and that the observation of a friendly critic would rather be the wonder how it has existed and prospered at all, than that it should be deficient in some branches of musical education entailing additional expense.

The charges against the management of the Academy were made pending the allocation of the Coulson Fund. They have long since been refuted and publicly withdrawn by their promoters. The administration of the Coulson Fund through the Academy was resolved on by the Corporation of Dublin, and subsequently sanctioned by a decree of the Court of Chancery.

The alterations in the management of the Institution are few and unimportant, and were considered necessary to give legal validity to the application of the fund.

I am, Sir, your obedient Servant,

J. W. BRADY,

Hon. Sec., Royal Irish Academy of Music.

November 12, 1886.

P.S.—Since writing the above I learn that Charles Giesecke was knighted, and an admirable oil portrait, by Raeburn, of Sir Charles Giesecke, hangs on the walls of the Royal Dublin Society.

MUSIC IN DUBLIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—There is one paragraph of the letter appearing on the above subject in your November number which, as it concerns the musical Society of which I am the founder and Conductor, I trust that you will permit me to answer. It reads as follows: "I may mention that there is also an

Orchestral Union in Dublin, but I do not think it has been much of a success." Allow me to give an unqualified contradiction to this statement for the following reasons:—The Orchestral Union, a combination of local professional and amateur elements, never was in such a prosperous condition, artistically and financially, as it happens to be at the end of this, its seventh, season. Any person acquainted with the difficulty of founding an Orchestral Society will know that it takes considerable time to bring a band to a state of efficiency; but from the incentive given to the amateurs to study, and the assistance I have received from the members of the musical profession, we are now in a position to perform such works as the earlier of the Symphonies of Beethoven, the Mendelssohn Concertos, the standard Overtures, &c.

The committee are thoroughly satisfied with the successes that have been gained, and with the result of their efforts to remove the imputation that "Dublin does not possess an orchestra," towards which end they are at length within measurable distance.

I may, in conclusion, be permitted to call attention to the fact that "Hibernicus" has bestowed warm approval upon one of the musical Societies of our metropolis which, as a matter of fact, has not shown any sign of vitality for the past twelve months.

I am, yours faithfully,

W. H. TELFORD.

THE ORGANIST AT THE FIRST PERFORMANCE OF "ELIJAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the obituary notice of James Stimpson in your current issue, you, in common with other biographers (including Sir George Grove in vol. iv., p. 46, of his Dictionary), are in error. Allow me to say that Mr. Stimpson did not play the organ at the production of Mendelssohn's "Elijah" at Birmingham in 1846. The organist on that memorable occasion was the late Dr. Gauntlett. Confirmation of this can be found by referring to a letter from Mr. Stimpson in *The Lute* of February 15, 1883, p. 46, where, speaking of the first performance of "Elijah," he says, "he (Dr. Gauntlett) played from an organ part only, and I 'turned over' for him." Such authoritative evidence is conclusive.—Yours faithfully,

F. G. EDWARDS.

Canfield Gardens, Hampstead, N.W.,
November 9, 1886.

EMPLOYMENT OF FEMALE VOICES IN CHURCH CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Why should not women's voices be used more extensively in church singing, even where there are surplined choirs? In nearly all churches where there is a chancel screen, one or two rows of women could be placed behind the surplined choir where they would not be obtrusively visible. I suppose there is no doubt that women's voices are far superior to boys' in richness, sweetness, and purity of intonation. I know one church in London where this plan is carried out with a very good result, and I should be glad to hear of any others where this practice prevails.

CANTATRICE.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

AMBERGAVENNY.—The Orchestral Society gave its first Concert at the Town Hall, on Thursday, the 4th ult, under distinguished patronage. The principal singers were Mrs. G. Howell (née Bishop), Miss Agnes Morgan, Mr. Walter N. Phillips, and Mr. William Jones (William How). The Society was formerly known as the Abergavenny Amateur String Band, and early in the present year a change of Conductorship was deemed advisable, when the *bâton* was placed in the hand of Mr. C. C. Caird, a resident local professor, under whom a great improvement has been effected. The selections included Mendelssohn's *Cornelius March*, Czibulka's "Stephanie Gavotte," Beethoven's Overture to *La Mémoriale*, Liszt's *Marche des Dragons*, the *Bohemian Girl*, and a selection from the opera of *Patience*, in all of which the orchestra was highly efficient.

ABERYSTWYTH.—Harvest Thanksgiving Services were held at Trinity Church, on Friday, October 29. The music comprised Venite in A, Savage; Te Deum and Benedictus, Gregorian Tones, arranged by Dr. Stainer (third series); Anthem, "O give thanks unto the Lord," Sir G. Elvey; Kyrie in G, Gounod; and Magnificat and Nunc dimittis, Gregorian Tones, arranged by Dr. Stainer (third series). The services were excellently rendered by the choir, under the direction of Mr. Richard James, Choirmaster. Mrs. A. J. Hughes presided at the harmonium with much ability.

ALFORD.—In aid of the Recreation Ground Fund, an amateur Concert was given in the Corn Exchange, on October 28, which was well attended. The principal vocalists were Mrs. Northie, Mrs. Kell, Miss Johnson, Messrs. Reed, Kell, Whipham, H. Coney, and the Rev. G. S. Tyack. The Excelsior Band played two selections with much success, and the Concert concluded with the National Anthem.

AMBERGATE.—On Monday, the 8th ult, a Concert was given before a large audience. The vocalists were Miss Hearden, Miss Jessop, Miss Summerside, Mr. Hague, and Mr. Edson (of Manchester); Miss Curzon, solo violin. Part-songs were excellently rendered under the Conductorship of Mr. Walter W. Windle, Organist of Belper Church, who accompanied throughout, and played pianoforte duets with his pupils, Miss Lee and Miss Golightly.

ASHTON.—At the Wesleyan Chapel, Stamford Street, on the 10th ult., Mr. J. Buckley Thompson gave an Organ Recital before a large congregation. The performer rendered a programme selected from the works of the standard composers with skill and skill, considering that he is quite blind, and consequently plays entirely from memory, was indeed a remarkable feat, and created a marked effect upon his hearers. Madame Farrar-Hyde contributed several songs, which were deservedly received with much favour, one being warmly re-demanded.

BARNARD CASTLE.—The *Hymn of Praise* and Cowen's *Rose Maiden* were performed on the 12th ult., by the Sacred Harmonic Society. The artists engaged were Miss Winnie Beaumont, Miss Helen Lee, Mr. G. H. Welch, and Mr. Hopkinson. There was a band of about 100, Mr. W. Raper conducting. The soloists acquitted themselves to the entire satisfaction of the audience, the important part of the *Rose Maiden* being excellently sung by Miss Beaumont.

BELFAST.—The first Subscription Chamber Concert of the season in connection with the Belfast Philharmonic Society, took place on the 5th ult., in the Ulster Minor Hall. The celebrated Heckmann Quartet had been engaged for the occasion, and their splendid performance of some of the most characteristic works of the great composers, furnished a rich treat to the subscribers and their friends. The programme also included Beethoven's Sonata in G, for pianoforte and violin, excellently played from memory by Herren Beyschlag and Heckmann. The vocalist was Mr. Benson. The first Subscription Concert of the season was given by the members of the Philharmonic Society on the 12th ult., in the Ulster Hall. The solo vocalists were Miss Robertson, Madame Antoinette Sterling, Mr. Orlando Harley, and Signor Foli; Signor Bottesini, solo contra basso; Signor Papini, solo violin; Miss Marie Olson, solo pianoforte; and Mr. Sidney Naylor, Conductor and accompanist. The programme was miscellaneous, and included Mozart's Overture "Thou, Lord, art merciful," and Haydn's *Motet*, "Distracted with care and anguish," both these selections being admirably rendered. The choir, under the skilful direction of Herr Beyschlag, who was enthusiastically received. The Concert was one of the most successful ever given by the Society.

BODMIN.—The Harvest Thanksgiving Service was held in the old Cathedral Church on the 16th ult. The Te Deum was sung to Sullivan in D; Magnificat and Nunc dimittis to Dykes in F. The chief feature in the service was the excellent rendering of the Anthem "It came even to pass" (Ouseley), which exhibited the capabilities of the choir, the resources of the organ, and the ability of the organist. The solo voice was taken by Messrs. Middle and S. Rowe, Mr. Skinner and W. Rowe. An excellent Recital was given on the fine three-manual organ by the Organist and Choir Director, Mr. C. E. Juleff, F.S.Sc.

BOLTON.—There has been quite an agreeable variety of Concerts in the town during the month. On the 3rd ult., Miss Wild and Mr. Pimblett were the principal vocalists at a meeting promoted by the local Art Club. On the evening of the 6th, popular Concerts were given in the Town Hall and the Temperance Hall (the former conducted by Mr. Mullineux, the Borough Organist, and in which the Broughton Church Choir took part). On the 17th, Miss Robertson, Madame Sterling, Mr. O. Harley, and Signor Foli were the vocalists at a Grand Concert, and Miss Marie Olson, Signor Papini, and Signor Bottesini the instrumentalists. Mr. Charles Hallé, Signor Risegari, M. Vieuxtemps, Herr Bernhardt, M. Brossa, and Mr. R. Johnson gave a Chamber Concert in the Town Hall, on the 20th ult.—A Concert was given in the Temperance Hall, on the 6th ult., under the auspices of the young men in connection with Halliwell Road Wesleyan Sunday School. The principal vocalists were Miss Bessie Holt, R.A.M., Mr. Edmund Badger, Mr. H. Taylor, and the Eagle Choir

Society, conducted by Mr. H. Greg; solo violin, Herr Driessen; accompanist, Mr. R. Fryer. Miss Holt was highly successful in all her songs; Mr. Taylor was warmly and deservedly applauded, and Mr. Badger displayed an excellent tenor voice in both his solos. There was an efficient orchestra, led by Mr. Crompton, and conducted by Mr. A. Morris.

BRADFORD.—A successful Organ Recital was given in St. Mary Magdalen Church, on Monday evening, the 8th ult., by Mr. Arthur Ingham, Organist of the Church. The programme included selections from the works of Guilmant, Widor, Morandi, Hopkins, and Mendelssohn, all of which were well rendered.

CARLETON, MON.—Mrs. Alfred Morris, L.R.A.M., held her annual Students' Concert at the Lesser Park Hall, on Monday, the 1st ult. The programme, which was well rendered, included pianoforte solos, duets, part-songs, &c. The students, as usual, evinced marks of careful training, attacking the choruses with precision. Mr. A. Morris ably conducted.

CHATHAM.—The Congregational Church having been repaired and decorated, and a new three-manual organ erected therein, a series of Concerts and Organ Recitals has been given at which several London organists and vocalists have been engaged. On Wednesday evening, October 27, Dr. C. J. Frost was organist, and Madame Clara West and Miss Lottie West were the vocalists. On Wednesday, the 17th ult., a Concert was given at the Ebenezer Congregational Church in aid of the Restoration Fund. Dr. Charles W. Pearce gave several organ solos in a masterly manner. The vocalists were Miss Kate Winter and Miss Josephine Harter. The Mendelssohn Quartet, consisting of Messrs. Henri Rivière, Fred Banhof, George Curtis, and Charles Bernard, gave four quartets during the evening, and were deservedly well received; their rendering of Gounod's "O Lamb of God" and "As the hart pants," being particularly fine. Mr. T. R. Douse accompanied the vocal soloists.

CHICHESTER.—Mr. Seymour Kelly's seventh annual Concert took place on the 4th ult. The following artists were engaged:—Madame Adeline Paget, Madame Agnes Pettit, Mr. J. H. Hart, Mr. Joseph Heald, and Mr. Farley Sims. Solo pianist, Miss Marie Olson; solo violinist, Signor Papini; Conductor, Mr. F. Abernethy, F.C.O.

COVENTRY.—On Tuesday evening, the 10th ult., the first of a series of Organ Recitals was given in St. John's Church, by the Organist, Mr. G. J. Robertson, F.C.O. The programme was selected from the works of Handel, Bach, Mozart, Chauvet, Batiste, Sullivan, Weily, and Gounod. There was a large attendance, and the various pieces were played in excellent style.

DINGWALL.—A successful Concert was given in the Masonic Hall, on the evening of Friday, the 10th ult., by the choir of the Northern Counties' Institute for the Blind. Sir Kenneth Mackenzie, Lord-Lieutenant of the county, presided, supported by Provost Ross and Mr. Dewar. The programme comprised part-songs by Mendelssohn, Weber, &c., with some Gaelic airs and choruses, all of which were highly appreciated by a large audience. Miss Ross accompanied on the pianoforte, and by request, played at the close, a Valse by Chopin.

EASTRY, SANDWICH.—Selections from the works of Handel, Beethoven, Costa, Sterndale Bennett, Schumann, Stainer, and other well known authors, were performed in the Parish Church, on Friday afternoon, the 12th ult., by a select choir. The principal solos were well rendered by Miss Holday and the Rev. F. Savage. The Quartets, "God is a Spirit" (Bennett) unaccompanied, and "O come every one that thirsteth," from *Elijah*, were excellently sung by the Misses Rae, Mr. A. Yarrow, and the Rev. F. Savage. The choruses were also given with precision and good effect. Mrs. Rae and Mrs. Leggett were efficient accompanists. The Offertory started by over 50, and was devoted to the fund for warming and lighting the church during the winter.

HARROW GREEN.—A Concert was given on Tuesday, the 2nd ult., Mr. H. B. Andrews being the Conductor, and also playing two pianoforte solos of his own composition. Miss Adela Duckham, a student at the Guildhall School of Music, gave two violin solos in a very skilful manner, and was much applauded. The other artists were the Misses Standridge, Miss Guillermo, Miss J. Holden, Mrs. Wells, and Messrs. Barter, Steele, Bridge, Maddis, and Wells.

HEAGE, DERBYSHIRE.—At the Harvest Festival recently held in the church, an Organ Recital was given before the service by Mr. Walter W. Winder, Organist of Belper Parish Church, who played works from Handel, Lemmens, Batiste, &c., and a March of his own. The choir, trained by Mr. Winder, sang Goss in A, and "O Lord how manifold."

HEREFORD.—The lay Vicars' annual Concert, which took place in the Shire Hall, on the 4th ult., was attended by a large audience, and was patronised by the Bishop, clergy, and gentry of the neighbourhood. Besides glees by the Cathedral lay vicars, solos were sung by Miss Vinnie Beaumont, Mr. R. Grice, and Mr. T. Kemp, all of whom were exceedingly well received; and the eminent violinist, Mr. Carrodue, contributed three solos with considerable effect.

HOBART.—A full Choral Service was held at St. John's Church, New Town, on Tuesday, September 14, in connection with the dedication of the new organ, built by Messrs. Hill & Co. (London). Mr. J. J. Hardman, the Organist, displayed the excellent qualities of the instrument to the greatest advantage. The Anthem, taken from Mozart's *Twelfth Mass*, was well rendered. The sermon was preached by the Bishop.

HOLLINWOOD.—On Sunday, October 31, Farmer's Mass in B flat was rendered by the choir at Corpus Christi Church in a highly creditable manner. "O Jesu Pastor" (Winter) was well sung as an Offertorium, and at Vespers, Novello's arrangement of "Ave Maria" was given. Mr. J. Greaves was the Organist, and Mr. J. Ross conducted.

HULL.—Under the auspices of the Church of England Sunday School Association, the teachers' annual Entertainment was held in St. Paul's Mission Hall, on the 15th ult. An Organ Recital was given in St.

Paul's Church by Mr. W. T. Marshall, several addresses were delivered, and a well-selected programme of sacred music was excellently rendered.

ILFORD.—The Vocal Union gave its third Concert in the Reading Room on the 18th ult., the chief item of the programme being A. R. Gaul's sacred Cantata *The Holy City*, which was warmly received. The accompaniments were performed by a small orchestra of the usual stringed and wood-wind instruments, pianoforte, and harp. The principal vocalists were Miss K. Nicholls, Miss Ross, Dafforne, R.A.M., Mr. T. P. S. de Jastrzebski, and Mr. E. Storr. The choral portions were very satisfactorily performed, the two unaccompanied choruses ("For God so loved the world" and "The fining pot is for silver") and the double chorus ("Let the heavens rejoice") being especially deserving of mention. Miss Nicholls, Miss Dafforne, and Mr. de Jastrzebski, in addition to taking the principal parts in the Cantata, also contributed songs in the second part with much success. The hall was crowded. Mr. Alfred Storr conducted.

ILKLEY.—The first of the six Subscription Concerts of the Vocal Society, was given at the Congregational Lecture Hall, on October 25. The artists were Madame Henrietta Tomlinson (vocalist), Herr Otto Bernhardt (first violin), M. Speelman (second violin), Herr Hunne-man (viola), Mr. H. Smith (violinello), and Conductor, Mr. S. Midgley, who presided at the pianoforte. All the instrumental selections, especially Beethoven's Quartet in E flat, and Haydn's Variations on the "Hymn to the Emperor," won warm and well deserved applause, and Madame Tomlinson's vocal pieces were thoroughly appreciated and cordially received.

LANCASTER.—The performance of Sir Arthur Sullivan's *Martyr of Antioch*, by the Choral Society, on the 19th ult., attracted a large audience. The principal parts were excellently sung by Mrs. Hutchinson, Miss Emily Dones, Mr. Holberry Hagyard, and Mr. Musgrove Tufnall. The picturesque solo and chorus "Io Pagan," admirably sung by Miss Dones and the Choir, were redemanded; and Mrs. Hutchinson, in the *Martyr's* final song, made a profound impression. The band was selected from Mr. Halle's orchestra, and Mr. Dean officiated as Conductor.

LEAMINGTON.—During the week ending on the 6th ult., the Dedication Festival was observed at the Parish Church, which was beautifully decorated for the occasion. On the Monday, Mr. Frank Spinney gave an Organ Recital, and Wednesday was set apart as a special day for the choir, the choristers numbering over 300. The Processional Hymn, "The Church is Built on the Rock," written by Mr. Frank Spinney, was given with much effect. An excellent sermon, advocating the powerful influence of music, was preached by the Rev. E. Husband. Mr. Spinney ably presided at the organ during the Festival week. The fifth Orchestral Concert, in connection with the Musical Society, was given in the Theatre Royal on Saturday, October 30. The Symphony was Beethoven's No. 8, in F, of which the orchestra gave an excellent reading. Mr. Carodus played Mendelssohn's Violin Concerto, and also his arrangement of Scotch melodies. The Hon. Mrs. R. H. Lyttelton was the vocalist. The band also played Auber's Overture to "Zanetta," and a Pizzicato movement by Lange, "The Mandolin." Mr. Frank Spinney conducted.

LINCOLN.—Mr. Barracough's forty-second Concert took place in the Masonic Hall, on the 5th ult., before an enthusiastic audience. The artists were Miss Robertson, Miss Agnes Janzen, Madame Antoinette Sterling, Mr. Orlando Harle, and Signor Goli vocalists; Signor Bottesini (contra-basso), and Signor Papini (violinist); solo pianoforte, Miss Marie Olson; Conductor, Mr. Sydney Naylor.

LANELEY.—At the Dedication Festival at All Saints' Church, on All Saints' Day, the Anthem was "What are these" (Stainer), and on Sunday and the concluding Service, "Hear my Prayer" (Mendelssohn). The debt has been cleared during the Festival. The Services were under the direction of Mr. Arthur W. Swindell, Organist and Choirmaster.

LONDONDERRY.—On October 29, the choir and congregation of St. Augustine's Church entertained their Organist, Mr. Wilby, at a social meeting, in order to take leave of him previous to his departure for Portrush. The chair was taken by the rector, the Rev. J. P. Tegar, and after a Concert performed by the choir of the church, Mr. Wilby was presented with a gold watch, as a token of the high appreciation of his services during his long connection with the Church.

LOUGHBOROUGH.—Mr. J. Addison Adcock's third annual Concert was given in the Town Hall, on the 1st ult., before a large audience. Mrs. Mason, R.A.M., and Mr. Alfred Page were the vocalists; solo zither, Mr. J. V. Woodward; cornet, Mr. W. W. Waddington; trombone, Mr. J. Branton. The Leicester Amateur Musical Union, comprising Mr. W. Rowlett; cello, Mr. F. Rowlett; Mr. W. T. A. Wykes; and pianoforte, Mr. H. B. Ellis, F.C.O., contributed operatic selections from *Der Freischütz* and *The Mikado*, specially arranged by Mr. T. Albykes. Mr. Adcock's Amateur Band of fifty performers also added much to the interest of the Concert by their excellent rendering of several orchestral pieces.

LOUTH.—A Concert, in aid of the Parish Church School Funds, was given in the Town Hall, on the 11th ult. The programme contained an excellent selection of songs, madrigals, and vocal and instrumental quartets. The vocalists were Miss Dora Woodville, Miss E. K. Colam, Mr. G. H. Gregory, Mus.Bac, Oxon., and Mr. C. B. King. A band of sixteen ladies and gentlemen played an Overture and part of a Symphony. Mr. G. H. Porter, Organist of the Parish Church, was the accompanist and director.

MANCHESTER.—The second Concert of the fifty-third session of the Gentlemen's Glee Club was given at the Albion Hotel, on the 2nd ult., Mr. R. A. Armistage being the president for the evening, and Mr. Frevilier and the Rev. T. Taylor-Evans the vice-presidents. The high character of which the choir of the Glee Club has so long enjoyed was fully maintained, and the singing of the various madrigals, glees, and part-songs elicited the warmest applause. The vocalists were Miss Conway, Miss Jessie Moorhouse, Miss Maria Watson, Miss Louisa Bowman, Miss Alice Walker, Miss Maud Yates, Messrs. Marriott, Kendal Thompson, N. Dumville, J. Grimshaw, J. Whittaker,

audience. An important feature in the programme was the violin playing of Mr. Thompson, and praise must also be awarded for the excellent singing of the choir (under the able direction of Mr. E. H. Smith), an unaccompanied part-song, by Mendelssohn, being especially worthy of praise. At the close of the Concert, Major Board thanked the performers for their services, and paid a high compliment to Mr. E. H. Smith, who since he had become Organist of the Church had done very much towards improving the music.

WHITTINGTON MOOR.—Mr. T. Cooper gave his eighteenth annual Concert on the 1st ult., in the Congregational Church. The vocalists were Miss Annie Sewell, Miss Clara Cooper, Miss Lucretia Cooper, Master Lowell Cooper, Mr. H. Cooper, Mr. Thos. Cooper, and the Newell Unionists. Mr. Arthur Cooke presided at the pianoforte, and the Chesterfield Volunteer Prize Band was in attendance.

WOOLWICH.—An evening Concert was given in the Royal Assembly Rooms, on the 11th ult. The vocalists were Madame Clara West, Mr. Evan Jones, R.A.M., and Mr. J. Fitzgerald; instrumentalists, Miss Aida Fuller (violin), Mr. Barrett (fute), Mr. W. T. Barker (harp), and Miss K. T. Jones (pianoforte). One of the features of the evening was Madame West's rendering of Bishop's song "Lo, here the gentle lark," with flute obbligato.

ORGAN APPOINTMENTS.—Mr. Edwin D. Lloyds, Organist and Choirmaster to St. Peter's Parish Church, Paddington.—Dr. H. Walmley Little, Organist and Director of the Choir to Holy Trinity, The Hill.—Mr. Charles H. Moss, Organist and Choirmaster to Christ Church, Belfair.—Mr. Walter J. Lancaster, at St. Michael's College, Tenbury.—Mr. Herbert T. Lewis, Mus. Bac., Organist and Choirmaster to Kelvinside Free Church, Glasgow.—Mr. T. Bernard Parley, Organist and Choirmaster to St. Mark's, Camberwell, S.E.—Mr. Lacey Baker, Organist and Choirmaster to St. Clement's Church; Organist and Choirmaster to the Guild of the Holy Cross; and Conductor of the St. Clement's Choral Society, Philadelphia, U.S.A.—Mr. A. C. Tonking, Organist and Director of the Choir to All Saints', Clapton.—Mr. Alfred T. Blanchett, A.C.O., to the Parish Church, Clewer.—Mr. J. E. Adkins, A.C.O., Organist and Choirmaster to St. Stephen's, East Twickenham.—Mr. Frederic W. Goodrich, to St. John the Baptist, Holland Road, Kensington.—Mr. W. E. Fairclough, A.C.O., Organist and Choirmaster to St. George's Church, Montreal, Canada.—Mr. Sydney Cross, Organist and Choirmaster to Vauxhall, Minster.—Mr. W. Houston Collinson, Mus. B., to the Church of the Holy Trinity, Rathmines, Dublin.—Mr. Egerton B. Harding, Organist and Choirmaster to St. Dominic's Priory, Newcastle-on-Tyne.—Mr. A. R. Hill, to Benson Parish Church.

CHOIR APPOINTMENTS.—Mr. Herbert W. Howard (Tenor), to Eton College.—Mr. Tom Richards (Tenor), to St. Augustine and St. Faith, Old Change.—Mr. Ernest Smith (Tenor), to Christ Church, Woburn Square, W.C.—Mr. W. H. Dawson (Bass), to York Minster.—Mr. Frank Henry (Alto), to St. Augustine and St. Faith, Old Change.—Mr. J. V. Bentley (Alto), to St. Andrew's, Ashley Place, S.W.—Mr. H. J. Walker (Tenor), to St. Andrew's, Ashley Place, S.W.—Mr. T. C. Coles (Bass), to St. Andrew's, Ashley Place, S.W.

Mr. W. H. Dawson writes to correct an announcement in our last number, in which we stated that Mr. A. McCall had been appointed Bass to York Minster. Mr. McCall has held the post many years, and Mr. Dawson was the last bass appointed.

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And the sea-eagle screams as he flaps in the shrouds,
Like a warning voice from the bursting clouds.

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It comes! the storm! the shrieking, shattering storm,
With the thunder's crash and the lightning's flash,
'Mid the yawning skies and the wild waves' dash!
See yonder, that form—'tis the fiend of the storm!
How he whirls the good ship in the might of his wrath,
To the gulf where the foam surges white in his path!
And a wild cry rings thro' the tempest shill,
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